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P R E O F I C Á

É com grande prazer que escrevo esta introdução ao catálogo da exposição *VAIVÉM* de Francisca Pinto, realizada na Ostra em Maio de 2024. Este projeto teve curadoria minha, Mariana Lemos, a convite de Bartolomeu Santos, fundador da Ostra Practice, um espaço artist-run em Lisboa. No momento em que escrevo, a artista, nascida em Vila do Conde, Portugal, em 1995, reside em Londres, Reino Unido, onde nos conhecemos e iniciamos uma amizade e a conversa que resultou em *VAIVÉM*. Pinto está atualmente a estudar na prestigiada Royal Academy Schools até 2026, e a sua trajetória artística reflete um compromisso profundo com a exploração do espaço psicológico e emocional através da pintura. Após se licenciar em 2017 e durante a sua pós-graduação em 2019, Francisca Pinto tem participado regularmente em exposições coletivas, sendo *VAIVÉM* a sua primeira exposição individual. Para ambas, este projeto é uma oportunidade especial de “voltar a casa” e mostrar o que temos feito além-mar. Com o passar do tempo e numa Inglaterra pós-Brexit, o nosso vaivém parece um passo cada vez mais alargado. Estamos, portanto, incrivelmente gratas ao convite da Ostra e ao apoio financeiro da Fundação-Luso-Americana para o Desenvolvimento em Portugal (FLAD), que através do programa Flechada (bolsas para

primeiras exposições individuais) premiou a Francisca Pinto. As obras de Pinto representam situações imaginadas entre pessoas e elementos da natureza, e narrativas instáveis e múltiplas. Com isto em mente, convidei a escritora e curadora nova-iorquina que vive atualmente em Paris, Melanie Scheiner, a contribuir para o catálogo com um ensaio que dá continuidade a estes temas, explorando como a vida é um vaivém de acontecimentos, decisões e pessoas que entram e saem das nossas vidas, como uma porta giratória. E como uma coisa leva a outra, aconteceram-nos dois poemas: um haiku de Bartolomeu Santos, que reflete o nosso tempo juntos a pintar paredes de cor “espuma do mar”, o nome da tinta que dá forma a esse ir e vir; e um poema da Avó Carmo, a avó da artista, que tão carinhosamente respondeu à exposição em verso. Exposições são sempre propostas, mas tão raramente recebemos de volta respostas concretas e imediatas, como um poema, ou neste caso dois, que quisemos incluir neste catálogo, obrigado! A fotografia é de Samuel Duarte e o design gráfico de Sara Mealha, ambos artistas, amigos e colaboradores, a quem agradecemos pelo excelente trabalho. Deixamos ainda um presente ao leitor: uma serigrafia de Francisca Pinto produzida em colaboração com as Oficinas do Vale Mau e Lucas Almeida. Neste catálogo, convido-vos a passar tempo com as obras de Francisca Pinto, a visitar a qualquer hora do dia ou da noite, o seu universo de desejos e segredos, onde a intimidade e a curiosidade nos envolvem de maneira intrigante e profunda.

Mariana Lemos
Curadora
Maio 2024

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It is with great pleasure that I write these words to introduce the catalogue of the exhibition *VAIVÉM* by Francisca Pinto, held at Ostra in May 2024. This project was curated by me, Mariana Lemos, at the invitation of Bartolomeu Santos, founder of Ostra Practice, an artist-run space in Lisbon. At the time of writing, the artist, born in Vila do Conde, Portugal, in 1995, lives in London, United Kingdom, where we met and began a friendship and conversation that resulted in *VAIVÉM*. Pinto is currently studying at the prestigious Royal Academy Schools until 2026, and her artistic trajectory reflects a profound commitment to the exploration of psychological and emotional space through painting. After her studies (2017) and during her post-grad (2019), Francisca Pinto has regularly participated in group exhibitions, with *VAIVÉM* being her first solo show. For both of us, this project is a special opportunity, a “homecoming”. As time passes and in a post-Brexit England, our back and forth – *vaivém* – seems like an increasingly wider step. We are, therefore, very grateful for the invitation from Ostra and the incredible support provided by the Luso-American Development Foundation in Portugal (FLAD), which awarded Francisca Pinto with Flechada

(a grant for solo exhibitions), without which we could not have made this dream come true. Pinto’s works represent imagined situations between people and natural elements, composing unstable and multiple narratives. With this in mind, I invited Melanie Scheiner, a writer and curator from New York, who currently lives in Paris, to contribute to the catalogue with an essay that continues these themes, exploring how life is a coming and going of events, decisions, and people who enter and leave at their will, like a revolving door. As one thing leads to another, two poems were made: a haiku by Bartolomeu Santos, reflecting on our time together painting walls in the colour ‘sea foam,’ a paint name that evokes the movement of this Portuguese word *vaivém*; and a poem by Grandma Carmo, the artist’s grandmother, who responded so tenderly to the exhibition in verse. Exhibitions are always propositions, but so rarely do we receive concrete and immediate responses – like a poem, or rather two – that we felt compelled to include them in this catalogue, thank you! The photography is by Samuel Duarte and the graphic design is by Sara Mealha, both are artists, friends, and our collaborators, whom we thank for their excellent work. We also leave a gift to the reader: a screen print edition by Francisca Pinto produced with Oficinas do Vale Mau and Lucas Almeida. In this catalogue, I invite you to spend time with the works of Francisca Pinto; to dwell in the early hours or late at night, in her universe of desires and secrets, where intimacy and curiosity envelop us in intriguing and profound ways.

