

Os textos das pinturas destas *Image Descriptions* foram escritos recorrendo a métodos aleatórios, semelhantes aos de vários tipos de colagem, a exemplo do que sucedia com *Misquoteros* (Lisboa, MAAT, 2016-2017; Porto, Galeria Pedro Oliveira, 2017 <sup>(1)</sup>; CGAC, Santiago de Compostela, 2017-2018).

Na exposição *Misquoteros*, tinha usado três textos críticos relativos à última fase de Picasso, ao Greco e a Tiziano. *Image Descriptions* recorre a textos com a mesma origem (a *New York Review of Books*), mas publicados durante um arco temporal muito mais amplo, e referentes, entre outros assuntos, a Mark Rothko, a Agnolo Bronzino, à “desconstrução” (mais ao pós-estruturalismo e à “teoria”), à pintura mural na Itália do Renascimento, a Sigmar Polke, à produção tardia de Picasso (dois textos, diferentes daquele que foi “citado” em *Misquoteros*, um deles publicado em vida do pintor), etc., etc.

Muitos dos fragmentos e excertos que escolhi acabaram por não ser de todo integrados nos textos dos quadros; outros desfizeram-se ou perderam-se durante o processo da escrita. Nestas folhas, os textos dos quadros estão sobrelinhados – de forma a revelarem quais as palavras ou frases que foram “roubadas” <sup>(2)</sup>. Desta vez, no entanto, e para repouso dos visitantes, não há um código de cores a identificar separadamente as “fontes”.

Estas “*Descrições de Imagens*” não precisam de mais apresentações: elas evocam, recorrendo a tons de relato, de recordação, ou pedindo emprestadas frases pseudo-confessionais ou alusivas, ou ainda usando pseudo-diálogos e outras conversas, situações artísticas variadas.

Apresentando e dando a ler, também, divagações, “dúvidas criativas”, excertos de “correntes de consciência” pouco sofisticadas – ou simples idiotices –, podem ainda sugerir situações que poderiam ser representadas por meio de imagens, de quadros vivos, ou de cenas com personagens.

Nunca é tentado – muito pelo contrário – qualquer efeito ou sucesso “estilístico”. E nem sempre se procura a intensidade descritiva dos exercícios antigos de ekphrasis. Mas, lendo com tempo, podemos chegar a conclusões, e perceber que o que se pretende é, mais uma vez, encontrar um número moderado de momentos sossegadamente divertidos, propostos por ligeiríssimos exercícios de pintura, e não simplesmente de escrita pintada.

Alguns dos quadros nesta segunda parte de *Image Descriptions* receberam, por uma questão de desfastio que nada tem a ver com as posições teóricas do autor, doses limitadas de “figuração”.

É claro que quem reagir à pressa – e com pressa – poderá argumentar que a justaposição de figuras ou bonecada é contraditória das “descrições” que só a pureza da palavra escrita deveria servir.

Mas recomenda-se prudência e um pouco de contenção a quem quiser pensar assim. Com efeito, nada indica que a presença numa mesma superfície possa significar que as “figuras” contem o mesmo do que os textos, que os bonecos “representem” as personagens que os textos pressupõem, ou que de qualquer forma ilustrem esses mesmos textos – etc., etc., etc.

Poderá dizer-se que as “figurações” têm origem na (má) consciência de que os textos não conteriam nem seriam capazes de uma força ou de uma presença visual suficientes, nem teriam coerência bastante, e de que iriam precisar de um qualquer tempero para serem aceites com algum agrado.

Poder-se-ia mesmo aventar que, para o pobre autor, os tempos estariam a pedir auto-citações ou regressos ao passado. Quem pensar assim está evidentemente no seu direito, mas está quase de certeza enganado <sup>(3)</sup>.

É claro que há mais, muitas mais pequenas partidas deste género – mas só se revelam com leitura atenta e com tempo. Como tempo é coisa que ninguém tem, estou muitíssimo, mas muitíssimo descansado.

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<sup>(1)</sup> – *Image Descriptions, 1* era acompanhada, na exposição da Galeria Pedro Oliveira, Porto, em 2017, pela segunda apresentação pública de *Misquoteros*.

