

Drawing, Space and Visual Simplicity in José Pedro Croft's Architectural Stains

Shakil Y. Rahim

*Ph.D, CIAUD – Research Centre in Architecture, Urbanism and Design,
Faculty of Architecture, University of Lisbon, Portugal*

ABSTRACT: *The boxes drawn by José Pedro Croft are the expression of dismantling geometry, archetypes, and the observation system, which is a successive process of interference, ambiguity, and unstable balance. In the expanded field where space, object and landscape merge, Croft's drawings open windows and screens, in a paradox of mirrors, reflections and composition of voids. At the intersection between sculpture and architecture, the dimensions of the box-house-body are integrated, and the cut of the shape that goes beyond the sheet amplifies the visual field that invites us to enter. These two-dimensional spatial constructions, to which scale effects are not indifferent, are called architectural stains. Common compositional parameters and strategies can be identified in these stains: a) faces, solids and polygonal boundaries, b) space topography and sequence of planes, c) visual density and organisation of weights and masses, d) structural forces and surface-membrane cut-out, e) centre-periphery tensions and margin blurring, f) colour planes and grid accumulation, g) graphic impurity and visible brushstrokes, h) transparencies and overlapping veils, i) depth and tonal gradation, and j) abstraction of gesture and visual plasticity. A pedestrian action where transparency sections the observer, spatialises the body and interferes with the perspective. The segmentation of the axonometries, the rupture with the vanishing point, the alteration of the coordinates and the multiplication of infinities accentuate the experience of discontinuity. Movement is installed, with rhythms and rotations, in a dialogue that praises deviation and promotes the mixture of media and chromaticism, which intersperse drawing with etching, water-ink and dry point techniques. Through the influences of Malevitch, Morris, Smithson and Judd, a legitimate visual simplicity appears founded on the economy of elements and the minimalism of serial constructions, repetitions and binary concepts.*

KEYWORDS: *Drawing, Stain, Scale, Spatial Construction, Visual Simplicity.*

Date of Submission: 03-08-2024

Date of Acceptance: 14-08-2024

I. Introduction

José Pedro Croft (Oporto, 1957-) is a Portuguese sculptor¹ who explores the ambiguous relationships between objects, spaces and places by analysing instabilities and preceptive transformations of reflections, masses and visual weights. Formal overlapping, spatial emptying and material imbalance question scale and suspend a potential inhabiting body: whole-fragmented, absent-present, central-peripheral, real-virtual. Based on this type of arrangement and the "often paradoxical interaction between them" (Wohl, 2007: 21), Croft transfers the repertoires of sculpture and architecture by redefining light and spatial limits that question volume, container and dwelling. Material presences include using stone, iron, glass, or wood (Sardo, 2014: 15), and he articulates mirrors, structural profiles, and pieces of furniture.

In Croft, this expanded field is an intersection between sculpture and *para-architecture* as a renewed visual category, in such conceptual and cultural elasticity², that it allows the spatial interstice between volume and place to acquire thickness and appearance. He says so himself when asked about architecture:

¹ Croft studied painting at the Lisbon School of Fine Arts and worked as an assistant of João Cutileiro, whom he calls his master and recognises for his technical training. Croft's works are represented in various public and private collections, and his professional career includes several solo and group exhibitions at home and abroad. He was present at the *Bienal Internacional de São Paulo* (1987), the *Venice Biennale* in 1995 and 2017, and the *Centro Cultural de Belém* (Lisbon) held a retrospective exhibition of his work in 2002. In the late 1970s, he contributed to the magazine *Arte Opinião*, and he was awarded the EDP Drawing Prize in 2001 and the *AICA Prize* in 2007.

² The elasticity between painting, sculpture, architecture, landscape, design and objects created a dilation of disciplinary boundaries, with various formal and material exchanges, which Robert Morris called the "expanded field". The insufficiency of orthodox artistic supports, the physical dematerialisation of art, successive visual substitutes and new expressions in the configuration of apparatus have created extensions and migrations between conceptual, technical and compositional processes. The idea of *para-architecture* is formalised in this system of transformations.

“I was never tempted to design a space. It was a fantasy when I was young, when I thought I might eventually become an architect (...) I was fascinated by the idea of architecture having models, of being able to own the works before they were finished, of the full, the empty and the planes of light” (Croft & Duarte, 2008: 312).

II. The Architectural Stain

In the conceptual continuity of experimentation with masses and materials, José Pedro Croft's production includes some two-dimensional records, which fluctuate between drawing and engraving, and constitute an autonomous and parallel set to his sculptural production³ (Croft & Faria, 1999: 11). Due to their geometric planning, scale expansion and spatial construction, we refer to these representations as "architectural stains" - the object of study of this research.

Geometric planning creates unfoldings in an extensible programme of angles, amplitudes and multidirectional axes. The enlarged scale of the drawings (papers with diagonals over 1 metre) includes the body within the space, as he says: "By drawing in large dimensions I enter the drawing" (Croft & Duarte, 2008: 310). The spatial constructions formalise the box and establish the territorial boundaries between full/empty, open/closed and inside/outside.

In this group of *architectural stains*, common compositional parameters and strategies are identified: a) faces, solids and polygonal boundaries, b) topography of space and sequence of planes, c) visual density and organisation of weights and masses, d) structural forces and surface-membrane cut-outs, e) centre-periphery tensions and blurring of edges, f) planes of colour and accumulation of grids, g) graphic impurity and visible brushstrokes, h) transparencies and superimposition of veils, i) depth and tonal gradation, and j) abstraction of gesture and visual plasticity.

The stains simulate and recall architectural representation, which sketches space through plans, sections, elevations, models and axonometries. The stain is volume and activates the depth of space.



Figure 1: José Pedro Croft, *Untitled*, etching, mezzo point and dry point, 32 x 45 cm, 2010. Source: Rodrigues, 2011.

³ In an interview with Miguel Matos, the artist said: "The sculptural process alone does not exhaust the entire *modus operandi*, and so I will have to look for other techniques, which could be gouache, acrylic or charcoal on paper to continue the process" (Matos, 2014: 125).

III. Space, Archetype and Box

José Pedro Croft's graphic work largely repeats his sculptures' vocabulary, parameters, and characteristics. This three-dimensionality announces itself in the drawing, where the most apparent configuration is the dismantling of the box (Figure 1).

The *Box* results from the visual exploration of simple polyhedra, such as cubes, prisms and parallelepipeds, redrawn by a geometry with imperfect and unstable properties (Bartelik, 2007: 263). This led to drawing stains with angular edges and the projection of flat geometric figures, in open praise of the rectangle⁴ and other quadrilaterals. The box stain thus becomes a device⁵ for dismantling: "We witness transfigurations without abandoning or distorting its referential form, the structure, the skeleton that serves as the basis for all the variations" (Mah, 2022: 16).

Croft began to fictionalise the archetype of the box in the sculptures of the 1970s, which were associated with tombs, sarcophagi, and funerary urns (plaster, bronze, limestone, marble). They date back to prehistoric architecture and formal influences from Egypt⁶ and the late Gothic Renaissance (Blanch, 2002: 27).

"Rectangle-box inside which is inscribed the silhouette of the body that lies (...), sheet of paper that contains the mass of what disintegrates, expands, threatens to contaminate (...), rectangle that is inscribed inside the sheet or projects obliquely into it and that the overflowing mass compresses and deforms (...), rectangle that is subdivided (...), a rectangle that is inscribed inside the sheet or projects obliquely into it and which the overflowing mass compresses and deforms (...) a rectangle that is subdivided (...) or demultiplied to form a grid (...), a rectangle that is volumetrically composed into a prism" (Caldas, 2002: 22-23).

The lapidary morphology of the drawn boxes is reminiscent of Giacometti's *Le cube* (1934-35) and Georges Didi-Huberman's respective analyses in *Le Cube et le Visage*, in which he relates the geometrisation of the face and body to Erhard Schön's *Unterweisung der Proportion und Stellung der Possen* (1543) and Albert Dürer's stereometric drawings (1527) (Didi-Huberman, 1993: 38-39).