Mariana Lemos

Curator
May 2024

USCÍMANO SIM
COM FAVO DE MEL FAUSTO
ESPUMA DO MAR

BARTOLOMEU
LISBOA, 27 DE MAIO DE 2024 //

Mariana Lemos

Curadora

Maio 2024

V A I V É M

Convida-nos a mergulhar no espaço psicológico, muitas vezes enigmático, dos quadros da pintora portuguesa Francisca Pinto. É um mundo interior, complexo, cheio de segredos e esconderijos. Nas pinturas, estão retratadas cenas privadas entre pessoas, imagens imaginadas de passados e sonhos. Existe um quê de surrealismo ou de estranheza que evoca uma certa perversidade e suspeita. Há um diálogo entre o mundo interior e o exterior, mesclando elementos da natureza e fantasias, refletindo a interconexão entre o espaço psicológico e o ambiente físico em nosso redor.

Pessoas escondidas atrás de cortinas ou árvores espreitam, e nós, espetadores, também nos sentimos implicados, como se estivéssemos escondidos debaixo da mesa de jantar, vendo os pés das outras pessoas, ou de cócoras ao nível dos patos e das galinhas. Os quadros apresentam assim, uma perspetiva do mundo ao nível da criança, como se alguém se tivesse levantado da cama a meio da noite e apanhasse os pais a discutir, ficando a ouvir por trás do corrimão das escadas. Este mundo é, às vezes, brincalhão, outras vezes, um pouco assustador, como quem vê o namorado com outra, no canto da esquina ou através da janela do café.

A exposição, com as suas luzes amarelas e paredes cor-de-rosa, leva-nos a entrar neste espaço de intimidade do quarto infantil, da pele de bebé, das barrigas que tocam uma na outra ou espreitam por baixo das camisolas. Existe uma espécie de contacto físico que toca e foge, um vaivém entre o que eu sou e aquilo que mostro, o quanto me dou.

O contraste entre o mundo interior e o exterior é visível nas cores claras e nos tons elétricos, assim como nas sombras carregadas. A integração da sombra na representação do espaço psicológico é crucial, representando uma parte do inconsciente que contém aspetos negados e reprimidos, incluindo impulsos indesejados, emoções dolorosas e qualidades desagradáveis. Também há uma noção de tempo, do vaivém da vida e da tela em si, de processar as coisas difíceis, os sonhos, desejos e desgostos. O vaivém do pincel

marca o tempo, cria ritmo e movimento, e representa a experiência subjetiva.

E assim “acontece um quadro”, um evento temporal. Como dizia a poeta Sophia de Mello Breyner Andresen, “Aconteceu-me um poema”, são as coisas da vida. Porque a vida é um vaivém de coisas que acontecem, que andam para lá e para cá. E nós cá ficamos a ver o tempo a passar. Os quadros acontecem porque, como a vida, são uma dança, um balancear entre pés, daqui para ali, vendo as coisas andar, ora se fazem, ora se desfazem, e o quadro vai-se resolvendo.

Para Menez, a pintora devota de Francisca Pinto, pintar é um acumular de momentos que se desdobram e se desenvolvem ao longo do tempo. Assim como Menez, Pinto evita dar uma narrativa fixa às suas obras, preferindo mantê-las em constante movimento. Encontramos às vezes um corvo, outras vezes um espelho, o que reflete a importância do tempo na organização do espaço psicológico. Memórias, expectativas e projeções futuras adicionam complexidade ao mundo emocional, moldando a nossa percepção e compreensão do mundo.

Mariana Lemos

Curator

May 2024

VAIVÉM

VAIVÉM invites us to dive into the enigmatic psychological space of the paintings of Portuguese artist Francisca Pinto. It is an inner world, complex, full of secrets and hideaways. The paintings depict private scenes between people, imagined pasts and dreams. There is an element of surrealism or strangeness that evokes a certain perversity or suspicion. A dialogue between the inner and outer worlds, blending elements of nature and fiction, reflecting the interconnection between psychological space and the physical environment.

People hidden behind curtains or trees peer out, and we, the spectators, also feel implicated, as if we were hiding under the dining table, seeing other people's feet, or crouching at the level of ducks and chickens. The paintings thus present a child's perspective of the world, as if one had gotten out of bed in the middle of the night and caught their parents arguing, listening from behind the bannister. This world is sometimes playful, other times a little scary, like seeing a boyfriend with another girl through the café window.

The exhibition with its pink walls and yellow lighting invites us into this intimate space: the child's bedroom, the baby's skin, the bellies touching one another or peeking out from under shirts. There is a kind of physical contact that touches and retreats, a *vaivém* between who I am and what I show, how much I give of myself.