<sup>(2)</sup> – A propósito dos métodos usados na escrita de *Misquoteros* pode consultar-se o meu texto explicativo (?) “Informação Técnica” no catálogo da exposição (*Misquoteros. A Selection of T-shirt Fronts*, MAAT, Fundação EDP, Novembro de 2016). Pode ainda ser lido o artigo/recensão por João Seguro, parte da sua rubrica “Guarda-livros”, na revista *Contemporânea* (ed. online) de Novembro de 2017.

<sup>(3)</sup> – Quem disser que a coisa (só) serve para aumentar a confusão, acerta. Mas nada ganha com isso.

Image Descriptions, primeira parte, 2016-2017  
(Galeria Pedro Oliveira, Porto, Julho-Outubro de 2017)

I - [Splendid Positive Virtues]

1. NOW YOU KNOW: WITH LITTLE OR NO EFFORT,
2. WE'VE RECLAIMED
3. THE QUINTESSENCE OF ART (IT'S WHAT THEY CALL IT).
4. SO: HIGH-END ARTIFICE AND ARTIFICIALITY
5. - LET ALONE REFINED DETACHMENT -
6. SHOULD BE REGARDED
7. AS SPLENDID,
8. POSITIVE VIRTUES.
9. OH YES, AS THEY ALWAYS WERE.
10. THERE ARE RULES FOR EVERYTHING, AND
11. FOR PETE'S SAKE, IF YOU DON'T EXACTLY
12. HAVE AN INNER UHH INCANDESCENCE
13. (NO, NOT THAT) OR A TALE TO RECOUNT,
14. YOU'D BETTER COME UP WITH SOMETHING
15. NO MATTER HOW DAFT OR UNAMUSING
16. SO YOU CAN DEVELOP A CREAKING, CRUDE INTENSITY,
17. A TERRIBILTÀ OF SOME SORT - A PREVIOUSLY UNHEARD-OF
18. RESTLESSNESS, CAPABLE OF APPEALING
19. TO OBNOXIOUS, BRUTISH SENSIBILITIES.
20. I MUST SAY THIS WAS
21. A RELATIVELY USEFUL, RECENT FINDING.
22. WITH ALL THIS, YOU'VE COST US A FORTUNE.

II - [Decadent Allegories]

23. FANCY PRIVATE ALLUSIONS
24. AND FARCICAL RITUALS
25. THAT PRIZE ELITISM
26. AND RAREFIED INFORMATION.
27. YOU'VE HAD EVERYTHING FIGURED OUT
28. HAVEN'T YOU?
29. FOR YEARS, WE'VE BEEN CONJURING UP
30. BLANKS AND MEANINGLESS INSCRIPTIONS,
31. UNKNOWINGLY QUOTING IMAGINARY STRANGERS.
32. WE'D SCATTER
33. VAGUE ICONOGRAPHIC CLUES, COMBINED
34. WITH GORY ENIGMATIC SUBJECTS

35. OR TRASHY DECADENT ALLEGORIES
36. LAVISHING ATTENTION ON FORGOTTEN FRIVOLITIES.
37. WE CHOSE A NOTICEABLY EFFORTLESS LINE
38. OF WORK, AND NOW AHAHAHAHA IT SHOWS.
39. TRULY A PIECE OF CAKE.
40. THAT'S WHY WE CAME UP WITH THIS
41. ERRATIC,
42. LESS THAN APPEALING BODY OF WORK
43. WHICH, BY THE WAY, IS NOW IN GREAT DEMAND.
44. PERSONALLY, AS A PLEBEIAN SIMPLETON,
45. I'M AFRAID I'LL PASS.
46. YOU KNOW HOW IT IS.

III - [Polished To Perfection]