"Culturally, the box carries a great deal of symbolism" (Dias, 2011: 21). In the monumental-funerary tradition, Croft's drawings absorb the fragmentation⁷ of the *box-house* and the *body-house*, in a chiasm between house and tomb (Faria, 2011: 4) and an allusion to the 'empty monument' (Wohl, 2007: 13). The dismantling develops through visual separations and spatial fractures (Figure 2), triggered by: a) segmentation of the edges, b) dematerialisation and distancing of the faces, and c) optical alterations of depth indicators. "Already in his early drawings he sought to explore the axes of rotation, to shift the orientation of things, to capture inverted growths" (Blanch, 2002: 32), in a "kind of deviated geometries that end up defeating classicist harmony or minimalist monotony" (Blanch, 2002: 29).

The proportion of the funerary container is scaled by the ritualised position of the human body⁸, and the dismantling of this archetype is, above all, a dismantling of the observer's body and its system of observation. The space represented absorbs a latent anthropometry in an interval where the social body goes

⁴ In an interview with Miguel Matos, the artist said: "I started to look at all the work I had done over 20 years and realised that, whether it was drawing or sculpture, I had always been working in rectangles and boxes. Suddenly, everything became clear. It was like I had chosen a rectangle to talk about everything" (Soromenho & Miranda, 2017). To *Contemporânea* magazine, Croft confirms the geometry and adds the meaning: "My work almost always revolves around the figure of the parallelepiped, bodily presence, permanence and impermanence, fragility and precariousness" (Croft & Carlos, 2017).

⁵ Device perceived as an apparatus of spatial organisation: it contains and is contained. To understand the category *device*, see Agamben, G. (2009). *O que é um dispositivo?*. In Agamben, G., *O que é o contemporâneo? e outros ensaios*, pp. 25-51. Chapecó: Argos, and Rykner, A. (2018). *Nota sobre o dispositivo*. Porto: Edições Afrontamento e Instituto de Literatura Comparada Margarida Rosa, FLUP.

⁶ The foundations of architecture and sculpture seem to share a common past of funeral and monumental functions. In prehistoric dolmens and cromlechs or in the pyramids of Egypt, geometry, rituals, and death organise the people, the box and the space. Croft adds: "It's about working from destruction, ruin, wear and tear... Death really is our future" (Blanch, 2002: 27). But he also emphasises the dimension of life: "Some boxes can be reminiscent of tombs, mastabas, but their main function is to store life, like the terracotta pots that contain seeds (...). The Egyptian boxes for storing games were the ones that interested me the most. The game is a parallel world to the functional world" (Blanch, 2002: 27).

⁷ Here the fragment is "dematerialisation of the surface, construction of variation (reflection/absorption) of light, *stock of illegibility*" (Caldas, 2002: 19).

⁸ As Manuel Castro Caldas says: "Everything happens around the body, concerning the body, in what touches it or is touched by it, mirroring its trace, receiving its weight or sectioning its figure (...). Always an implicated object, man (his body, his figure) is always a deferred representation. The place consecrates and harbours a ghost, not the mortal body, but the mortality that is dissociated from it as a question, that is, the *immortality* (historical, cultural, constructed) of its *continuous mortality*" (Caldas, 2002: 22-23).

from the abstraction of the sphere of the gaze to the disappearance of the flesh⁹. "The body spatialises, is spatialised and spatialises, creates and incorporates space" (Dias, 2011: 23).

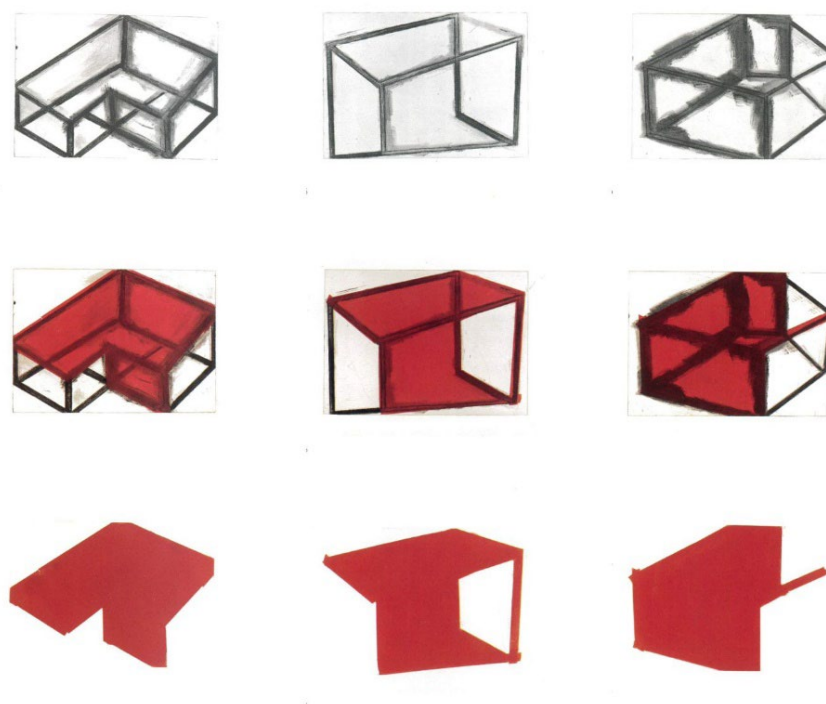


Figure 2: José Pedro Croft, *Untitled*, dry point, mezzo point and aquatint, 40 x 61 cm, 2001. Source: Gubernatis, 2002.

IV. Plan, Observer and Perspective

Changes in depth are rehearsed in the drawing by simulating transparencies that refer to the spectral virtualisation of space (Figure 3). Accustomed to the paradoxes of the mirror (Croft & Duarte, 2008: 311), José Pedro Croft dilates, contracts and deforms space and light, in a synchronisation of *false voids* and *full of nothing*, where directions and reflections of glass and mirrors collide with Euclidean geometry and the central conical perspective. As a window and screen that unfolds the visual field, the mirror is simultaneously plane, space and perspective.

“glass and mirror concentrate the virtualities of reality, reflecting what is there. They create an expanding space, allowing us to see from one side and the other, playing with light, transparency and colour, with shadow and reflection. Glass and mirror are devices for exploring visibility and transgressing boundaries; elements for destabilising and reinventing space. The mirror is a space of transitivity, because it activates passages and multiplies points of view. Its movement produces metamorphoses, mixing what, as a rule, does not cohabit” (Dias, 2011: 27).

⁹ In an interview with Eduardo Duarte, Croft mentions the influence of artistic experiences based on the social sharing of the body: "The generation that preceded me, at the end of the 1970s, was made up of people like Helena Almeida or Ana Hatherly, who were somehow linked to Conceptual Art or Performance, in which the body was shared socially" (Croft & Duarte, 2008: 308).

