

HUGO CANTEGREL



Following on the heels of postmodern theoretical discourse, Hugo Cantegrel's practice acknowledges the relative nature of truth – the fluid border between reality, its interpretation, and fiction. A wide range of media is connected by the same unified scope and distinctive playful language. Everyday occurrences are transformed through the curious usage of materials to create the unforeseen aesthetic experience and subsequent intellectual engagement. The physicality of the artwork thus becomes a relic of the artist's process of investigation into the essence of things; meaning, on the other hand, is modified through unexpected juxtapositions. These contrasting flows of visual, discursive, and metaphorical representations are results of the speculations; speculations on memories, future environments and unpredictable human actions. In this way, Cantegrel's appropriated images and twisted bodies of various materialities constitute an exposition of rigid uniformities and contemporary ambiguous conditions. Hugo Cantegrel (Paris, 1991) graduated from Central Saint Martins (London) in 2015. He now works and lives in Lisbon.

STUDIES

2012-2015

Ba Fine Art, Central Saint Martins, London, Uk

2010-2012

L'atelier De Sevres, Paris, Fr

SOLO SHOW

2022

It Was All A Dream, Galeria Foco, Lisbon, Pt

2021

Every Man For Himself, Sedimento Show, Lisbon, Pt

2020

Just Before We Begin, Galeria Foco, Lisbon, Pt

There's Nothing To Be Afraid Of, Mono, Lisbon, Pt

2019

Hell, What A View, Galeria Foco, Lisbon, Pt

2018

Quiet Zone, The Switch Gallery, Lisbon, Pt

Soleil Noir, Las Palmas Project, Lisbon, Pt

2017

One Day, It Will All Make Sense, Galeria Foco, Lisbon, Pt

We've Been Diving All Day Long, All Day Long,

The Switch Gallery, Lisbon, Pt

GROUP SHOW

2023

Se se pudessem sentir os objetos,

Galeria Campo Pequeno, Lisbon, Pt

2022

Staying Alive, Duplex Air, Lisbon, Pt

Depois Do Banquete, Thalia, Lisbon, Pt

2021

Cruise Control, Mono, Lisbon, Pt

Tandem, Largo Do Calvario, Lisbon, Pt

Amuse-Bouche, Galeria Foco, Lisbon, Pt

Light Show, Mono, Lisbon, Pt

2020

I Will Take The Risk, Asan Space, Lisbon, Pt

2019

Feeling Blue, Espaço Real, Lisbon, Pt

Genese, Galeria Foco, Lisbon, Pt

Curiosities, The Switch Gallery, Lisbon, Pt

2018

Spalsh, The Switch Gallery, Lisbon, Pt

Whitout Nature, Nicoletti Gallery, London, Uk

In Between, Renzo Marasca's Studio, Fea, Lisbon, Pt

2017

C-02, Galerie Foco, Lisboa, Pt

2016

Clyde & Co Art Award, Clyde & Co Offices, London, Uk

2015

Degree Show, Central Saint Martins, London, Uk

Metaphonica, Central Saint Martins, London, Uk

Playdough, Central Saint Martins, London, Uk

Big Space III, Central Saint Martins, London, Uk

2014

Jenga, Central Saint Martins, London, Uk

May Occur, Rag Factory, London, Uk

Big Space II, Central Saint Martins, London, Uk

Big Space I, Central Saint Martins, London, Uk

2013

Zero, 5th Base Gallery, London, Uk

ART FAIRS

2023

Solo booth, Art Brussels, Be

2020

Contemporary Istanbul, Istanbul, Tr

2019

Swab Contemporary Art Fair, Barcelona, Es

2018

Swab Contemporary Art Fair, Barcelona, Es

AWARDS

2015

Lowe Nova Award, London, Uk

2015

Clyde & Co Award, London, Uk

COLLECTIONS

Antonio Cachola, Pt

Santander, Pt



IT WAS ALL A DREAM

How is a story born? Guided by this question, Hugo Cantegrel displays a fragmented narrative, reminiscent of the snippets of a dream to which we are trying to give meaning. Sentences punctuate the space. Taken from songs, everyday conversations or political speeches, these hand-engraved words do not dictate any story. They are less messages that would produce information than clues that generate speculation. And it is as such that they enter into dialogue with adjacent images. A gun. A moment of tenderness. A hanging dog. An explosion of violence. The enigmatic photographs also derive from varied sources such as movie posters, media reports and family albums, selected intuitively and over time. One could be tempted to read this process of collection as some kind of appropriation. I would rather refer to it as a process of emancipation. Reframed, resized, reprinted on new bodies, the pictures are given a myriad of alternative lives. Neons crackle and make them breathe. The frame is therefore thought as a space of possibilities, and the exhibition as a sounding board. Hugo Cantegrel composes a rhythm on metallic surfaces welcoming voids and interlude. A symphony made of naive, surrealist movements: Fig trees grow on tripods; Words fall down on the ground; Clouds shine loud; And turn into flowers.

Facing these arrangements of figures and signs draws me into a game of interpretation. It makes me reflect on and question the ways we build ourselves and write our stories in a world where ever-rising and opposing flows of visual, discursive and metaphorical representations both connect and crush us.

Do you dream the dreams of others? Do you have dreams? Do you write them when you wake up? Do you tell them as stories? Do you sometimes confuse them with memories? Do you archive memories? Do you print photographs? Do you buy souvenirs? Do you confuse collection and accumulation? Do you suffer from archive fever? Do you own a storage? Is your cloud full? What story have you been told? Do you believe history repeats itself? Do you believe? Do you pray? Do you feel good for nothing? Do you post about it? Do you use filters? What's on your feed? What do you share? What story do you tell? Are you the main character? Who's your love interest? Would you like to dance? What's your most played song? Do you tell people? Do you use lyrics as mantras? Do you remember your first kiss? 'Do you remember? Never was a cloudy day.'

Manon Klein

Detail of *Blues I*, 2022
Bronze, tripod
245x110x110 cm

Solo Show - *It was all a dream* - 2022 - Galeria Foco - Lisbon, Pt





Soft winds, 2022
UV print on aluminium, metal,
neon, cables, transformer
145×180 cm



Almost nothing, 2022
Engraved acrylic, metal,
aluminium, bolts
76,5×53 cm

Hank's symphony, 2022
Uv print on aluminium, metal,
neon, cables, transformer
180×116 cm