47. BY MEANS OF AGONIZING SUFFERING,
48. ENDLESS FREEZING WINTERS, MOLDY,
49. OVERBOILED FOODS, AND
50. NUMEROUS HALF MUGS OF LEFTOVER ALE,
51. WE HAVE POLISHED TO PERFECTION
52. OUR THOUGHT PROCESS, AND SECURED
53. A STRONG, DURABLE PRESENCE AT THE TOP,
54. ALONG WITH OUR MENTOR AND ROOMMATE
55. TOD. BIG BONED PERHAPS, BUT
56. A NONCHALANT, EASYGOING GREY BEAR.
57. IN FACT, HE'S (THIS IS) RUSSET-BROWN.
58. NO NO PLEASE REMAIN SEATED
59. HE PRESIDES OVER THIS
60. VERMIN-RIDDEN DISTRICT OF OURS,
61. A BIG DOMINEERING BIEDERMEIER BRUTE.
62. THIS IS DOUBTLESSLY UPLIFTING:
63. HERE - OUR GREATEST (ENCODED) ASSET
64. THE UNPLEASANT, INDISPENSABLE,
65. CRUSHING PROOF THAT OUR
66. B. OF WORK WAS PLANNED OUT BEFOREHAND
67. SO THEY WON'T BE LAUGHING ANYMORE.
68. YES. WE TAKE PRIDE IN RATIONAL,
69. DISCIPLINED THINKING
70. THAT IS CLEAR, OPEN-MINDED,
71. AND INFORMED BY EXPERIENCE.

#### IV - [Draw You A Picture]

72. FREQUENTLY,
73. WE ENTERTAIN POSEURS AND DECEIVERS.
74. WE INSPIRE THEM. IT'S
75. EMBARRASSING, BUT
76. WE MEET THEM ALL THE TIME.
77. THEY CRAVE STUFF THEY CANNOT GRASP.
78. YEAH. TO THE LOWLY READER OF
79. COMMON STORIES,
80. OLD OR NEW VOCABULARIES ARE A MYSTERY.
81. THEY'RE MILDLY DAUNTING AND UNWANTED,
82. LIKE THE PROSPECT OF SEXUAL ENCOUNTERS
83. WITH VERY ATTRACTIVE PEOPLE.
84. (WE DO DEPEND ON UNIFORMITY.)
85. COME TO THINK OF IT
86. YOUR GADGETS
87. PROPITIATE AND BRING RELIEF
88. TO OUR FELLOWS AND PARTNERS, BUT
89. THERE ARE NOT MANY OF THEM
90. SO - BE SURE UHH TO SECURE AHAAH
91. AN EFFECTIVE POWER STRUCTURE
92. SO YOU CAN REBUILD MORALE
93. AND KEEP THE FLACCID CROWDS AT A DISTANCE
94. YOU'LL NEED AT LEAST ONE HIDDEN ENGINE,
95. A RECORD-BREAKING MARKSMAN, MAYBE A FEW
96. NERVOUS CONTORTIONISTS.
97. I DON'T HAVE TO DRAW YOU A PICTURE

#### V - [A Dark, Reptilian, Liquid Strength]

98. THIS INEFFABLE ENERGY ONLY WORKS
99. THROUGH PICTURES OF SCALY CHARACTERS
100. OR BY TAPPING A NEARBY CONCEALED DRUM
101. FOR A DARK, REPTILIAN, LIQUID STRENGTH
102. NO ONE HAS EVER HEARD ABOUT.
103. GOODY, REDUNDANCY PLUS TAUTOLOGY YET AGAIN -
104. COME ON, DISCONNECTED RHETORIC (VIPER OIL, INNIT?)
105. DOESN'T APPLY HERE
106. NOW, ENTER OUR
107. DECOMPRESSION CHAMBER:
108. OBSERVE THE LESSER-KNOWN PIECES.
109. THEY ARE EMPTY,
110. ALL SHARKSKIN AND CARBON.
111. THEY COME
112. IN VARIOUS STATES OF
113. DAMAGE OR CORROSION:

114. ETHEREAL CLOUDLIKE AND COLOUR BLIND
115. (H. M. OF G. THIS CAN'T BE REAL)
116. ONCE THEY BELONGED IN A KIND OF FLOATING WORLD
117. A WORLD YOU MIGHT RECOGNIZE, OR MAYBE NOT
118. A WORLD PINCHED FROM CERTAIN BAWDY BOOKS
119. WELL PERHAPS NOT (AARGHH, LISTEN TO THIS MORON
120. RIGHT OUT OF A LATE NIGHT 3D MOVIE,
121. THE BLOOMIN' OCCULT-LOVING
122. GRAVECRAWLING PLONKER)