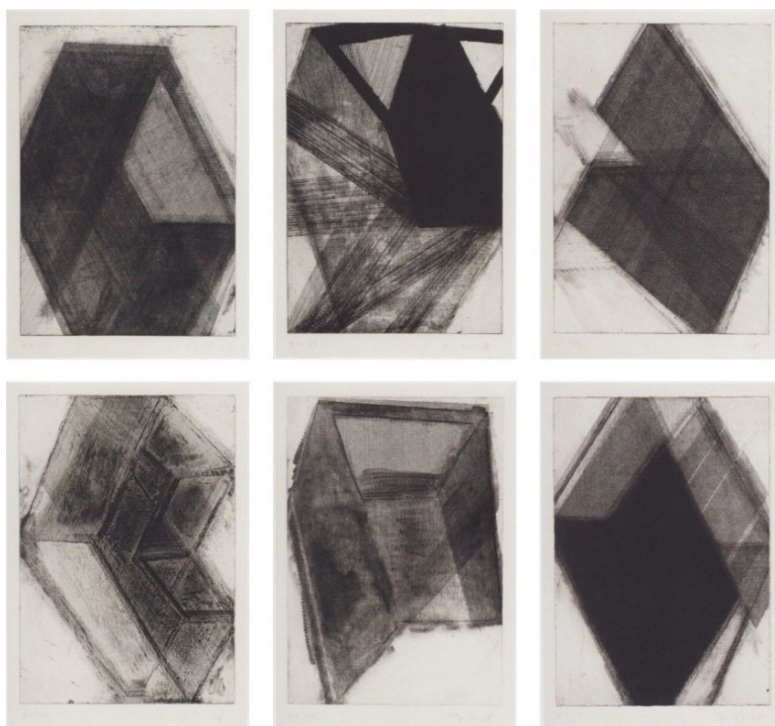


Figure 3: José Pedro Croft, *Untitled*, aquatint, etching, mezzotint and dry point, 50 x 35 cm, 2013. Source: Sardo and Croft, 2014.

A kaleidoscope of combinations of forms by weakening boundaries, the glass floats between the transparent and the translucent. The author often refers to the objective of activating and rectifying the neutrality of space (Croft & Faria, 1999: 8). In his drawings, we find juxtapositions, rhythms, and rotations, which, by hiding, adding, or filling, reorganise the spatiality of the box through transparencies (Figure 4).

“The mirror allows you to explore other dimensions. The mirror is neutral, it only reflects what is there to be reflected. It's not the mirror that's the problem, it's everything else. But the mirror isn't just reflecting, it's also expanding and multiplying space (...) Glass and mirror have a relationship with space and also carry with them the idea of lightness and transience. Objects move in front of the mirror and movement emerges” (Croft & Duarte, 2008: 310-311).

The mirrors and glass of Croft's sculptural or para-architectural production are joined by metal structures such as *hardy*¹⁰ or iron profiles, which define the edges of the box and from which planes and voids emerge in optical compositions that change angles and directions (Sardo, 2014: 21). In the different drawings, we find a direct formal analogy to these sculptures, where vertices, edges, intersections, planes, masses and structures make up the voids and densities of the architectural stains (Figure 5). “A void that multiplies with the passage of time” (Faria, 2011: 3). Like other artists and sculptors, emptiness is a visual priority here, too.

“The emptiness in the work of Klein, LeWitt, Bell and Irwin corresponds to a cultural phenomenon related to the excess of visual media and the substitution of images for reality. For these artists, the empty work of art is a barrier and a dyke against the flood of images that disperse our capacities for perception” (Wohl, 2007: 18).

¹⁰ Industrial series of objects and structures that refer, on the one hand, to the *ready-made* art movements and, on the other, to the world of construction materials. They announce the skeleton of the body and the evidence of empty spaces, like the “conflagration that Agamben tells us about, inspired by the fire that reveals the house's structure” (Faria, 2011: 11).

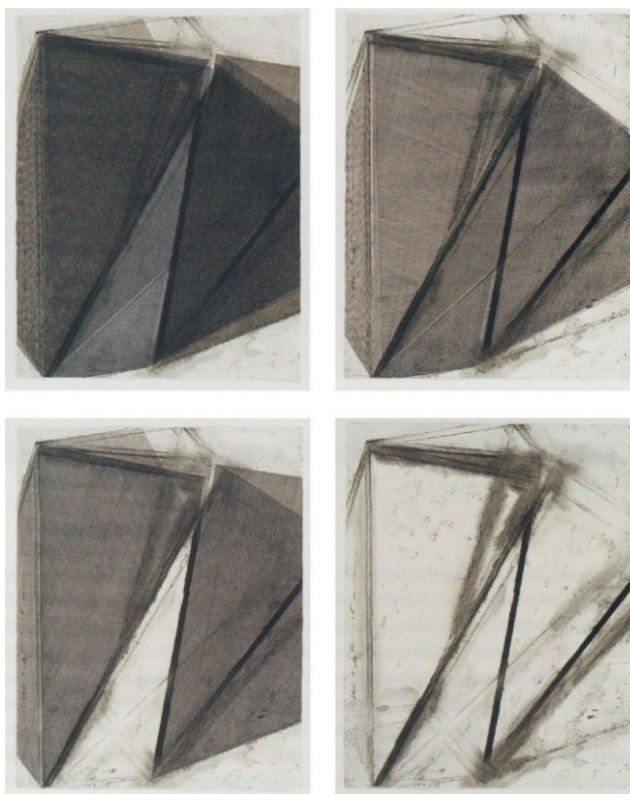


Figure 4: José Pedro Croft, *Untitled*, aquatint, etching, mezzo point and dry point, 49 x 38.5 cm, 2018. Source: Mah, 2022.



Figure 5: José Pedro Croft, *Untitled*, gouache, varnish, synthetic paint, vinyl paint and collage, 160 x 120 cm, 2016. Source: Croft, 2016.

In the gesture drawn, the sensation of the presence of voids, glass and mirrors is above all section and perceptual composition, in a system of interruptions of depths, in which "perception is left adrift. How can you know the world when no perspective can account for it, Merleau Ponty asked?" (Mesquita, 2003: 31). The mediation of the screen based on a phenomenology of space that produces successive membranes to the detriment of the construction of the vanishing point of linear perspective (Silvério 2014, 181-182), organises the drawing through successive retinal illusions, axonometric planes, interrupted vanishing lines and horizon lines in 'different infinities'. In the simultaneity that goes back to Pistoletto's mirror, there is a functional disturbance, a cyclical time and an experience of discontinuity (Mesquita, 2003: 28). The observer is neither in front nor to the side, neither above nor below nor behind. Where is it then?

Transparency has sectioned off the observer. "What we see does not coincide with what we expect to see. We are thrown into other spaces, different from the spaces we are in" (Mah, 2022: 20). With the broken mirror¹¹ remains fragments of the gaze and the body in movement, appearing and disappearing; it is inside and outside the box¹². Sometimes, it is so far inside the space that it can no longer be distinguished from it, in an almost absorption of the body¹³ into the interior (Sardo, 2014: 21). "A 'where' in which nothing dwells (the nothing that can be seen), this is the gaze returned to itself" (Caldas, 2002: 23). An awareness of *non-vision*, where we are present but not visible, and where the "body is replaced by *echoes of the place*" (Blanch, 1996: 23), in a process mediated by a labyrinth of reflections and spatial ambiguities¹⁴, where vertical and horizontal axes are re-dimensioned:

"When the mirror is vertical, it's closing off the space, it's a door, but because that door is a mirror, it's a door that opens into it. When it works horizontally, I'm putting a floor on it that takes gravity away from the piece, that takes weight away from it" (Croft & Faria, 1999: 12).

As Delfim Sardo recalls, Croft takes up Robert Smithson's geometry, materials and concepts¹⁵ "in the sense of a relationship with both the architectural space and the spectator's corporeality" (Sardo, 2014: 21). In *Enantiomorphic Chambers* (1965), Smithson already integrated the box of metal profiles and mirrors, using fractures in the observation points (Sardo, 2014: 20) in an apparent optical provocation to dismantle the human retina. The mismatch between the mirror's reflection and the gaze's direction is promoted in a spatial fiction¹⁶ based on the cancellation of the image.

V. Visual Weight, Technique and Expression

To visual instability, through the rupture of linear perspective and the redefinition of infinity through the succession of planes and transparencies, the drawing adds differences in depth through visual weight. In the "territory of fluidity and lightness (Caldas, 1996: 11), the graphic density of the drawing finds variations of full and empty, where the transparency of glass and mirror is simulated in the superimposition of grids and diluted

¹¹ The breaking of the mirror as the becoming of identity: "Breaking the mirror, separating the head from the body, projecting the emptiness that comes: the attempt is to go back to a time before that which Lacan identifies as the 'mirror stage' (...) Becoming-imperceptible. Getting out of yourself, of the self" (Faria, 2011: 7).