Always Resist Always, 2022
Engraved acrylic, metal,
aluminium, bolts
69×48 cm

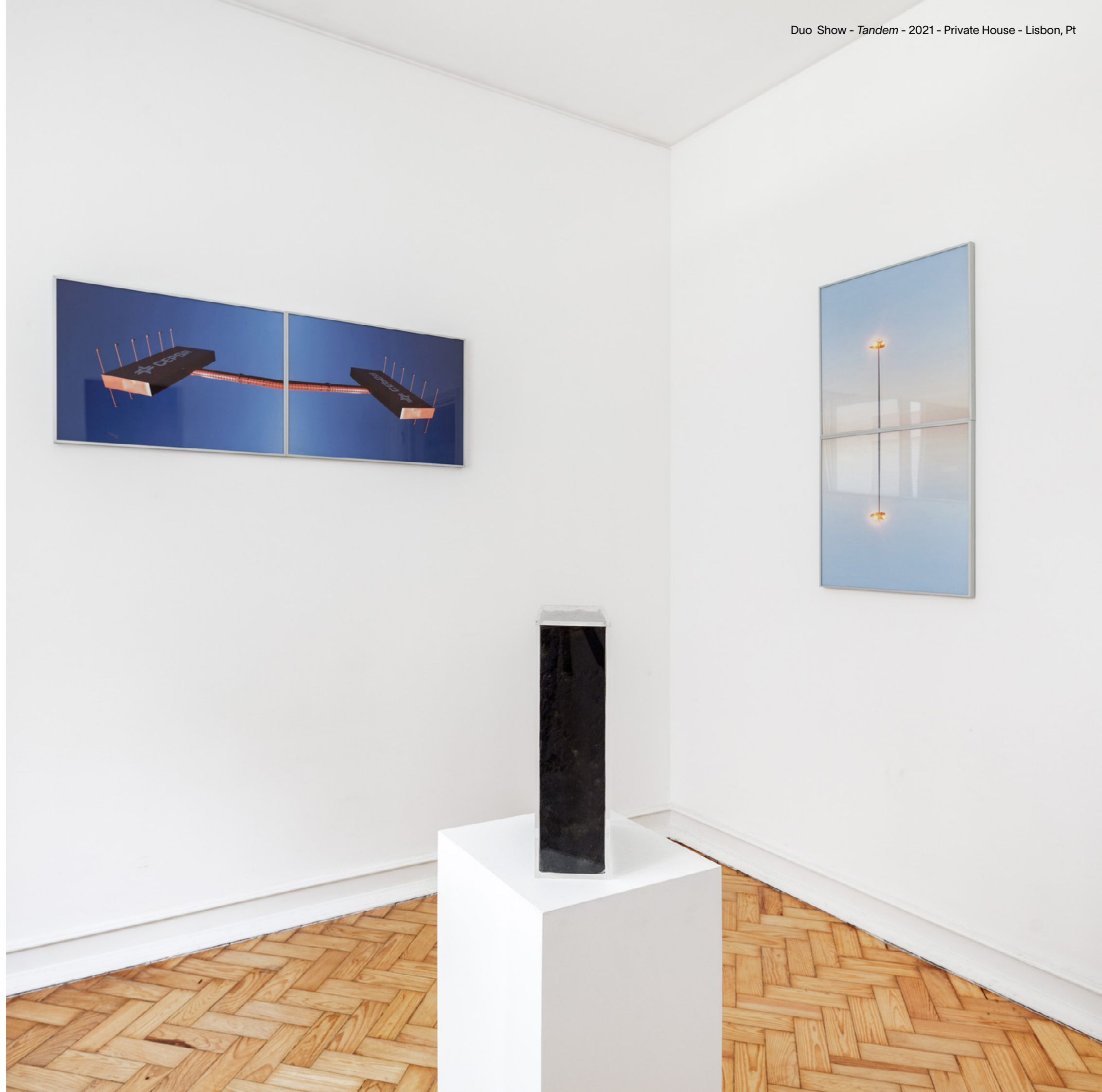


TANDEM

Hugo Cantegrel and Bartolomeu Santos invite you to a group exhibition, but only with the two of them. A dialogue between friends in a living space. Wanting to show work in a more personal way, in a space that resembles a home.

Also connected to the home are poetry and art as poetic experience, something they both defend. The two artists have had recent contact with some texts and poems by Francis Ponge, a poet who in a way brought them closer together, along with other common interests.