#### VI - [In The Late Afternoon]

123. OUR FIRST WORKS USED ILL-CHOSEN WORDS
124. INDEED THEY WERE BASED
125. ON OPIATES, NOSTALGIA,
126. AND CRASS PRE-INDUSTRIAL LABOUR
127. (THE HANDSOME BEAGLE BOYS
128. LOOKING SMART -
129. - CHLAMYDES BY THE SOPHILOS GUY).
130. WE WERE OUT OF TOUCH IN THOSE DAYS.
131. NOW, WE ARE MOST AT HOME
132. IN THE LATE AFTERNOON,
133. IN THE GARDEN OF OUR ENCLOSED PLACE
134. TAKING IN THE WARMTH
135. OF PRE-CLASSICAL GREECE.
136. - THAT'S GREAT, GOOFY,
137. IT'S A DELIGHTFUL WARMTH
138. BUT THE PROBLEM IS THAT
139. IT DOES NOT FAVOUR THE APPRECIATION
140. OF WORKS THAT HAVE TO BE MESSY.
141. MY DEAR CHAP, I'M AFRAID
142. YOU MIGHT STILL BE A WEE BIT OUT OF TOUCH.
143. IT'S TRUE, MICKEY - YOU NEVER MADE
144. THE THINGS YOU CLAIM YOU MADE.
145. YOU HAVEN'T READ A BOOK IN MANY YEARS.
146. YOU SHOULD CALL IT QUILTS,
147. SHOULDN'T YOU?

#### VII - [Brilliant Shows]

148. RIGHT. YOU CAN FIND NO NEW IDEAS
149. IN THIS REVELATORY PIECE
150. OR IN FACT YOU CAN FIND
151. NO IDEAS AT ALL. I SEE. VERY PROFESSIONAL.
152. INDEED A FASTIDIOUS, DEMANDING AUDIENCE,
153. AREN'T WE?

154. YEAH, KEEP GRUMBLING "SO WHAT,"  
155. & WHINING EEEK, OR YUCK, OR  
156. HUHH, DUMB, STALE, BLOODY BORING;  
157. YOU MOTH-EATEN NUMSKULLS, YES,  
YOU  
158. OBTUSE, PEDESTRIAN NINCOMPOOPS,  
159. IS THAT ALL YOU'VE GOT TO SAY  
160. IN UHHH WITH YOUR UM PATHETIC  
BUZZWORDS?  
161. ENOUGH IS ENOUGH.  
162. I REGRET TO INFORM YOU  
163. THAT THE MANY DIVERSE FACETS  
164. OF OUR OUTSTANDING, SUPERLATIVE  
OUTPUT  
165. HAVE LONG BEEN MADE  
166. ENORMOUSLY POPULAR  
167. BY SOME IMPORTANT,  
168. ABSOLUTELY BRILLIANT SHOWS.  
169. ALL RIGHT? SORRY FOR THE  
INCONVENIENCE.  
170. (UNASSUMING. SIMPLE. PERSUASIVE.)

#### VIII - [So Many Great Values]

171. I SHALL BRING TO THE FORE, SHE SAID  
172. YOUR UNDERLYING INADEQUACIES  
173. YOUR PITIFUL FALSE ASSUMPTIONS  
174. (I THOUGHT: PRECISELY, YEAH, THE  
FUNDAMENTALS)  
175. YOU KNOW YOU SHOULD READ MORE  
176. GO OUT MORE, YOU TWIT.  
177. THEN OUT SHE GOES AND  
178. BAM! A DEMENTED, KNIFE-WIELDING  
FANATIC,  
179. MATTER OF FACT A YATAGAN EXPERT  
180. HIS FEATURES DISTORTED,  
181. HALF-CRAZED BY HASHISH, HIS COLLAR  
ASKEW,  
182. HIS TIE UNACCEPTABLE AND RATHER  
BADLY KNOTTED  
183. REEKING OF AIR FRESHENER AND VERY  
CHEAP GIN,  
184. TAKES A SLASH AT MY WAISTCOAT.  
185. SO MUCH FOR PINK WAISTCOATS,  
186. I THOUGHT,  
187. AND - I'M DEAD, MOST EVIDENTLY,  
188. I ALSO THOUGHT.  
189. LET'S DISCUSS A NEW CULTURAL  
POLICY  
190. FOR THIS ENGAGING COUNTRY OF  
YOURS,  
191. HE SAYS IN PERFECT FRENCH  
192. STILL FOAMING AT THE MOUTH.  
193. I HAVE A GRAND PRAGMATIC PLAN. IN

FACT,  
194. A BEAUTIFUL VISION  
195. JOLLY GOOD, I SAID, IT'S WONDERFUL  
196. THAT WE SHARE SO MANY GREAT  
VALUES.