¹² Isabel Matos Dias in "Labyrinths of the Invisible" points out the transit between space and gaze in Croft's work: "Transitivity as passage raises the question of the border, the margin, the limit, the threshold, spatial - territorial - terms that allude to what separates and unites, a problem inseparable from the polarity between continuity and discontinuity that reappears in different records" (Dias, 2011: 24).

¹³ With the body and with space, Croft's idea of the section also extends to the object. In furniture (tables, chairs and doors), the forms and primary function are interrupted, maintaining domestic recognition, but instability is created with semantic and usage deviations, transforming a functional object into a symbolic one (Croft & Duarte, 2008: 309). In an interview with Teresa Blanch, Croft replied: "I start from the neutral zone that exists under everyday objects and activate them in this way, through interferences, modifications and empowerments. I don't celebrate their absences. I organise correlations. Shadow and light are materials to be taken into account" (Blanch, 2002: 30). For Alexandre Melo: "The author thus promotes a shorting between monumental quotation and everyday objects" (Melo, 2007: 186).

¹⁴ Reflection and mirror cease to mix, separating the subject from the object. "A systematic study of mirror images in 20th-century art would show the recurrence of empty mirrors and broken mirrors (...) There is no longer any autobiography or self-portrait, only chance, dispersion, the anonymity of an impersonal *self*, a shattered or mended self. Crossing the mirror leads to nothing" (Melchior-Bonnet, 2016: 357-358). Alice no longer wants or needs to be *On the Other Side of the Mirror* because, as Gilles Deleuze says, Alice has stretched herself everywhere: "In what sense, in what sense?" asks Alice. The question has no answer, because sense has no direction, no "good sense", but always both at the same time, in an infinitely subdivided and elongated past-future. The physicist Boltzmann explained that the arrow of time, going from the past to the future, was only valid in individual worlds or systems and in relation to a determined present in such systems: for the entire Universe, the two directions of time are therefore impossible to distinguish, just as in space there is neither above nor below (that is, neither height nor depth)" (Deleuze, 1974: 79-80).

¹⁵ In 1979, *New York University Press* published Robert Smithson's writings, edited by his widow and sculptor Nancy Holt, and organised into three parts: published writings, interviews and unpublished writings. Smithson wrote about the creative relationships between art, culture, nature, and landscape, directly influenced by *land art* and *conceptual art* (see the author's emblematic work *Spiral Jetty*, 1970). The freedom of the essay format allowed him to question the paradigms and perceptual categories defined by art in the reading and experience of the world. The notions of monument and museum are called into question, praising entropy as a transformative force. Smithson realises transience as an artistic expression, grasps the successive displacements of mirrors, promotes *aerial art* as a reconfiguration of perspective and redefines the categories of site/non-site. Texts published in magazines such as *Artforum* and *Harper's Bazaar* have also explored emerging issues in contemporary art, including links with politics and established cultural conventions. A revised and expanded edition can be found at Flam, J. (ed.) (1996). Robert Smithson: The Collected Writings. Berkeley, Los Angeles, London: University of California Press.

¹⁶ On the occasion of the show at the *Estação Pinacoteca* in São Paulo, Moacir de Anjos wrote in the exhibition catalogue about Smithson's influences on Croft's spatial use of mirrors: "a conceptual approximation with the use made of them by the American artist Robert Smithson (1938-1973), particularly in what he calls *non-sites*, in which various places are represented by their fragments and confused, with the aid of mirrors, with other environments in which these pieces are installed" (Anjos, 2007: 12). For a complete approach to Smithson's artistic production, see Reymonds, A. (2003). Robert Smithson: Learning from New Jersey and Elsewhere. Cambridge (MA), London: The MIT Press.

stains, which redefines the optical relationships between front-back, top-bottom, centre-side. "Croft is both a Daedalus and an explorer of the invisible" (Dias, 2011: 22) because he knows that "To take the weight off them is to set them in motion, to make them jump out of themselves, out of their purpose" (Croft & Faria, 1999: 14).

The weaves and grids are visual filters that introduce directions, determine faces and favour "places of imbalance, made up of rhythms and counter-rhythms" (Blanch, 1996: 33). The laminar lines of the edges draw out the volume, the movement increases the lightness, and the patches of colour¹⁷, in a range between opaque and vaporous, redistribute the depth (Figure 6).

"The use of colour influences the metrics, proportions and rhythms of each element in the drawing or sculpture. The stains of colour are never uniform (...) subtle oscillations in the intensity of the same colour; in other cases we see networks of fine lines or signs of the artist's gesture in applying gouache or plaster" (Mah, 2022: 13).

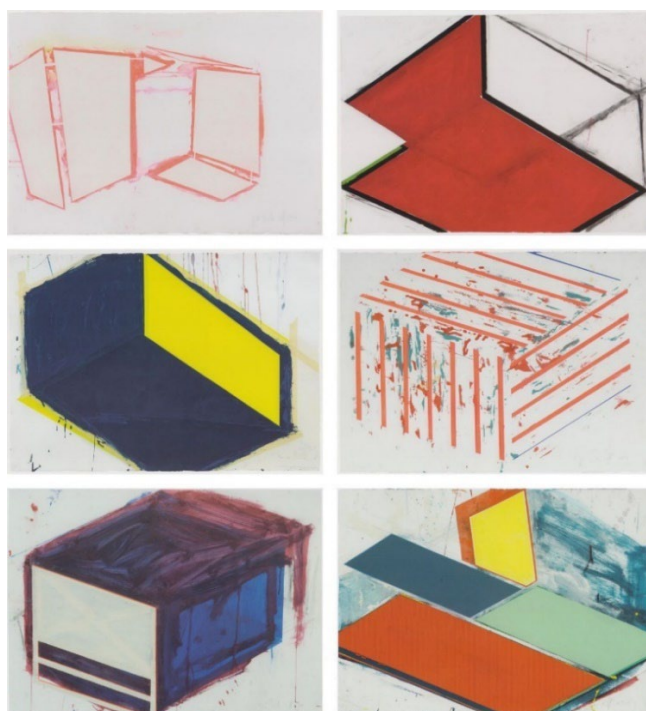


Figure 6: José Pedro Croft, *Untitled*, mixed media, 70 x 100 cm, 2006 (top left)/ 2007 (top right)/ 2008 (centre left)/ 2009 (centre right)/ 2010 (bottom left and bottom right). Source: Rodrigues, 2011.

In the visible brushstrokes of manuality, a *measure of impurity* is noticeable (Silvério, 2014: 179), created by graphic dirt and the blurring of margins through the fading of geometric boundaries, which are diluted and overlapped by stains and colours (quasi-texture). The space opens up and adds the "shattering of the margins that indicate malleability" (Dias, 2011: 27), and the distinctions between figure and background are compromised in this successive spectrum of screens, triggered by a "proto-cinematic movement on dirty colours" (Sardo, 2014: 21). By blurring the boundaries, the form drips and splashes in a "random expansion of liquid paint, a pure effect of vibration and expansion of colour - it overflows, surpassing the regularity of the container, deforming it actually or virtually" (Caldas, 2002: 24). In all these graphic and colour strategies, the ideas of disassembly, succession and demultiplication are equally latent¹⁸.

The drawing acquires plastic and material expressiveness, and the stain organises degrees of transparency, reflections and multiple projections where the light crosses the space. "Gravity dissolves before this immaterial, incorporeal appearance, which also breaks the image of the centre to signal a simultaneity of

¹⁷ The artist mainly uses the colours red, green and blue, as well as densities of black and scales of grey.