Duo Show - *Tandem* - 2021 - Private House - Lisbon, Pt

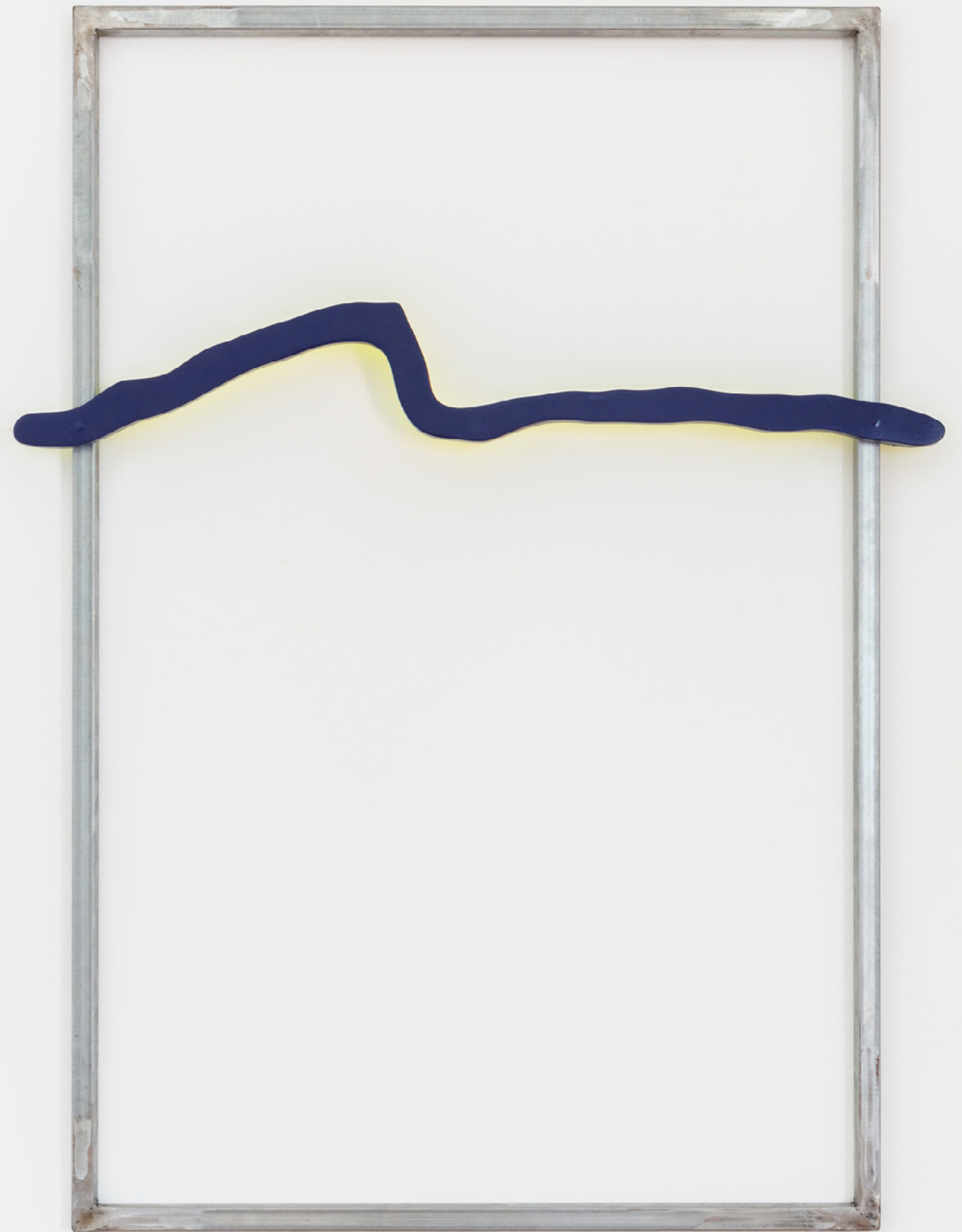


Exhibition View

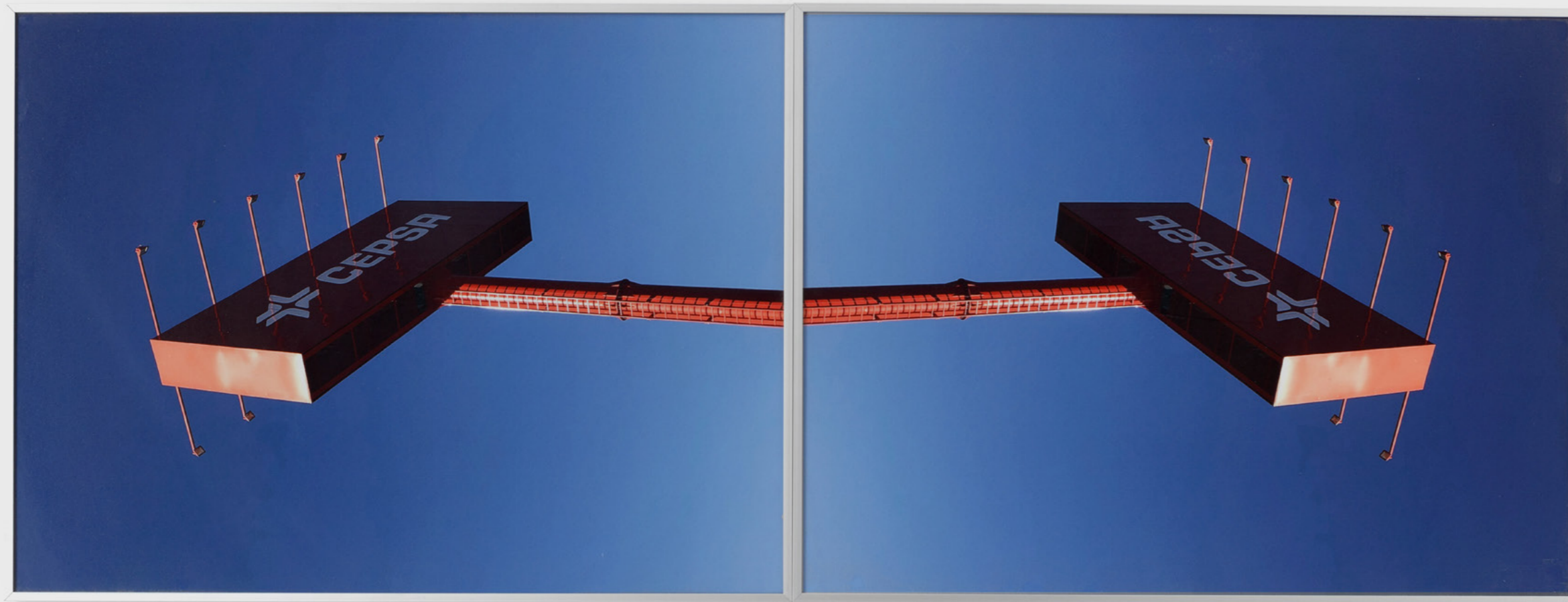