Image Descriptions, segunda parte, 2017  
(Galeria Miguel Nabinho, Lisboa, Janeiro-Março de 2018)

IX - [Pale, Scrawny Working People]

197. SOME PICTURES WITHIN PICTURES
198. OUTLINE VERY CLEARLY
199. THE SEEDY ENTRANCE TO
200. A GIGANTIC UNDERWORLD
201. WHERE DEATH AND DECAY
202. LOOM LARGE (WHAT ELSE COULD YOU EXPECT?)
203. IT SEEMS TO BE PACKED
204. WITH PALE, SCRAWNY WORKING PEOPLE.
205. THESE IMAGES GIVE YOU IDEAS (OR DO THEY?)
206. YEAH. THEY'RE STILL ASSOCIATED WITH
207. THE UNDERPRIVILEGED ("UNDERWORLD", HAHA), YES,
208. STATEMENTS ON SOCIAL CLASS,
209. OR HUM WELL THE NOVEL
210. OR UGHH, THE MOB, THE DOG, YOU KNOW,
211. THOSE SORTS OF CRAP
212. OUR VIEWS ON THIS INFERNAL SUBJECT
213. WERE OPEN AND QUITE ADAPTABLE. THEY
214. DID NOT GO UNCHALLENGED. FACT IS,
215. THEY DON'T WORK. THEY SAY THEY FLY
216. IN THE FACE OF FACTS.
217. SURELY YOU, UM, NOTICED THAT
218. OUR PAGE (COULD THIS BE INCENSE?) HAS BEEN
219. UPGRADED AND IMPROVED? IT'S BEEN GIVEN A
220. FRESH, COMMENDABLE MEANING
221. FORESEEING A KUBIN-LIKE MOVE.
222. SIR PLEASE SIR DID I REALLY GET OFF THE TOPIC?

X - [One-Man Think Tank]

223. YOU'LL BE WRITING ABOUT IT, SO
224. YOU'D BETTER TAKE NOTE:
225. KEEP TOP STATUS FOR YOURSELF;
226. SAVE THE SECOND RUNG
227. FOR YOUR FELLOW PRACTITIONERS - GIVE THEM
228. TRINKETS, GAMES, HONOURS, EVERYTHING
229. EXCEPT PONIES. QUOTE THEM EXTENSIVELY
230. YOU'LL DO ALL RIGHT.
231. GO ON REFERRING TO THIS
232. IN ALL THE PIECES YOU BRING OUT.
233. DON'T THANK ME. INSTEAD,
234. YOU KNOW, IF YOU'RE IN NEED OF A

235. MASTERCLASS
236. OR UHH A PEPPY CRASH COURSE - I USED TO BE
237. A SORT OF ONE-MAN THINK TANK FOR
238. WHATEVER WAS COMING OF AGE
239. IN THE 1960S. FAMOUSLY, I ALSO WROTE
240. PROBING, BRILLIANT POEMS,
241. INCISIVE, COMPREHENSIVE INTRODUCTIONS
242. TO ALL OF THEM - TO ALL OF IT,
243. AND A MOST SENSITIVE ESSAY IN THE CATALOG.
244. AT LEAST THAT'S WHAT SHE SAID. AHAAAAHAH
245. CRAP YOU'RE REALLY STUPID YOU KNOW THAT?

XI - [A Jolly Good Accomplishment]  
(Added aside: "Alright mate")