¹⁸ Manuel Castro Caldas even suggests that "With the appearance of colour, the variations in the records that create spatial tension/distinction (regular/irregular, agitated/immobile, variant/fixe) are duplicated and finally replaced by a modulation that more effectively relativises the limit, demultiplying it within the variation itself" (Caldas, 2002: 17).

situations" (García, 2003: 74). Gravity consumed by light (Caldas, 1996: 12) is, above all, the image of immateriality, and "the shadow is no longer concealment or a penumbra from which to rescue something. In Pedro Croft's work, the shadow is total darkness, the absolute complement of light" (Blanch, 1996: 33). The drawing of the lightbox is created by accumulations and subtractions in a composition of metrics and interruptions (Blanch, 2002: 27), with densities that mix techniques such as the mezzo point, etching, aquatint, photogravure, dry point and the direct line.

"The *mezzo point* is a precise engraving technique that allows you to find the half-tones of black that the print will reveal as a contrasted image, revealing the white whose density is a measure of time. José Pedro Croft applies this technique to his engraved work, which finds a correspondence in the drawing. In the lines drawn in superimposition, like a fine net, on sheets of paper where other prints still remain, or just a drawing that is latent, waiting" (Silvério, 2014: 181).

The concept of engraving refers to an image obtained from a matrix. Croft mainly uses metal engraving (copperplate), editing and printing matrices, which can be reused as a support for drawings. "It's a process full of alchemy and slowness, which takes us back to another time." (Croft & Duarte, 2008: 312). The matrix is successively used, re-recorded or edited¹⁹, with accumulations to create series and successions. There is an interest in these visual interferences of the engraving that will later formalise a drawing on paper (Figure 7).

The drawn and printed marks overlap in a visual archaeology of traces, impressions and incisions, with graphic transfers where poorly printed sheets and pressure marks on the plate are used (Croft & Faria, 1999: 11). Layers of varnish are mixed to waterproof, and the application of synthetic inks or the superimposition of lines from various scribes²⁰ undo the original engraving (Sardo, 2014: 23). The hand interchanges the optical and the haptic²¹, and the "marks of the tools used often remain visible, also becoming texture, shadow, light or censorship" (Silvério, 2014: 180). The unfinished is, thus, a process and a compositional factor - a continuous *proof of state* as defined by Amador Veja (2014)²².

The recurrent use of gouache²³ and Indian ink, on aquatint or etching, accentuates the instability of the stains and their intersections: it promotes the unexpected, increases blindness, uncontrolled experimentation, and amplifies the ghost²⁴. The differences in tonal gradation on the colour planes enhance transparency, and as in the discontinuity of the mirror, chronological time and spatial coordinates are muddled and confused (Croft & Duarte, 2008: 310). A palimpsest that retraces the expanded field of drawing and engraving, and from which the accidents and accidents of *proofs of state* are recovered. The superimposition of layers, veils and previous records (Silvério, 2014: 181) merge into the lines, weaves, colours and textures traced (Figure 8) in a continuation of the formal openness that remained latent. The two-way openness referred to by Jean-Luc Nancy in *Le Plaisir au dessin*:

"Drawing is the opening of form. It is so in two senses: openness as a beginning, starting point, origin, sending forth, impetus or uprising, and openness as its own availability or capacity. According to the first sense, drawing evokes the gesture of drawing more than the traced figure;

¹⁹ Traditional divisions, such as matrix, mould, model, decal, copy, replica and original, are confused: "he restores the value of the mould to the decal, making decals objects of contemplation. In effect, Croft dissipates the downward progress of Platonic mimesis: by restoring the task of the craftsman, he transforms it into a demiurgic act, converting each modelled piece into a model, which orders its replicas and decals" (Molder, 1991: no page).

²⁰ Croft uses pen, graphite, charcoal, dry pastel, industrial enamel, Indian ink, vinyl paint, and acrylic paint.

²¹ Above all, Croft's hand is a rotating spotlight: "the artist's hand intersects with the collective hand and the machine, extensions of the gaze that touches. A pencil gaze that scratches and erases, hits and misses, reconverts errors and reframes chance (...) the violent and spontaneous gesture of the hand when it is not mastered and therefore causes accidents - it spills, stains, soils - and causes instability - it twists and tilts" (Dias, 2011: 25-26).

²² In *José Pedro Croft: "proof of state"*, Vega analyses Croft's work as a flow of freedom and experimentation that turns artistic activity into a continuous rehearsal, and in this way establishes an analogy with the expression "proof of state" used in the testing of engravings. See Vega, A. (2016). José Pedro Croft: «prova de estado». In Croft, J. P., Prova de Estado, pp. 7-19. Vila Nova de Famalicão: Sistema Solar (chancela) Documenta.

²³ The artist says: "It's no coincidence that they're done in gouache. As they teach you at school, gouache is something that doesn't mix well. It's not a suitable material for glazing, for glazing you use acrylic or oil. So, when you use gouache for veils, it's technically *unnatural*. I work with colour like black and white: covering, hiding and unhiding, illuminating, like in sculpture" (Croft & Faria, 1999: 13).

²⁴ Perceptual operations and the production of negative spaces trigger disfigurements, derivations, unfoldings, collapses, oppositions and various segregations. Angular tensions, pendular reflections and structural lines draw movement and organise the disproportion of visual forces on the membrane-surface. "Establishing the alliance between mass and fluidity, weight and lightness, immobility and movement, implies reconstructing without abolishing: replacing, duplicating" (Caldas, 1996: 12).

according to the second, it indicates an essential unfinishedness in that figure, a non-closure or non-totalisation of the form” (Nancy, 2022: 9).



Figure 7: José Pedro Croft, *Untitled*, Indian ink and gouache on engraving, 47 x 34 cm, 2012 (top left)/ Indian ink and varnish on engraving, 47 x 34 cm, 2012 (top centre)/ Indian ink and gouache on engraving, 46 x 34 cm, 2012 (top right)/ Indian ink and varnish on engraving, 57 x 45 cm, 2013 (bottom left)/ Indian ink, gouache, varnish and collage on engraving, 56.5 x 45 cm, 2013 (bottom centre)/ Indian ink, varnish and synthetic ink on engraving, 56 x 45 cm, 2013 (bottom right).
Source: Sardo & Croft, 2014.

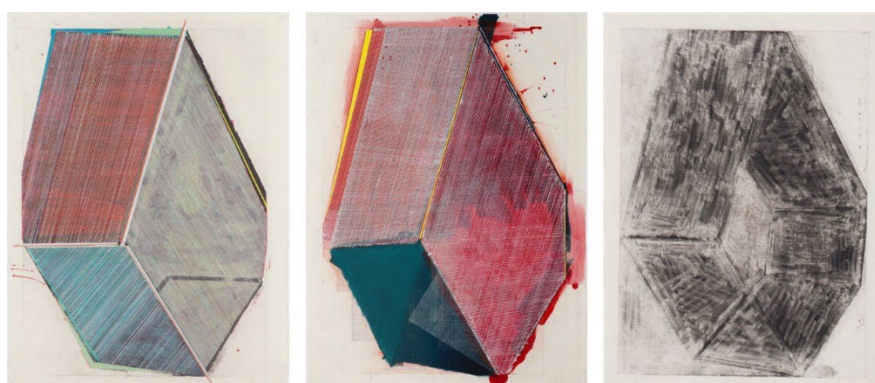


Figure 8: José Pedro Croft, *Untitled*, Indian ink and varnish on engraving, 150 x 110 cm, 2012 (left and centre) / aquatint, etching, mezzotint and dry point, 150 x 110 cm, 2013 (right). Source: Sardo & Croft, 2014.

VI. Gesture, Abstraction and Visual Simplicity

The energetic expressionism of the box stains is joined by an interrogative visual simplicity, resulting from the economy of graphic means (Croft & Faria, 1999: 13) and the compression of grammar, which is

developed through repetition²⁵. Simplicity seems to be a methodology of isolating the essentials of structure, limits and movement in an immediate recognition of variations within a formal and material vocabulary that is reduced to the essential minimum (Silvério, 2014: 179). Simplicity is a value, not just a fact; it is part of a method or process, not just a result (Floyd, 2017: 162).