The contrast between the inner and outer worlds is visible in the light colours, electric tones, and heavy shadows. The integration of shadow in the representation of psychological space is crucial, representing a part of the unconscious that contains denied and repressed aspects, including undesirable

impulses, painful emotions and unpleasant qualities. There is also a notion of time, the *vaivém* of life and the canvas itself, processing difficult things, dreams, desires and disappointments. The *vaivém* of the brush marks the time and creates rhythm and movement, conveying subjective experience.

And so a painting *happens*, a temporal event. As the poet Sophia de Mello Breyner Andresen used to say, 'A poem happened to me'; these are the things of life. Because life is a *vaivém* of things that happen. They come and go as we stay watching time passing. Paintings happen because, like life, they are a dance, a balancing act between feet, a back and forth, seeing things move, sometimes being created, sometimes undone, and the painting resolves itself. For Menez, the painter adored by Francisca Pinto, painting is like accumulating moments that unfold and develop over time. Like Menez, Pinto avoids giving a fixed narrative to her works, preferring to keep them in constant motion. We sometimes find a crow, others a mirror, reflecting the importance of time in organising psychological space. Memories, expectations and future projections add complexity to the emotional world, shaping our perception and understanding of reality.

22 de Maio de 2024

Parabéns, querida neta!

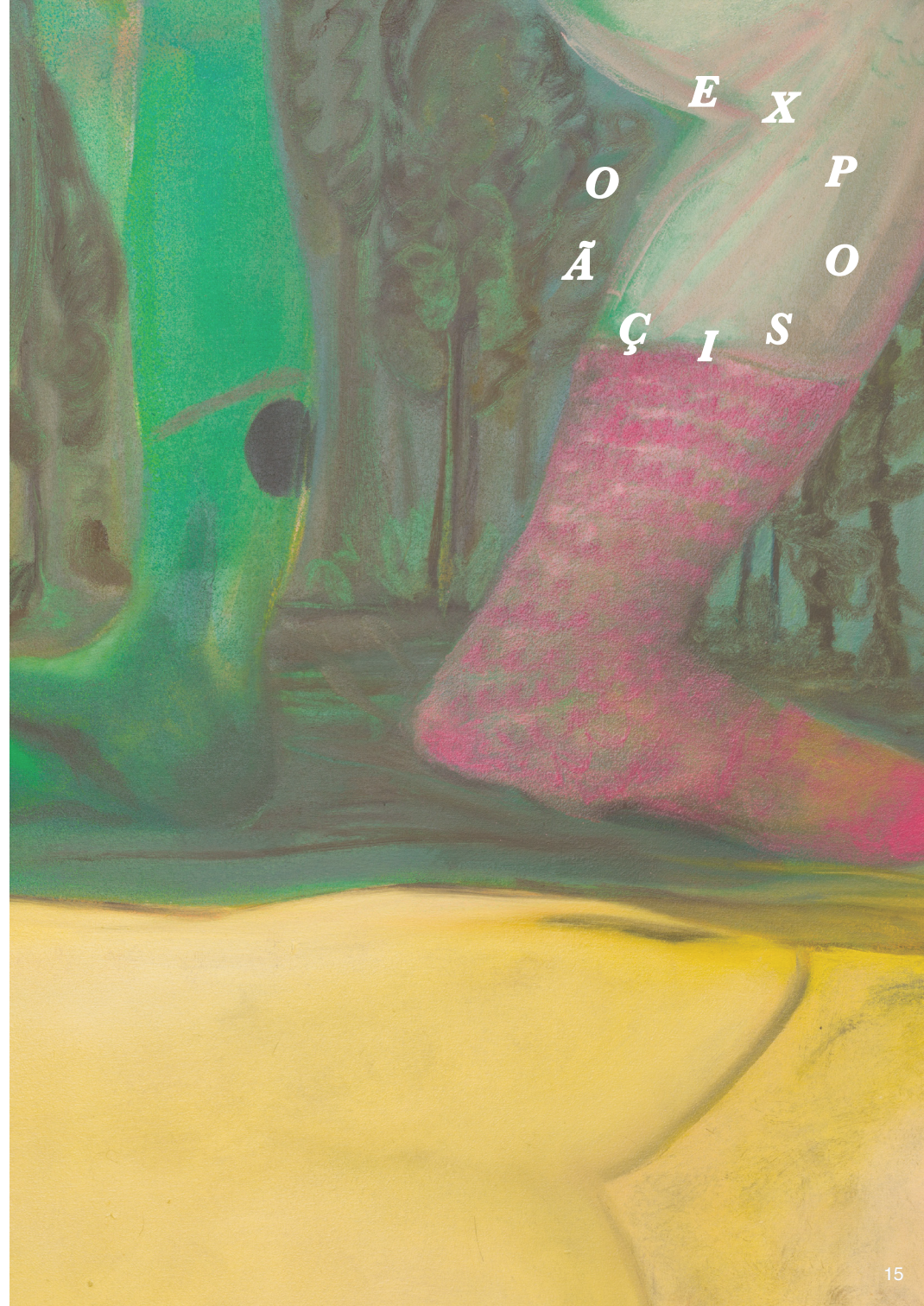
É através das palavras
que podemos exprimir
o que o nosso estado d'alma
nos vai fazendo sentir.

