

Shared Paths

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In Transit brings together the works of ten doctoral students in Fine Arts - Drawing, presented in the context of FBAUL and, shortly, at the Armazém das Artes in Alcobaça, constituting a particularly significant body of artistic research developed within this study cycle. The exhibition posits Drawing as a field of knowledge production, in which practices, procedures and problematics converge that traverse the image, the body, territory, memory, technology, popular visual culture and visual communication. Far from being confined to a restricted, subsidiary, or disciplinary function, drawing emerges here as an instrument of thought, a method of inquiry and a form of critical discourse.

The title of the exhibition, *In Transit*, alludes to the processual condition that permeates the presented projects: all of them are inscribed in dynamics of passage, displacement, exchange and transformation. In common, these works evidence the vitality of a practice that opens itself to technical and conceptual experimentation, assuming instability as an operational principle. Drawing is invoked now as gesture, now as structure, now as a relational device, expanding into domains such as photography, installation, three-dimensional modelling and printing, artificial intelligence, comics, communication of science and digital painting. This diversity of approaches confirms the contemporary relevance of Drawing as a site of intersection between knowledges, materials, and languages.

In the works of Catarina Lira Pereira, the confrontation between the pictorial blot and the contour generated by artificial intelligence introduces a critical reflection on the limits of the image and on the relations between perception, algorithm, and the observer's projection. Isabelle Faria develops an inquiry in which the traversal of territory is converted into a line of thought, making the journey and sensory experience the matter of graphic construction. Cygny Malvar, in turn, articulates photography, time and intimacy, proposing drawing as a process of reconfiguration of lived experience and memory.

Gabriel Colaço and Gilberto Colaço explore, in joint work, the implications of three-dimensional digital drawing and 3D printing in the construction of a territory understood as a space of mediation between the human, the natural and the technological. Lúcia Antunes investigates drawing as a tool for communication between art and science, affirming the capacity of the image to render specialised knowledge legible and shareable. Nádia Joaquim focuses on the graphic expression of affective and psychic states, such as grief, panic and melancholy, mobilising drawing as a means of formulating a subjectivity in tension.

Yun Zhang develops a reflection on plant cognition and ecological imagination, articulating drawing and digital painting with issues from contemporary philosophy and cognitive science. Joana Paraíso addresses territory as a field of experience, practice and signification through her clear-cut figures, while Joana Mosi interrogates the contemporary construction of the city in a context marked by mobility, tourism and the transformation of forms of belonging and citizenship.

Thus, *In Transit* is an exhibition particularly eloquent about the current state of Drawing as both an artistic practice and a space of investigation. By bringing together singular trajectories, yet traversed by shared concerns, it makes evident the consistency of a generation of artist-researchers who make Drawing a site of rigorous experimentation, situated reflection and openness to the contemporary.

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