Praising the simple is then part of the meaning of unravelling the spatial matrix, engaging the body's memory, regulating the unstable balance of the experience of the gaze and increasing the primitive intensity of the archetype of the box. As Robert Morris wrote²⁶: "Simplicity of shape does not necessarily equate with simplicity of experience. Unitary forms do not reduce relationships. They order them" (Morris, 1966: 44). On the involvement of geometry in this economy of simplicity, Croft summarises:

"My relationship is intuitive and empirical. I realise that the simplest things are the hardest to do, and the simplest things are the most effective. Simple relationships always work well (...) In fact, all the geometry I do is by hand, with mistakes; it is, if you like, pedestrian" (Croft & Duarte, 2008: 310).

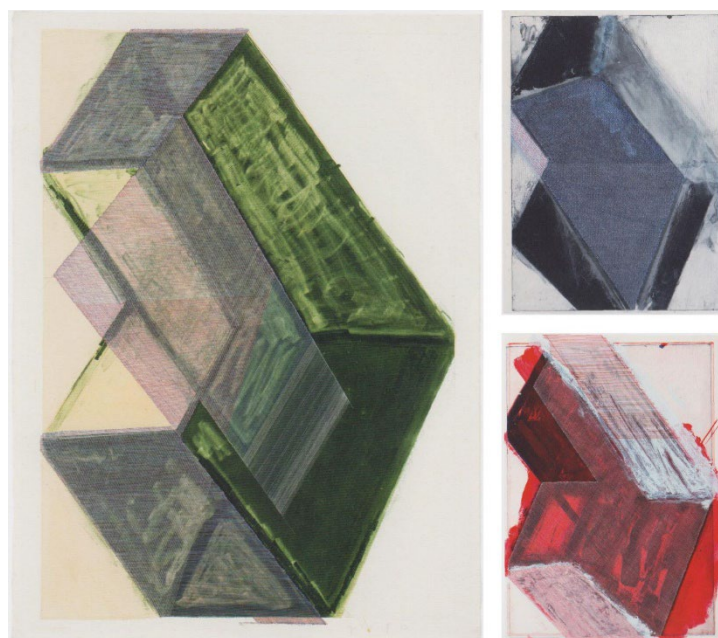


Figure 9: José Pedro Croft, *Untitled*, Indian ink and varnish on engraving, 150 x 110 cm, 2013 (left) / Indian ink, gouache and varnish on engraving, 47 x 34 cm, 2014 (top right and bottom right). Source: Sardo & Croft, 2014.

The *pedestrian gesture* of the stain helps to emphasise this graphic minimalism, which occupies large areas and is sensitive to the simplicity of the material world (Bartelik, 2007: 263). In the "paradoxical oscillation between abstract, planned and chance" (Mesquita, 2003: 28), small changes between series of drawings accompany a manifest appetite for repetition of gesture, multiplication of visual deviations and fluctuation of graphic paths²⁷ (Figure 9). Cultural symptoms of the optical acceleration of the 20th century, suggested by the "multi-perspectival and performative practices of photography and cinema" (Mah, 2022: 21), series are associated with expansion and derivation, and repetition gives rhythm to the hand. But the series are, above all, the refusal of radical ruptures, or what Jorge Molder understood as a successive slight redemptive or corrective movement:

"If the world were completely perfect or completely imperfect, perhaps we wouldn't miss works like José Pedro Croft's so much. His work, as I've

²⁵ For Delfim Sardo, "repetitive processes are exercised as a procedure that contains a power" (Sardo, 2014: 17).

²⁶ Robert Morris published four essays entitled "Notes on Sculpture" in the magazine *Artforum*, in which he addresses the formal, material and semantic problems of minimalist art. The references of the texts are: *[Part I]* (Feb 1966, vol. 4, no. 6, pp. 42-44), *Part 2* (Oct 1966, vol. 5, no. 2, pp. 20-23), *Part 3* (Summer 1967, vol. 5, no. 10, pp. 24-29) and *Part IV: Beyond Objects* (Apr 1969, vol. 7, no. 8, pp. 50-54).

²⁷ "There's something important about the drawings. For a long time, I didn't think about showing them. They were things that I had a compulsion and an absolute need to do. It's an exercise about difficulty" (Croft & Faria, 1999: 12).

always understood it, involves the idea of a slight redemptive (or more humbly, corrective) movement that can only find its whole meaning in an intermediate reality, that is, in a world where, between the extreme abstractions of the formless and the essential forms, we learn to live with concrete beings who are neither one thing nor the other. This is where José Pedro Croft's work introduces small corrections, or rather, small adjustments, sometimes acting against excessive order or excessive disorganisation, as if to establish, at each moment, a more desirable form of balance (or imbalance)" (Molder, 1994: no page).

Croft's drawing evokes different influences²⁸ and recovers from the minimalist movement²⁹ the structural composition of spaces, planes, and masses in the continuity of his sculptural and *para-architectural* work, which was influenced by the expression of Richard Serra and the objects of Judd³⁰, Shapiro or Morris, realised in the 1960s and 1970s of the 20th century.

For Robert Morris, in the light of Maurice Merleau-Ponty's *Phenomenology of Perception* (1961), minimal art responds to the reciprocal (and not divided) nature and experience of the relationship between space and object (Archer, 2002: 57). Whether in *Untitled (Mirrored Cubes)* (1965) or *Untitled (Williams Mirrors)* (1976-77), by placing mirrors face to face, Morris simultaneously summons blindness and infinity into a dialogue of multiplied (in)visibilities, where he explores the limits of the experience of vision and the distribution of central and peripheral perception. A paradox that confuses figure and background or support and context during the decomposition of the subject. He writes about Jasper Johns' ability to bring art to a state of non-representation: "Johns took the background out of painting and isolated the thing. The background became the wall. What was previously neutral became actual, while what was previously an image became a thing" (Morris, 1969: 50).

Part of this artistic framework followed the debate on the relocation of the work, with the abstraction of the *place-object* and the *object-landscape*, which contributed to altering the limits of traditional exhibition categories and spaces. The open definition of art that stems from this era, and which Arthur Danto questions in *What art is* (2013: 35), is rehearsed in the *para-architecture* of Croft's drawn stains through the qualities of visual simplicity and spatial abstraction of conceptual art, where the combination of binary concepts and pairs of opposites seems to reinforce the link between minimalism³¹, gestural tension and simplicity, as stated by the artist:

"Just as in sculptures, drawings or prints, it's always a kind of binary combination, one thing with another, one thing opposing another. This binary combination is, above all, the ability to create tension with the minimum of means. They are always very economical drawings, easy to read (...) Then there are subtleties, there are transparencies and more complex subliminal games, but what is there is always an image associated with this economy" (Croft & Faria, 1999: 12).

The box accompanies the formality of minimalism against the organic derivations of the post-minimalism of *land art*, *anti-form* or *arte povera*, which softens, bends and contradicts the rigidity of form (Archer, 2002: 62). However, Croft's sculptures and drawings replace the polyhedral box with circular volumes (cylinders, cone trunks, spheres). Amongst other prints, there is a set of four aquatints (1993), which are part of the Calouste Gulbenkian Foundation's *Modern Collection*³², in which the cylinder is the protagonist (Figure 10). But despite the organic matrix of the figure, the visual rigidity of the container remains. The minimalist

²⁸ "'Neither painting nor sculpture', as Donald Judd would say. José Pedro Croft's sculptures are heirs to countless traditions: the Egyptian, the surrealist, the minimalist, the post-minimalist, the expanded" (Faria, 2011: 14).

²⁹ In an interview, Croft defines minimalism as follows: "Minimalist art, for example, is an art par excellence that is abstract, indifferent and anonymous. But not just anyone is Donald Judd or Sol LeWitt. These apparently cynical, indifferent objects, with a cold metric and where no fingerprint is intended, create a degree of strangeness and perplexity so strong that they trigger immense emotions. These are the paradoxes of art. It is not a coherent discourse, and it works precisely in these cracks in the world" (Soromenho & Miranda, 2017).