Mas a pintura é diferente
pois eterniza na tela,
nesse vaivém dum pincel,
muito mais do que a palavra
que escrevemos no papel.

Nela há o gesto, o olhar,
a cor alegre ou sombria,
avivando a emoção
duma dor, duma alegria,
ou duma interrogação.

Beijinhos de muito amor da vovó
Maria do Carmo

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MY BRAIN IS A REVOLVING DOOR



When the painter Francisca Pinto and I were put in touch, under the pretence of a shared interest in ‘time’, I didn’t really understand where our ideas converged. After all, many painters across the great historical arc of the medium have sought to incorporate the element of time in their compositions, to make legible the accumulation of its immaterial units that accrue like dust over the course of a work’s creation. For (one of many) example(s), in the early years of the 20th century, propelled by the mechanised lurches of industrialisation, the Futurists sought to capture the speed and dynamism of their world’s newfound rhythm, rendering movement and chaos in a fractured yet fixed, collapsed plane. Elsewhere, some decades later, alongside the rise of performance art, the splotchy abstractions of action painting came to stand in as scores for the movements of the artist’s living body. Highlighting the fact that all mark making is irrevocably a record *made in time*.

During our first call, Pinto brought my attention to the earliest works considered for the exhibition *VAIVÉM*, in which she began exploring the depiction of time as change – the shifts between past, present and future – via the layering of images versus through the gestural action of painting. *Informal meeting*^[pg.13] and *Photo Album*^[img.1] both feature a single, seemingly transparent, leaf in their centre. Like panes of stained glass, they frame and tint the amorphous forms behind it. In keeping with the artist’s method of drawing from imagination or emotion before committing the pictures that resonate with her to paint, these works emerged during a residency on a farm in Portugal, where she began making charcoal rubbings of found foliage, reading them like Rorschachs to extract the fluttering images they sparked in her mind. Pinto described both this process and the compositions it yielded as “playing hide and seek”.

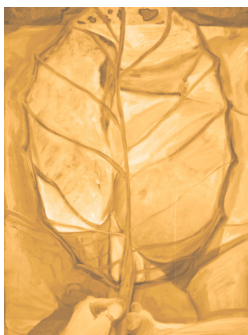
The classic game of peek-a-boo (*now you see me, now you don’t*) is inverted by Pinto’s stylistic sleight of hand. Her seasonal palettes and cartoonish volumes collapse our perceptions of depth and ground. One can easily stare at any number of these paintings for minutes, if not hours, before clocking their myriad faces, figures, and puzzling interactions that double as scaffolding for other areas of the composition. That moment of recognition,

¹ Allison Katz, “Anatomy”, Artery, MIT Press, Cambridge, Massachusetts/ London, England, 2022. p.60.

² Kate Briggs, “Entertaining Ideas”, MA BIBLIOTHÈQUE, London, 2019. p.33

when abstract forms coalesce into an image, evokes the oafish elation of one who is slow to get a joke. As my grandmother used to say, “*Der Groschen ist gefallen.*” The penny has (finally) dropped. The artist as illusionist is alluded to in *Pecking* (2022) [img.2], a portrait of a young woman cradling what appears to be a blank draped surface, her ochre clothing barely distinguishable from the matching wall behind her. She stares back towards us, the viewer, with her right arm stretched across the canvas – her hand poised, though brushless, to render whatever it is we see. “Painting can be a mirror or a glimpse into something else”, Pinto tells me. Which reminds me of the foliar Rorschachs. Come to think of it, the leaves in those first two paintings are almost encephalic, their veins and stems analogous to the ridges and valleys of a brain. As framing devices, they simultaneously highlight and obscure the handful of narratives playing out in the background: two bulbous profiles locking lips; or a pot-bellied nude penetrating a mysterious orifice on the shores of a sandy beach. Stacked atop a pile of books on the artist’s desk when I visit her studio is a monograph of the Canadian painter Allison Katz. In it, referencing Bonnard, Katz writes, “*The cut of the frame is not arbitrary but decisive and in being sliced off from the rest of the world speaks precisely about the transience of perception, the way things come into view and mind, and the way they leave, escape us, diaphanous, unpaintable.*”¹

Pinto’s oeuvre, in its pictorial ambiguity, courts this associative and transient state of looking, which also, in a sense, is a way of reading. In Kate Brigg’s *Entertaining Ideas*, the writer and translator contends with reading as a practice. She describes Moyra Davey’s intertextual film *Les Goddesses* (2011) as being “*also about how books open up onto and into other books...an unfolding that is as unpredictable as it is unnarratable.*”² The dictionary translates



Img.1: *Photo Album*, 2023, oil on canvas, 80,7x60,3 cm



Img.2: *Pecking*, 2022, oil on canvas, 95x100 cm



Img. 3 & 4: An old GIF of a Dachshund spinning around on a record player offers a convenient illustration.



vaivém as ‘toing and froing’; meaning to teeter or thrust. To ebb and flow like the ocean. Briggs: “*Watching the sea, she could think about anything – it provided that mysterious repetition of movement which made rhythm.*”

Vaivém evokes a certain hubbub, the restless comings and goings of people, but also of ideas and memories. A past, or anticipation of the future, that seems to be always lurking in the shadows. It occurred to me that these paintings are not just concerned with time, but *timing*. In the days and weeks following our meetings, I found myself inexplicably reflecting on some of my favourite films and plays across the years, various iterations of O’Henry-esque irony and romance: narratives of a certain genre I began calling ‘turntable stories’. I don’t know where the metaphor of the two turntables came from, maybe a mutation of the expression “the tables have turned”. The phrase denotes a trope of heart wrenchingly missed opportunities, in which the protagonists, situated on the adjacent spinning plates [img.3&4] of a turntable, repeatedly fail to align. *Vaivém*: the devastating do-si-do of two people, trapped in a revolving door of desire and longing.