246. NOTEWORTHY, INFLUENTIAL CHARADES
247. YES MA'AM, THEY WERE WONDERFULLY MOVING.
248. INDEED, AS THE POOR CHAPS KEPT SAYING, THEY
249. WORKED AS GAME CHANGERS. PLEASE DON'T LAUGH.
250. OH COME ON YOU TWIT - YOU SAID IT YOURSELF.
251. ANYHOW THE BALLY SHOWS WERE REALLY SOMETHING.
252. THOUGH SEEMINGLY TIRESOME AND
253. PRETTY UNEXCITING, THEY WERE ALSO
254. VERY HARD TO SEIZE
255. AND, NO MATTER HOW SILLY, OR OLD-FASHIONED
256. OR OUT OF IT
257. THEY MAY LOOK NOW,
258. THE EARLY WORKS WERE HELD TO CAPTURE
259. THE VERY CORE
260. OF MENTAL INSTABILITY
261. WE COULD TELL THAT WITH CERTAINTY,
262. ESPECIALLY AFTER RADICAL CLEANING AND RESTORATION
263. WERE CARRIED OUT.
264. - NOW, THIS HAS ALL THE MAKINGS OF
265. A JOLLY GOOD ACCOMPLISHMENT,
266. AND, MY GOOD MAN,
267. YOU SHOULD BE VERY PROUD OF THE STUFF
268. XII - [Please Never Do This]
269. THESE PICTURES, OFTEN REPRODUCED,

270. WON'T BE SHOWN AGAIN.  
 271. (VICTIMS) COMPRISED: LIMPING PETS,  
 EXTRAS,  
 272. UNFORTUNATE BYSTANDERS, AND  
 273. THE HAZY, GOOD-NATURED PTGS OF  
 THE TIME  
 274. ALONG WITH THE THEN-BUDDING  
 PHASES OF  
 275. ELEGANT WHITE RECTANGLE-MAKING  
 276. (MUCH-RIDICULED THESE DAYS).  
 277. THEY WERE ENTERTAINING IN THEIR  
 OWN RIGHT  
 278. OH NO SHE'D HAVE NONE OF IT  
 279. LOOKING AT HER PIECES NOW  
 280. SHE COMES OUT, UNPRETENTIOUS,  
 281. SUBJECT TO SCORN AND MOCKERY,  
 282. STILL BLOODY CUCKOO, AND  
 ADMIRABLY WRONG. YET,  
 283. AN AMAZINGLY DANGEROUS, ALMOST  
 TRAGIC  
 284. EXAMINATION OF HER WORK.  
 285. A TRIUMPH OF REVISIONISM  
 286. A TRUE TORMENTED REVELATION.  
 287. REALLY BLESSED WE ARE. OH YES  
 SIR/MADAM -  
 288. - PLEASE NEVER DO THIS AT HOME, AT  
 LEAST  
 289. IN A PROGRAMMATIC OR CONSISTENT  
 WAY

### XIII - [The Veteran Fighter]

290. ABSOLUTELY. RIGHT. HMM. VERY WELL.  
 291. NOW, TO FOCUS ON THE MATTER AT  
 HAND  
 292. YOU'RE LUCKY TO BE ALIVE, YOU KNOW  
 293. YOU DON'T CARE FOR WINE ANYMORE  
 294. EVEN IN FUN BOTTLE DESIGNS.  
 295. UNFORTUNATE STUFF. YOU'VE BEEN  
 296. AN INEFFECTIVE SOCIAL CLIMBER. THEY  
 SAY YOU'VE HAD  
 297. SOMETHING TO DO WITH MOVING  
 PICTURES;  
 298. BETTER HOLD ON TO YOUR DENTURE  
 299. JUST MAKE AN EFFORT TO BE  
 300. CRITICALLY EQUIPPED, AS THEY SAY:  
 301. FIRST, YOU MUST APPEAR  
 302. VERY MUCH THE VETERAN FIGHTER (A  
 SASH,  
 303. A JUNK, A SCIMITAR, THE SCENT OF  
 DISTANT LANDS -  
 304. - A CAPE, PERHAPS), THE MYSTERIOUS,  
 305. FIT MILITANT, CHARMING AND  
 DEBONAIR  
 306. (BEEN THROUGH A LOT,  
 307. A MARK, A SCAR OR TWO), A QUIET,  
 308. CUSTOM-MADE COLOGNE  
 309. WE'VE GOT PICTURES YOU'RE IN,  
 GUV'NOR