Paysage de Vacances IV, 2021
Metal, mdf paint
101x94 cm

Paysage de Vacances V, 2021
Metal, mdf paint
101x71 cm



Paysage de Vacances VI, 2021
Metal, mdf paint
98x81 cm



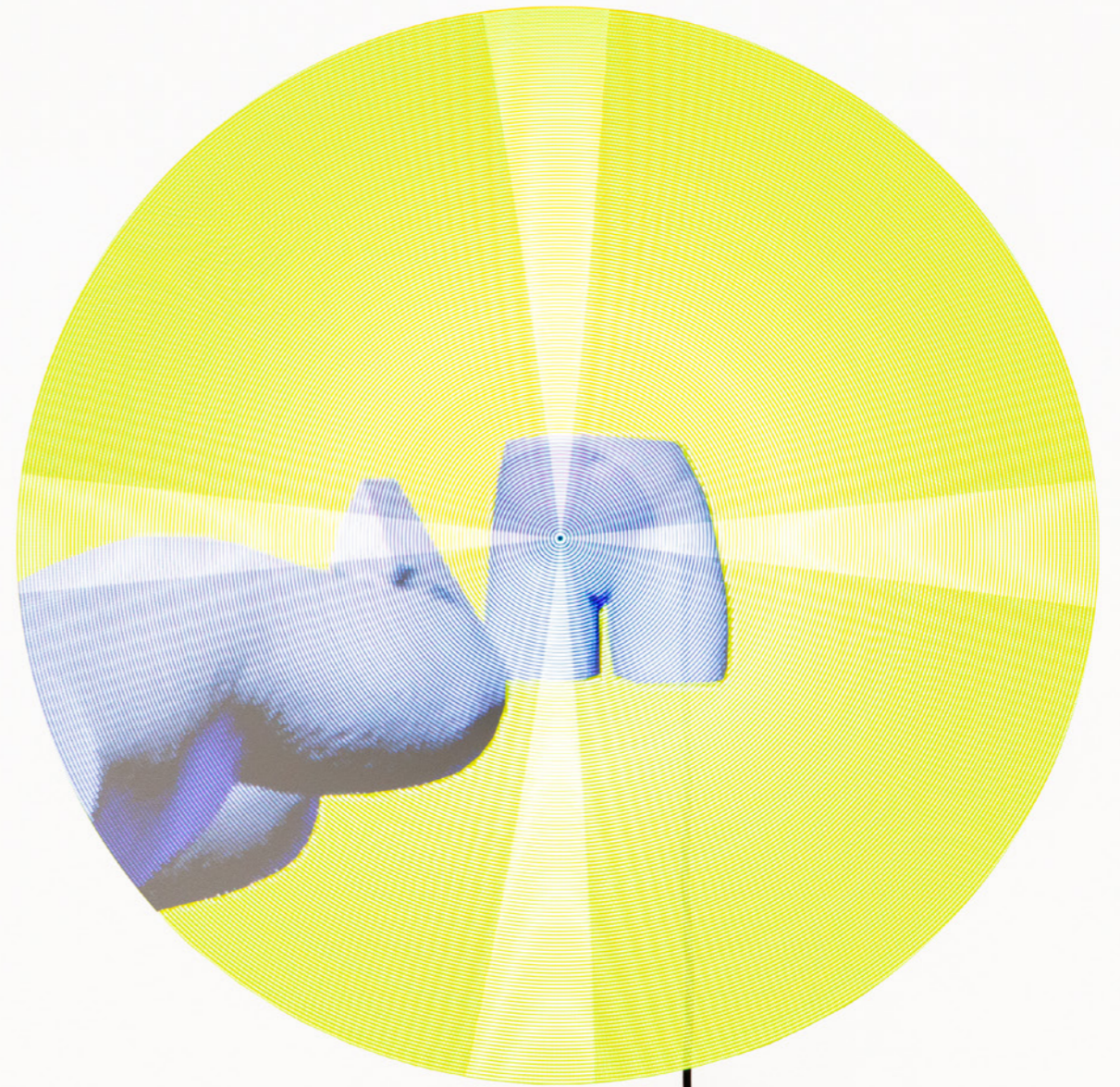
Things in Common IV, 2020
Inkjet print on fine art paper
120x45 cm | Ed.3