What to make of all the bonds we form, and that form us, to those with whom it was not the right time? Of the myriad phantom offshoots of those sparks, and the potential lives lived in tandem they promised. How challenging it is to let someone continue on their orbit without you! To relinquish oneself to the ambiguity and polyvalency of existence. On my visit to Pinto’s studio, she brings out the ceramics she’s been experimenting with [pg.30-31]: a constellation of hand-painted fragments reminiscent of *azulejo* tiles. On the table, they form distinct objects, each composed of several puzzle-like pieces that can be rearranged to form different images. One tripartite piece features two kissing heads, one with a detachable ear. Swap the ear and the right-hand face and they still hug the contours of the central face perfectly, but now depict one face nestled into the neck of the other, who is kissing a third baby face (formerly the ear). Turntable stories posit determinism and stochasticity as two sides of the same coin. When mixed with a pinch of faith, this may add up to something called ‘destiny’: the cosmic inevitability that wherever the pieces fall, they will fit [img.5&6]. That whatever is

⁴David Foster Wallace.
“Laughing With Kafka.”
Harper’s Magazine, July 1998, pp. 22-27.

⁵Because we are creatures inscribed in a temporal matrix, glued to the conveyor belt of life, one also understands that even not-choosing is a choice. In other words, choices are made whether we make them or not.

⁶Sanya Kantarovsky, No Joke, Koenig Books/ Studio Voltaire, London, 2015. p.21.

⁷Which is also a way of describing chronometry, time’s standardisation via calendars and clocks. 7a Brian Dillon, Essayism, Fitzcarraldo Editions, London. p.63.

meant to happen will, which I suppose I find comforting...

...Still I can’t help questioning whether my susceptibility to (and the deep gratification I get from) these types of stories betrays a deeper existential dread, one I first remember articulating in my early twenties to a midtown therapist, from the depths of his cheap leather sofa. A revelation really: that every choice one makes precludes a million others. You can’t take one step forward in this world without eliminating the infinite possibilities of other directions, other experiences. I was at the stage in life when, as David Foster Wallace put it, “the adulthood we claim to crave begins to present itself as a real and narrowing system of responsibilities and limitations”⁴. I know this is banal, obvious even, but it’s a thought that never quit haunting me, relegating my comfort zone to the realm of the theoretical, the fantasy, the gorgeous vague space where all options remain possible and open to exploration, without having to lift a finger, or choose⁵. This is essentially a dream state, where the brain is alight with neural activity while the body’s muscle tone decreases, lulled into a temporary paralysis. It is a state of simultaneous truths that is echoed in Pinto’s work. Painting as dreamscape, a tally of choices, the palimpsestic sum of every gesture and decision. Katz: “painting provides an impossible allowance”⁶: the co-habitation of contradictions.

Back in Paris, I consult the Katz catalogue spotted in the studio, as well as a monograph dedicated to the work of Sanya Kantarovsky, another painter whom I immediately, perhaps facilely, associate with Pinto’s formal aesthetic. In both publications, humour – the deconstruction of it, whether through language, gesture, or image – is the focal point. And comedy is all about...timing. I want to convey how Pinto’s paintings are, in addition to being dynamic and unstable, also undeniably funny. But of course, as the saying goes, “explaining a joke is like dissecting a frog. You understand it better but the frog dies in the process.” But is humour not also a category of style, what Brian Dillon describes as “form and texture rescued from chaos...a model of how to survive”⁷? Style is thus not survival in itself, but an approach to it. Like humour. Or storytelling, a means of communicating information. These paintings aren’t only about types of narrative – the transience of perception, connections, revolving doors – but about strategies of narrative itself, the *aboutness* of narrative. I noticed this while observing the aesthetic evolution of Pinto’s style in her studio. Earlier, more conservative portraits give way to the increasingly emboldened appearances of characters that are rounder, lumpier, stranger. The emergence of symbolic motifs like feet, noses, or birds. And the departure from there

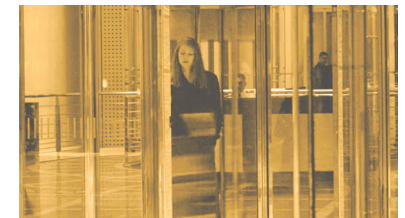
into entire series (not exhibited) of increasingly silly, sketchily suggestive figures rendered in sombre tonalities à la Picabia or Willem Claesz Heda.