³⁰ Donald Judd (1928-1994) extensively used the *box* matrix and its repetitions/reconfigurations, which became the image of minimalism. The oil painting *Untitled* (1955), one of the rare examples of Judd's early work, resembles Croft's boxes in several respects: unfolding of the planes, marking the edges of the structure, impurity of the stain, volumetric overlapping, increase in scale, abstraction of the gesture.

³¹ In the article *Sculpture in the Expanded Field* (1979), Rosalind Krauss refers to these cracks in the world" (Soromenho & Miranda, 2017). She adds the possibilities of exploring axiomatic structures at the intersection between *architecture* and *non-architecture*, and the process of mapping these characteristics onto the architectural experience (Krauss, 1979: 41).

³² The aquatints on paper, acquired by the Calouste Gulbenkian Foundation in November 1995, are: Inv. GP1792, GP1793, GP1794 and GP1795.

simplicity, the instability of the vaporous stain and the increase in scale surrounding the body continue. In the same vein, the outline of the cylinder base simulates the longitudinal opening of the form, increasing the sensations of extension, axis and infinity.

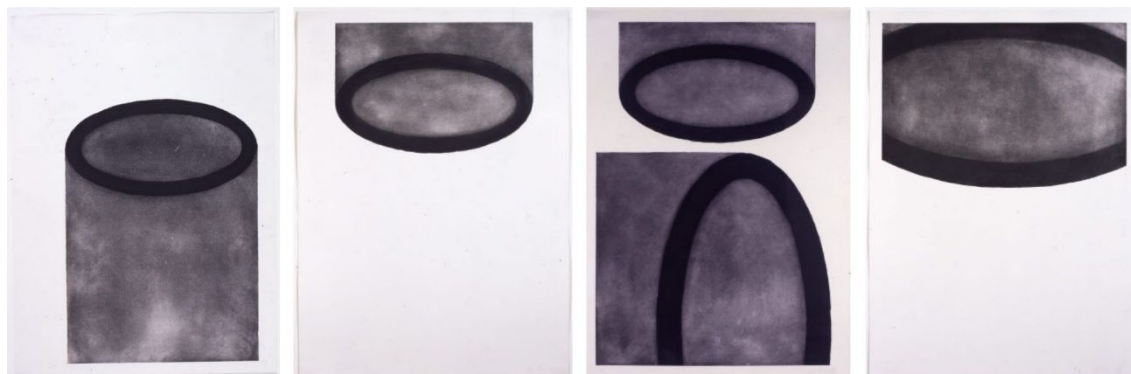


Figure 10: José Pedro Croft, *Untitled*, aquatint, 150 x 110 cm, 1993.
Source: Gubernatis, 2002.

In 2023, the Arpad Szenes-Vieira da Silva Foundation presented works from the author's last two years in the exhibition *José Pedro Croft Et sic in infinitum*, where circular shapes reappear and come to dominate the drawings in a concentric voracity. However, despite the geometric change, the other visual and plastic characteristics of the line and the stain remain the same: superimposition, repetition, cutting, inflexion, deviation, instability, interference, fracture, movement and gesture, remaining faithful to the identity of Croft's graphic and conceptual discourse. Sérgio Mah writes in the exhibition catalogue:

“it can be seen that each of the works reveals elements of circles or circumferences, on a more comprehensive or piecemeal level. We can surmise countless associations. Sphere, globe, eye. Earth, sun, moon. Point, centre, arena. Arc, curve, spiral. It's a shape, or rather a family of shapes, that provides countless references to the world we know or to symbolic and figurative resonances that continue to prevail” (Mah, 2022: 12).

VII. Conclusion

As Marek Bartelik points out, Croft's large planimetric drawings are reminiscent of Russian Suprematism³³, and the use of line, shared between sculpture and drawing, is the desire to maintain physical and emotional fragility (Bartelik, 2007: 263). Delfim Sardo also writes that "there are constant links to the great figures of modernist painting, from Malevitch to Mondrian, from Mark Rothko to Ad Reinhardt - to which I would add Robert Motherwell" (Sardo, 2014: 23). Authors who were interested in questioning spatial limits.

For Manuel Castro Caldas, metal structures, glass, and mirrors are, in Croft, *limit frames* "within which variation, movement and light differ, into which they rush (...) buried in itself weight and light, the object and its space, duplicating them as relational events" (Caldas, 2002: 22). In the drawings, changes to the boundaries are also made to the frame, which is the sheet of paper³⁴. The increase in the scale of the box, the leaning of the volume against the margins, the cutting of the shape that goes beyond the sheet and the suggestive occupation of the diagonal amplify the visual field and invite us in. "Generally speaking, the objects almost never fit within the space of the sheet" (Croft & Duarte, 2008: 310), in a paradox of graphic discontinuity in successive volumetric continuation. "His artistic creation is nomadic, wandering, and his entire oeuvre is a continuous and ongoing process, on the way, always continuing" (Dias, 2006: 9).

In the tension between gesture and geometry (Dias, 2011: 27), the asymmetries of the sheet and the increased scale of the stains also seem to continue the exercise of measuring space with the body, where

³³ "Constructivism already announced this, in a way. In Lissitzky's house, what happens on one wall is contradicted on the other, there is a central opening through which the light comes out and the direction of the lines goes beyond the very walls in which they are contained, beyond the container itself. Geometry becomes a relationship of forces" (Blanch, 2002: 29).

³⁴ "Cotton paper, with its physicality and hapticity, is fundamental to his working process (...) the physicality of the sheet, its ductility and resistance, its weight and mechanical behaviour, its ability to absorb paint and the way it can be massaged, macerated, overprinted, repainted and cut out, brings it closer to the physical and bodily character of sculpture" (Sardo, 2014: 22-23).

transparencias, densidades, forças, movimentos e volumes reaparecem em um interesse marcado em ensaiar categorias de interferência e interseção. As se a monumentalidade do quadro fosse o território (contêiner, paredes e cantos).

“NF - How do you make these drawings, especially the big ones, with the sheet of paper on the floor?”

JPC - It almost always is. They were drawn in a room in my house where they took up exactly the space between pieces of furniture...

NF - What were the implications of these constraints?

JPC - They prevented me from having a global view of the drawing, I was on the inside, I had no distance from what I saw, there was a certain blindness that favoured the action of measuring, crossing, going from one side to the other (...) My life for a long time was living in the little space that was left over and that wasn't occupied by the drawings” (Croft & Faria, 1999: 12).