Grace, Grace and Grace I,II,III, 2021
Plexiglass, plastic, metal
156x100x30 cm | 165.5x100x31 cm | 185x100x31 cm



Detail of *Grace, Grace and Grace III*, 2021
Plexiglass, plastic, metal
185x100x31 cm



The Three Graces, 2021
Video, 3D Holographic Projector
Ø 52cm | Ed.3

JUST BEFORE WE BEGIN

Dear visitors of this exhibition,

mirror

I invite you to fix your hair and to shake it off; you have entered a place that is a mirror. All you can or cannot see in this place is the inalienable mirror of yourself. These objects that are in this place (and it is a place because there are a history, a feeling and multiple narratives that belong to it and, although it is transitory, it is above all a turnover) are absolute signs of and for those who see them, and can lead you to a pleasurable, or horrifying, understanding of what is, or not, as a person who exists in the world.

production

This place becomes so because there is in the poetics of its author-artist Hugo Cantegrel a split between the moment of creation and the moment of exhibition, which is revealed in these objects as an assimilation of what is sensitive, the intuition, and of what is thinkable and articulable, which leads him to see these objects as modules of meaning and the exhibition as a place of coincidence between various realities – including the reality of fiction. This movement also leads us to the overlap of the figure of the artist with the figure of the curator, one time after another, and both in superposition in a space. Cantegrel rethinks the objects as soon as they leave his body and become external to him and, much like in a game – and what life carries from it – establishes the rules that allow their reading. The joining, meeting or gathering of one with another allows you to be the person who combines signs and symbols and shapes but also opens space for those who come and see, without having already done so, to position themselves in the same place of authority before them. At the level of the narrative of the exhibition – what it says – we are all co-authors, we mirror ourselves on the ceramic surface, in the glow of the neon, in the languid eyes of this woman.