Skin Tag^[pg.17] and *Here and There*^[pg.12-13] are two very rectilinear paintings in which framing is key. Like New Yorker cartoons, their plots are collapsed, interposed: set-up and punchline packed into one visual bite. Incidentally, the technical achievement of great short stories is often called “compression”. In the basement Pinto shows me the sprawling landscape scene *Do you wanna be one (2024)*^[pg.32], that looks ripped from a storybook. Unfurling across two metres, the painting’s subject appears more direct, intellegible. The narrative format seemingly decompresses within the expanded physical plane.

I suppose Pinto and I really did converge around time after all; the temporal dilations and contractions and intersecting arcs that give form to our lives, and the stories we tell to make sense of them. In François Truffaut’s film *Jules et Jim* (1962) – a tale of twisted fates par excellence – Jeanne Moreau spellbindingly sings a song of *vaivém* called ‘Le tourbillon de la vie’ (The Whirlpool of Life) – an appropriate place to end:

*On s’est connu, on s’est reconnu,
On s’est perdu de vue, on s’est r’perdu d’vue
On s’est retrouvé, on s’est réchauffé,
Puis on s’est séparé.*

*We knew each other, we met each other again
We lost sight of each other, and lost sight of each other again
We found each other, and warmed each other up,
Then we went our separate ways*



Img. 5 & 6: The premise of the iconic 90s rom-com *Sliding Doors* hinges on a bifurcation in the space-time continuum, navigating two parallel realities, to illustrate said cosmic inevitability. Portals of all revolving, reflective, and motion-sensored sorts abound throughout the film, offering a kind of metonymy for the precariousness of destiny. The eponymous ‘sliding doors’ of the London tube that Helen Quilley (Gwyneth Paltrow) catches in one version of events and misses in the other, sets two very different sequences of actions into motion. In the one where she makes the train, Helen arrives home in time to catch her boyfriend Gerry in bed with another woman, and embarks on a new relationship with James, who she met on the commute home and runs into again that evening. Her new life is full of promise with James until she is eventually hit by a car and winds up in hospital with him by her side. In the second, ostensibly “primary” reality, Helen misses the train, gets mugged, and takes a cab home, arriving just after the mistress has left. Growing increasingly miserable and suspicious of her boyfriend’s infidelity, Helen eventually discovers the affair and falls down a flight of stairs, placing her in the hospital as well. While Helen 1 dies, Helen 2 finally dumps Gerry and checks herself out of the ER with nary a scratch. She finds herself in the elevator with James, their meet-cute arriving just as the doors shut across their faces and the film comes to a close.

BIO GRA PHIES

Francisca Pinto Francisca Pinto (Vila do Conde, 1995) lives and works in London, and is presently studying at the Royal Academy Schools until 2026. She graduated in Painting from the Faculty of Fine Arts at the University of Lisbon (2017) and was awarded a scholarship for a postgraduate course at the Royal Drawing School (2019). She was an artist-in-residence at the Grão Artist Residency at Quinta das Relvas (PT/2022), in Borgo Pignano, Pignano (IT/2019), and at CEAC in Vila Nova da Barquinha (PT/2018).

She has regularly participated in group exhibitions since 2016, including: *Noite com Pernas*, The National Society of Fine Arts (PT/2024), *Roer o Risco*, Gallery of the Faculty of Fine Arts at the University of Lisbon (PT/2023); *A Drawing Show*, V.O Curations (UK/2022); *I'll Be Your Mirror*, Alice's Oyster Bar and Gallery (UK/2021); *Dose Número 5*, Balcony Gallery (PT/2020); *In the Woods*, Linwood Close (UK/2020); *Best of The Drawing Year*, Christie's (UK/2019); *Open Call 2019*, Delphian Gallery (UK/2019); *Desenho(s) em construção*, Gallery of the Parish Council of Santa Maria Maior (PT/2018); *O Escritório*, Rua Bernardim Ribeiro no 52 (PT/2018); *Quarto Room.fourth*, Casa da Dona Laura (PT/2017); *A Dispensa*, Pavilion 31 of Hospital Júlio de Matos (PT/2017); and *Prémio Paula Rego*, Casa das Histórias Paula Rego (PT/2016).

Mariana Lemos (b. 1991, Lisbon), is an independent curator based in London. Her practice focuses on performance art, affect, queer/feminist phenomenologies, and issues related to illness and disability. She holds an MFA in Curating from Goldsmiths University of London (2020) and a BA in Fine Arts (2015).

Her curatorial approach centres on public programming, accessibility and feminist methodologies, often working collectively and collaboratively. Lemos is a member of the FDRG feminist reading group and the SALOON London board. She was Co-Editor at Mercurius Magazine and has written for Art Review, Flash Art, and Concreta. She has worked as the studio manager for artist Angela de La Cruz and in galleries such as Lisson Gallery, Union Pacific, Arcadia Missa, Black Tower, and the Feminist Library. Recent projects include *DIG IN: Maisie Maris & Laura Mallows* at Staffordshire St, London (UK/2023); *INSOMNIA* by Leah Clements at South Kiosk, London (UK/2022-23); and *Oceanic Feelings* at Electro Studios Space, St Leonards (UK/2021).

Mélanie Scheiner (b.1991, New York) is an independent curator, writer, and translator based in Paris. She holds an MFA in Curating from Goldsmiths University of London (2020) and a BA in Drama from New York University's Tisch School of the Arts (2013).