References

- [1]. Agamben, G. (2009). O que é um dispositivo?. In Agamben, G., O que é o contemporâneo? e outros ensaios, pp. 25-51. Chapecó: Argos.
- [2]. Anjos, M. (2007). Espaço que não existe ainda. In Rodrigues, M. C. (coord.), José Pedro Croft, pp. 9-18. Rio de Janeiro: Imago Escritório de Arte.
- [3]. Archer, M. (2002). Art Since 1960. London: Thames & Hudson.
- [4]. Bartelik, M. (2007). ‘José Pedro Croft - Museu de Arte Moderna’. ArtForum, vol. 45, no. 5, pp. 263-264.
- [5]. Blanch, T. (1996). Alentos e Cinzas. In Ramos, M. (coord.), José Pedro Croft. Susana Solano - A Céu Aberto, Under an Open Sky, pp. 20-35. Porto: Fundação de Serralves.
- [6]. Blanch, T. (2002). Amnésia. In Gubernatis, H. (coord.), José Pedro Croft 1979-2002 Retrospectiva/ Retrospective, pp. 25-33. Lisboa: Centro Cultural de Belém.
- [7]. Caldas, M. C. (1996). Dever de Memória. In Ramos, M. (coord.), José Pedro Croft. Susana Solano - A Céu Aberto, Under an Open Sky, pp. 10-19. Porto: Fundação de Serralves.
- [8]. Caldas, M. C. (2002). O Modo Egípcio. In Gubernatis, H. (coord.), José Pedro Croft 1979-2002 Retrospectiva/ Retrospective, pp. 15-24. Lisboa: Centro Cultural de Belém.
- [9]. Croft, J. P. (2016). Prova de Estado. Vila Nova de Famalicão: Sistema Solar (chancela) Documenta.
- [10]. Croft, J. P. & Carlos, I. (2017). ‘José Pedro Croft – Conversa a dois: entre dois desenhos e duas esculturas’. Contemporânea. Retrieved from <https://contemporanea.pt/edicoes/12-2017/conversa-dois-entre-dois-desenhos-e-duas-esculturas>. Accessed on 15 Jan. 2023.
- [11]. Croft, J. P. & Duarte, E. (2008). Conversas com Escultores... José Pedro Croft. In Pereira, J. F. (dir.), ArteTeoria, no. 11, pp. 307-312. Lisboa: Faculdade de Belas-Artes da Universidade de Lisboa.
- [12]. Croft, J. P. & Faria, N. (1999). entrevista com José Pedro Croft. In Franco, M. N. (cur.) & Fernandes, G. (coord.), José Pedro Croft: desenho, escultura, pp. 7-19. Lisboa: Câmara Municipal de Lisboa.
- [13]. Danto, A. C. (2013). What art is. New Haven & London: Yale University Press.
- [14]. Deleuze, G. (1974). Lógica do Sentido. São Paulo: Editora Perspectiva.
- [15]. Dias, I. M. (2006). Corpo de Passagem. In Ferreira, R. L. (coord.), José Pedro Croft – Gravuras, pp. 6-9. Lisboa: Fundação Calouste Gulbenkian - Centro de Arte Moderna José de Azeredo Perdigão.
- [16]. Dias, I. M. (2011). Labirintos do Invisível. In Rodrigues, I. C. (coord.), José Pedro Croft – Escultura, Desenho, Gravura, Fotografia, pp. 21-28. n.p.: Bial.
- [17]. Didi-Huberman, G. (1993). Le Cube et le Visage: Autour d'une sculpture d'Alberto Giacometti. Paris: Éditions Macula.
- [18]. Faria, Ó. (2011). túmulo. In Rodrigues, I. C. (coord.), José Pedro Croft – Escultura, Desenho, Gravura, Fotografia, pp. 3-19. n.p.: Bial.
- [19]. Flam, J. (ed.) (1996). Robert Smithson: The Collected Writings. Berkeley, Los Angeles, London: University of California Press.
- [20]. Floyd, J. (2017). The Fluidity of Simplicity: Philosophy, Mathematics, Art. In Kossak, R. & Ording, P. (eds.), Simplicity: Ideals of Practice in Mathematics and the Arts, pp. 155-175. Cham: Springer International Publishing AG.
- [21]. García, A. (2003). A realidade em questão. Esculturas e desenhos de José Pedro Croft. In Pereira, C. (coord.), José Pedro Croft, pp. 72-76. Galicia: Xunta de Galicia, Consellería de Cultura, Comunicación Social e Turismo, Centro Galego de Arte Contemporânea.
- [22]. Gubernatis, H. (coord.) (2002). José Pedro Croft 1979-2002 Retrospectiva/ Retrospective. Lisboa: Centro Cultural de Belém.
- [23]. Krauss, R. (1979). ‘Sculpture in the Expanded Field’. October, vol. 8, pp. 30-44. Cambridge (MA): The MIT Press.
- [24]. Mah, S. (2022). Deflexões da forma (e da visão). In Croft, J. P., Et sic in infinitum, pp. 11-23. Lisboa: Sistema Solar (chancela) Documenta, Fundação Carmona e Costa, Fundação Arpad Szenes-Vieira da Silva.
- [25]. Matos, M. (2014). José Pedro Croft «O nosso interior é uma caixa de Pandora». In Matos, M., Artistas Portugueses em Discurso Direto, pp. 123-127. Lisboa: Guerra e Paz.
- [26]. Melchior-Bonnet, S. (2016). História do Espelho. Lisboa: Orfeu Negro.
- [27]. Melo, A. (2007). Arte e Artistas em Portugal. Lisboa: Instituto Camões, Bertrand Editora.
- [28]. Mesquita, I. (2003). José Pedro Croft: juntando coisas. In Pereira, C. (coord.), José Pedro Croft, pp. 28-31. Galicia: Xunta de Galicia, Consellería de Cultura, Comunicación Social e Turismo, Centro Galego de Arte Contemporânea.
- [29]. Molder, J. (1994). [Introdução]. In José Pedro Croft, exhibition catalogue. Lisboa: Fundação Calouste Gulbenkian - Centro de Arte Moderna José de Azeredo Perdigão.
- [30]. Molder, M. F. (1991). Sobre as esculturas de José Pedro Croft. In José Pedro Croft, exhibition catalogue. Porto and Lisboa: Galeria Atlântica and Galeria Alda Cortez.

- [31]. Morris, R. (1966). 'Notes on Sculpture [Part 1]'. *Artforum*, vol. 4, no. 6, pp. 42-44.
- [32]. Morris, R. (1966). 'Notes on Sculpture, Part 2'. *Artforum*, vol. 5, no. 2, pp. 20-23.
- [33]. Morris, R. (1967). 'Notes on Sculpture, Part 3'. *Artforum*, vol. 5, no. 10, pp. 24-29.
- [34]. Morris, R. (1969). 'Notes on Sculpture, Part IV: Beyond Objects'. *Artforum*, vol. 7, no. 8, pp. 50-54.
- [35]. Nancy, J. L. (2022). *O Prazer do Desenho*. Lisboa: Sistema Solar (chancela) Documenta, Fundação Carmona e Costa.
- [36]. Reymonds, A. (2003). *Robert Smithson: Learning from New Jersey and Elsewhere*. Cambridge (MA), London: The MIT Press.
- [37]. Rodrigues, I. C. (coord.) (2011). *José Pedro Croft – Escultura, Desenho, Gravura, Fotografia*. n.p.: Bial.
- [38]. Rykner, A. (2018). *Nota sobre o dispositivo*. Porto: Edições Afrontamento e Instituto de Literatura Comparada Margarida Losa, FLUP.
- [39]. Sardo, D. (2014). Os objetos imediatos. In Sardo, D. & Croft, J. P., *José Pedro Croft - Objetos Imediatos*, pp. 15-25. Lisboa: Sistema Solar (chancela) Documenta, Fundação Carmona e Costa, Câmara Municipal de Lisboa.
- [40]. Sardo, D. & Croft, J. P. (2014). *José Pedro Croft - Objetos Imediatos*. Lisboa: Sistema Solar (chancela) Documenta, Fundação Carmona e Costa, Câmara Municipal de Lisboa.
- [41]. Silvério, J. (2014). Uma medida impura. In Sardo, D. & Croft, J. P., *José Pedro Croft - Objetos Imediatos*, pp. 179-184. Lisboa: Sistema Solar (chancela) Documenta, Fundação Carmona e Costa, Câmara Municipal de Lisboa.
- [42]. Soromenho, A. & Miranda, T. (2017). 'José Pedro Croft: «Os bons artistas vivem com as tripas»'. *Expresso*. Retrieved from <https://expresso.pt/cultura/2017-01-08-Jose-Pedro-Croft-Os-bons-artistas-vivem-com-as-tripas>. Accessed on 19 Nov. 2014.
- [43]. Vega, A. (2016). José Pedro Croft: «prova de estado». In Croft, J. P., *Prova de Estado*, pp. 7-19. Vila Nova de Famalicão: Sistema Solar (chancela) Documenta.
- [44]. Wohl, H. (2007). Monumentos vazios: uma instalação de José Pedro Croft no Museu Calouste Gulbenkian. In Dias, J. C. (coord.), *Paisagem interior. José Pedro Croft*, pp. 11-22. Lisboa: Fundação Calouste Gulbenkian.