### XIV - [Imbecilic Textual Matter]

310. FOR SIXTY YEARS OR SO, A FEW  
 311. LESSER-KNOWN OUTSIDERS,  
 312. STATUS SEEKERS PERHAPS,  
 313. HAVE BEEN ASSIDUOUS DOWNTOWN,  
 314. SCHEMING & MANOEUVRING.  
 315. DEEP DOWN, THEY'VE ALWAYS AIMED  
 TO PLEASE.  
 316. SOME FIND THEM INTRIGUING,  
 317. OR LIGHT, OR DEEP, OR FUNNY, OR  
 318. DIFFERENT OR WHATNOT.  
 319. THEIR PRICES ARE INFLATED.  
 320. THEY'RE DETERMINEDLY CHURNING  
 OUT  
 321. IMBECILIC TEXTUAL MATTER,  
 322. INFUSED WITH RIPPED-OFF FRAGMENTS,  
 323. INTENDED TO RECALL AN OLD-WORLD  
 CHARM.  
 324. ALTHOUGH THEY'VE ACCOMPLISHED  
 325. QUITE A TECHNICAL COUP  
 326. IT'S OBVIOUS THAT THEIR FATE IS  
 327. TO BE PULLED APART OR TWISTED,  
 328. LIKE THEY DID IN THE OLD DAYS  
 329. OR INDEED LAST SUMMER.

### XV - [A Terrifying Line Of Thought]

330. THESE GESTURES ARE TOO OBVIOUS  
 331. TO BE TAKEN SERIOUSLY. THEY'RE  
 UNCONVINCING  
 332. NOT LIKE GESTURES ANYMORE,  
 PINCHED AS THEY ARE  
 333. FROM SOME DEPLETED ORIGINAL, AND  
 334. DISFIGURED AGAIN AND AGAIN.  
 335. OUR UHH PROMINENCE RESTED  
 LARGELY ON  
 336. BIRTHRIGHT FOR STARTERS, AND ON A  
 337. FEVERISH, GROWING WILL TO ACCEPT  
 338. ALIENATION AND INDIFFERENCE  
 339. OR COMPLETE DUMBNESS. THIS IS  
 IMPORTANT -  
 340. - IT WAS WHAT THE GUYS USED TO TELL  
 US, IN  
 341. THEIR RASPING BARITONE VOICES. IN  
 FACT,  
 342. WE'D BEEN CONDONING MORBIDITY,  
 DISEASE,  
 343. PREJUDICE AND PERSECUTION,  
 344. AS WELL AS AN INFLEXIBLE,  
 345. TERRIFYING,  
 346. UNSTYLISH LINE OF THOUGHT.  
 347. - WELL, I'M SORRY FOR YOUR LOSS  
 348. IT WON'T BE EASY TO  
 349. MAKE UP FOR THE ABSENCE OF - OH  
 HECK WHATEVER,  
 350. YOU CHEAP LOWLIFE MORON

XVI - [A Ridiculously Generous Thing To Do]

351. THE EXERCISE ROOM THE CLUBHOUSE
352. THE LOVELY PEOPLE'S BAR,
353. THOSE GREAT HALLS
354. WHICH WE'LL NEVER ENTER, INCLUDE
355. A PANELLED ONE, WHICH LOOMS
356. LARGER THAN LIFE, MIXING TRANQUILLITY WITH
357. PROFUNDITY. HOWEVER,
358. THE LIBRARY IS WHERE COCKROACHES
359. LINE UP FOR COFFEE GROUNDS. IN THE DAYTIME,
360. IT IS INHABITED BY CARTOONISH INDIVIDUALS
361. MOST CERTAINLY SUFFERING
362. FROM DEMENTIA PRAECOX RATHER TOO SOON
363. - VERY KIND - THANK YOU - THANK YOU -
364. (ILLITERATE SWINE, AREN'T WE?)
365. - AND CONSTANTLY LAUGHED AT. OH WELL.
366. THOSE CHAPS WERE ADORED
367. BY THE MISINFORMED. THEY WERE
368. EXPELLED FROM THE PEOPLE'S MUSEUMS
369. AND DRIVEN INTO THE WILD - OR DUMPS LIKE THIS.
370. NOW IN OUR CONSIDERED OPINION
371. THAT WAS A RIDICULOUSLY GENEROUS THING TO DO.