She has worked in a variety of galleries and institutions such as Galerie Sultana, Hauser & Wirth, The Swiss Institute, and the Jewish Museum. In 2023, she was the recipient of the first curatorial residency at Artistes-en-Résidence in Clermont-Ferrand (FR/2023) and was the research assistant to artist Marysia Lewandowska on her commission for the Pavilion of Applied Arts at the 57th Venice Biennale. In 2019, she co-founded Maison Touchard, an itinerant project space dedicated to notions of the domestic and practices of everyday life. Other forthcoming and recent projects include: *fields harrington* at Petrine, Paris (October 2024); *And Still No Rain*, Daniel Faria Gallery, Toronto (CA/2022); and *Cottagecore*, Galerie Sultana, Paris (FR/2022). Occasionally she collaborates with filmmakers. In 2017, she co-directed the short film *The Soft Space* with Sofia Bohdanowicz, and has appeared in the feature films *Soft in the Head* (2013, dir. Nathan Silver), *The Intestine* (2015, dir. Lev Lewis), and the forthcoming *Measures for a Funeral* (2024, dir. Sofia Bohdanowicz).

BIO GRA FIAS

Francisca Pinto (Vila do Conde, 1995), vive e trabalha em Londres e está, atualmente, a estudar na Royal Academy Schools até 2026. Licenciou-se em Pintura na Faculdade de Belas-Artes da Universidade de Lisboa (2017) e foi-lhe concedida uma bolsa para a realização de uma pós-graduação na Royal Drawing School (2019). Foi artista residente na Residência Artística Grão na Quinta das Relvas (PT/2022), em Borgo Pignano, Pignano (IT/2019) e no CEAC em Vila Nova da Barquinha (PT/2018).

Participa em exposições coletivas com regularidade desde 2016, destacando-se: *Noite com Pernas*, Sociedade Nacional de Belas Artes (PT/2024), *Roer o Risco*, Galeria da Faculdade de Belas Artes da Universidade de Lisboa (PT/2023); *A Drawing Show*, V.O Curations (UK/2022); *I'll Be Your Mirror*, Alice's Oyster Bar and Gallery (UK/2021); *Dose Número 5*, Balcony Gallery (PT/2020); *In the Woods*, Linwood Close (UK/2020); *Best of The Drawing Year*, Christie's (UK/2019); *Open Call 2019*, Delphian Gallery (UK/2019); *Desenho(s) em construção*, Galeria da Junta de Freguesia de Santa Maria Maior (PT/2018); *O Escritório*, Rua Bernardim Ribeiro no 52 (PT/2018); *Quarto Room.fourth*, Casa da Dona Laura (PT/2017); *A Dispensa*, Pavilhão 31 do Hospital Júlio de Matos (PT/2017) and *Prémio Paula Rego*, Casa das Histórias Paula Rego (PT/2016).

Mariana Lemos (Lisboa, 1991), é uma curadora independente a viver em Londres. A sua prática foca-se em performance art, afeto, fenomenologias queer/feministas, e questões relacionadas com doença e deficiência. Lemos possui um Mestrado em Curadoria pela Goldsmiths University of London (2020) e uma Licenciatura em Belas Artes (2015).

A sua abordagem curatorial centra-se na programação pública, acessibilidade e metodologias feministas, trabalhando frequentemente de forma coletiva e colaborativa. Lemos é membro do grupo de leitura feminista FDRG e da direção do SALOON London, foi Co-Editora na Mercurius Magazine e tem textos publicados na Art Review, Flash Art e Concreta. Trabalhou como Studio Manager da artista Angela de La Cruz e em galerias como Lisson Gallery, Union Pacific, Arcadia Missa e Black Tower, e na Biblioteca Feminista. Projetos recentes incluem *DIG IN: Maisie Maris & Laura Mallows*, Staffordshire St, Londres (UK/2023); *INSOMNIA*, Leah Clements, South Kiosk, Londres (UK/2022-23); e *Oceanic Feelings*, Electro Studios Space, St Leonards (UK/2021).

Mélanie Scheiner (Nova Iorque, 1991) é curadora independente, escritora e tradutora sediada em Paris. Possui um Mestrado em Curadoria pela Goldsmiths University of London (2020) e uma Licenciatura em Teatro pela Tisch School of the Arts da Universidade de Nova Iorque (2013).

Trabalhou em várias galerias e instituições como a Galerie Sultana, Hauser & Wirth, The Swiss Institute e o Museu Judaico. Foi a primeira a receber uma residência curatorial na Artistes-en-Résidence em Clermont-Ferrand (FR/2023), e foi assistente de investigação da artista Marysia Lewandowska na comissão para o Pavilhão de Artes Aplicadas na 57ª Bienal de Veneza. Em 2019, co-fundou a Maison Touchard, um espaço-projeto itinerante dedicado a noções de vida doméstica e práticas do quotidiano. Outros projetos recentes e futuros incluem: *fields harrington* na Petrine, Paris (outubro de 2024); *And Still No Rain*, Daniel Faria Gallery, Toronto (CA/2022); e *Cottagecore*, Galerie Sultana, Paris (FR/2022). Ocasionalmente, colabora com cineastas. Em 2017, co-dirigiu a curta-metragem *The Soft Space* com Sofia Bohdanowicz, e atuou nas longas-metragens *Soft in the Head* (2013, dir. Nathan Silver), *The Intestine* (2015, dir. Lev Lewis), e o ainda por estrear, *Measures for a Funeral* (2024, dir. Sofia Bohdanowicz).