Image Descriptions, terceira parte (Agosto 2017)  
(Primeiro quadro da série prevista; pertence à coleção SILD)

XVII - [Psychopathic Maniacal Behaviour]

372. HERE WE HAVE A NAMELESS WORKMAN,  
373. ADMITTEDLY A CONFUSED, DISAPPOINTED NOBODY  
374. PUTTING TOGETHER  
375. SHODDY PRE-OWNED MATERIALS  
376. INTO PREDICTABLE TASTELESS STRUCTURES  
377. OR MUCH-APPRECIATED PIECES OF MACHINERY  
378. - AND OTHER - UHH - ORNAMENTAL DEBRIS.  
379. NOW, ONE OF THE GREAT DELIGHTS  
380. IN THIS EXACT VEIN IS  
381. DOCUMENTING, REPRODUCING OR SIMULATING  
382. PSYCHOPATHIC MANIACAL BEHAVIOUR  
383. AS A WORK OF ART.  
384. THOUGH SOME CALL IT FAKE DEGRADATION,  
385. ERSATZ SELF-DERISION,  
386. OR HYPOCRITICAL ABASEMENT,  
387. IT'S RATHER STYLISH AND REALLY VERY FUNNY  
388. - YEAH. RIGHT. THINGS BEING WHAT THEY ARE,  
389. WE HAVE ENOUGH PROBLEMS ALREADY  
390. AND NO TIME WHATSOEVER FOR SLICK DILETTANTI  
391. OR FORMALIST AESTHETICS

Eduardo Batarada nasceu em 1943 em Coimbra. Aí frequentou a Faculdade de Medicina entre 1960 e 1963, ano em que foi admitido na Escola Superior de Belas- Artes de Lisboa. Terminou os respectivos cursos de Pintura (Geral e Complementar) em 1967 e 1968, e cumpriu serviço militar obrigatório entre 1968 e 1971. Neste mesmo ano, passou a frequentar, em Londres, o Royal College of Art (Faculty of Fine Art, School of Painting), onde se diplomou em 1974 (MaRCA). No RCA, foram-lhe atribuídos os prémios Sir Alan Lane e John Minton. De 1976 até 2008 foi professor na Escola Superior de Belas-Artes do Porto/Faculdade de Belas-Artes da Universidade do Porto.

Expôs pela primeira vez em 1966, e realizou exposições individuais a partir de 1968, principalmente em Lisboa e no Porto. Destas exposições, as mais recentes foram: Bicos, 2010, em Lisboa, Thumbnails e Modelos, 2013, em Lisboa, e Thumbnails e Modelos, 2, 2013, no Porto. As últimas tiveram lugar em Lisboa, no MAAT/Central Tejo – os Misquoteros – e no Porto, Galeria Pedro Oliveira, onde aos trinta Misquoteros se juntou o primeiro grupo das Descrições de Imagens (pinturas I a VIII), cuja segunda parte (pinturas IX a XVI) é aqui apresentada.

Foram organizadas várias retrospectivas do seu trabalho: em 1975, na Fundação Calouste Gulbenkian, Lisboa, da sua produção como bolseiro em Londres; em 1998, no CAM da Fundação Calouste Gulbenkian, Lisboa (Eduardo Batarada: Pintura, 1965-1998, com curadoria de Alexandre Melo); em 2009, no Centro de Arte Manuel de Brito, em Oeiras (Eduardo Batarada na Colecção do CAMB); e em 2011, no Museu Serralves, no Porto (Eduardo Batarada: Outra Vez Não, com curadoria de João Fernandes e João Pinharanda). Em Maio de 2016, no Pavilhão Branco do Museu de Lisboa, teve lugar uma exposição antológica, Eduardo Batarada. Mise en Abyeme, com curadoria de Julião Sarmento. Esta última, com o mesmo título, e sempre com curadoria de Julião Sarmento, integrou os Misquoteros e está ainda no CGAC de Santiago de Compostela, de Outubro de 2017 a Fevereiro de 2018.

Entre as exposições colectivas mais recentes em que tem sido rerepresentado trabalho de Eduardo Batarada contam-se as novas montagens da Colecção Moderna da Fundação Calouste Gulbenkian, 2016 e 2017, Lisboa; Serralves em Lisboa, 2017, EGEAC, Lisboa; Quote/Unquote. Entre Apropriação e Diálogo (obras da colecção da Fundação EDP/MAAT), 2017, Porto; e Simultânea, 2017, Culturgest, Lisboa.

Eduardo Batarada recebeu em 2007 o Grande Prémio Fundação EDP Arte.