OSTRA Practice is an artist-run space in the Ajuda neighbourhood of Lisbon, founded by sculptor Bartolomeu Santos in 2022. OSTRA invites national and international artists and curators to create independent exhibitions.

Sara Mealha (b. 1995, Lisbon) graduated in Painting from the Faculty of Fine Arts at the University of Lisbon (2017) and regularly exhibits as a visual artist. She also makes small forays into graphic design to support her work and that of other artists and collaborators.

Samuel Duarte (b. 1991, Almada) graduated in Painting from the Faculty of Fine Arts at the University of Lisbon (2013), and since then has been working in areas such as cinema, illustration, education, and cultural mediation. His practice in documentary photography began in 2018, and he has since worked for various artists, galleries, and national institutions.

Oficinas do Vale Mau is a space in Bucelas founded by the artist Lucas Almeida in 2020, where personal artistic practices and collaborations are developed in screen printing.

Maria do Carmo Dias (b. 1933), Vila do Conde), grandmother of Francisca Pinto, worked as a primary school teacher and has been writing poetry for leisure for the past 28 years.

OSTRA Practice é um artist-run-space no bairro da Ajuda em Lisboa, fundado pelo escultor Bartolomeu Santos em 2022. A Ostra convida artistas e curadores nacionais e internacionais a criar exposições independentes.

Sara Mealha (Lisboa, 1995), licenciou-se em Pintura na Faculdade de Belas-Artes da Universidade de Lisboa (2017) e expõe regularmente como artista plástica, acompanhando esse percurso com pequenas incursões pelo design gráfico, tanto ao apoio do seu trabalho como ao de outros artistas e colaboradores.

Samuel Duarte (Almada, 1991) é formado em Pintura pela Faculdade de Belas-Artes da Universidade de Lisboa (2013), e desde então tem vindo a desenvolver trabalho em áreas como cinema, ilustração, educação e mediação cultural. A sua prática na fotografia documental iniciou-se em 2018 tendo já trabalhado com vários artistas, galerias e instituições nacionais.

Oficinas do Vale Mau é um espaço em Bucelas fundado pelo artista Lucas Almeida em 2020. Nas Oficinas desenvolvem-se práticas artísticas pessoais, assim como colaborações, no campo da serigrafia.

Maria do Carmo Dias (Vila do Conde, 1933), avó de Francisca Pinto, trabalhou como professora primária e faz poesia por lazer há 28 anos.

T H A N K Y O U !

We would like to express our profound gratitude to the people who made this catalogue possible. We thank Bartolomeu Santos, Sara Mealha, Mélanie Scheiner, Samuel Duarte, Antonio Ramos, Lucas Almeida, Avó Carmo, João Maria Gaivão and, especially, Filipa Nunes and the entire FLAD team. We also thank our families and friends for their infinite support, primarily, Isabel Cruz, José Pinto, Maria do Carmo Antunes, Helena Pinto, Paulo Santos, Anabela Araújo, Sam Riches, Manuel Queiró, Naomi French, Angela de la Cruz, Maisie Maris, John O'Rourke, Fernão Cruz, Luís Rocha and all the others who contributed with their support and presence. A special thanks to Mariana Lemos and Francisca Pinto for this inspiring collaboration.

Gostaríamos de expressar a nossa profunda gratidão às pessoas que tornaram este catálogo possível. Agradecemos a Bartolomeu Santos, Sara Mealha, Mélanie Scheiner, Samuel Duarte, Antonio Ramos, Lucas Almeida, Avó Carmo, João Maria Gaivão e, principalmente, a Filipa Nunes e a toda a equipa da FLAD. Agradecemos também às nossas famílias e amigos pelo infinito apoio, particularmente a Isabel Cruz, José Pinto, Maria do Carmo Antunes, Helena Pinto, Paulo Santos, Anabela Araújo, Sam Riches, Manuel Queiró, Naomi French, Angela de la Cruz, Maisie Maris, John O'Rourke, Fernão Cruz, Luís Rocha e a todos os outros que contribuíram com seu apoio e presença. Um agradecimento especial a Mariana Lemos e Francisca Pinto por esta colaboração inspiradora.

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Edition of 200 copies
Printed at **Digiset (Lisbon)**
The screen prints were produced at
Oficinas do Vale Mau in an edition of
100 in black and 100 in orange
June 2024

Translation © Mariana Lemos
Photography © Samuel Duarte
Design © Sara Mealha

Supported by:

Tiragem de 200 exemplares
Impressos na **Digiset (Lisboa)**
As serigrafias foram impressas nas
Oficinas do Vale Mau numa edição de
100 em preto e 100 em cor-de-laranja
Junho de 2024

Tradução © Mariana Lemos
Fotografia © Samuel Duarte
Design © Sara Mealha

Com o apoio:

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