technique

This relationship between the production and the reproduction and rethinking is what makes a discussion beyond the technicalities of this exhibition possible. It is not only Cantegrel's assumption of freedom and autonomy of the work before the artist, of his hand, of his doing, but also his exquisite, and/or cold, industrialized production. In which there is no fault. Due to the absence of the failure that could make us stumble in vain – important or unimportant – of technique and other sensibilities, the discussion is allowed elsewhere, which is perhaps a symptom of the heritage of conceptual art that Cantegrel carries. It is also in the same technical movement and in the exquisite production of highly aestheticized objects, pleasant, therefore, to the eye, that Cantegrel will be able to accumulate feelings that are presumed, from this place of speech, collective and related to the individual narratives of each visitor of this exhibition. [Which ones?] That we are all waiting, that we all think about death, the unknown, the obscure, the others, in childhood, and all the layers of meaning are mixed up until the haughtiness of everything makes some tears shed. The origin? Under a rock another rock.

to be

Hugo Cantegrel presents the exhibition *Just before we begin*, but it is good to note that even before we started – and also Hugo, and also this exhibition – everything had already started. And, also, that only long after it had started, it risked being, already after its execution. Even before this text began, it had already begun. That's how you start, starting before you start. To take the first step is first of all to learn how to take the first step, so the origin of the first progress is unknown. The same happens with being, with the artist who exercises it, and with the time that allows it. And what time is like, how it is, how it is exercised. Fiadeiro speaks of real time as the one which goes from the moment in which one is affected to that in which we relate in a non-passive way with that affection, sometimes only one-thousandth of a second. The differential necessary for time to be simultaneously a collective norm but an absolutely individual experience (again I parallel this image to the mode or to the how of this exhibition). Cantegrel of this moment just before we start, evoking a corporate environment, tells us that a particular space-time is created when someone says "before we start I just wanted to...", a space-time based on waiting, on suspension. And where this exhibition, place and mirror, is based.

Exhibition View





suspension

From my image in this mirror that *Just Before We Begin* reflects, I can't help but see the suspension, latent in all the pieces. It is not contradictory that the pieces that give weight to this exhibition, the grey monoliths we face when entering, are the same ones that make it levitate, or ascend. In *Unidentified ufo*, a round sculpture that assimilates various narrative powers, there are two very strong readings; that of the monolith seen by those who access this exhibition and that of the image of those who return to their lives, at a turning point in the exit of this exhibition. These vertical blocks evoke the sky and the unknown, celebrating them in a way that always evokes uprise. It is also curious that other works evoke in me these two metaphors of visibility; that of the sky that descends the gaze and that of the gaze that ascends to the sky. A piece by Alexandre Estrela, where he takes a field of monoliths as a score to be read – on an astral scale? – and John Baldessari's best of thirty-six attempts to get a square with four oranges being thrown into the air. Also these four oranges, considered from an unclear angle could be read as a UFO, something seen in the sky and misunderstood or unexplained from a certain perspective. This evocation, evident in my mirror, of the artist of mystery and science fiction, and of the artist of concrete humour be enlightening as to the narrative and associative accumulation of Cantegrel's exhibition.

read

The duplicity of this piece gives us the motto for reading all the pieces in the exhibition: although being, it is to the context that the readings belong. The incomprehension or non-relation with the simple may generate belief or faith, in what it may come from, and where it may come from, but also fear or distrust. The same for floats, playful, reminiscent of paradise beaches and loud laughter of children, but also an object of salvation and a unique symbol of our bourgeois responsibility to rethink ourselves before the many who cling to them without amusement, and these with whom we can neither play nor save ourselves, perfect, esteemed as a symbol of all their consequences. But also the bug of this exhibition, 404 (an error occurred), the piece, confesses Cantegrel, which is truly personal, the one that does not evoke symbols, but that gives us the possibility of creating them, of giving us to see the deconstruction of the forms that we have been passing through until now, and that shape our imaginary; the abstraction that echoes. What echoes? As many sounds as we bring.

tears

And in a second, third or fourth layer, the assimilation of the pieces and their readings with each other, which destroys and reinforces signs and symbolisms, which makes us move forward with stories and memories and souvenirs, everything so fast, everything so coincident. That is when "sometimes I cry for nothing" appears, not appeasing, but offering the common understanding that this is a mirror, but we all have image, we all reflect. In this exhibition, but in the others. In this exhibition, but in the Other. In this exhibition, but in the world.

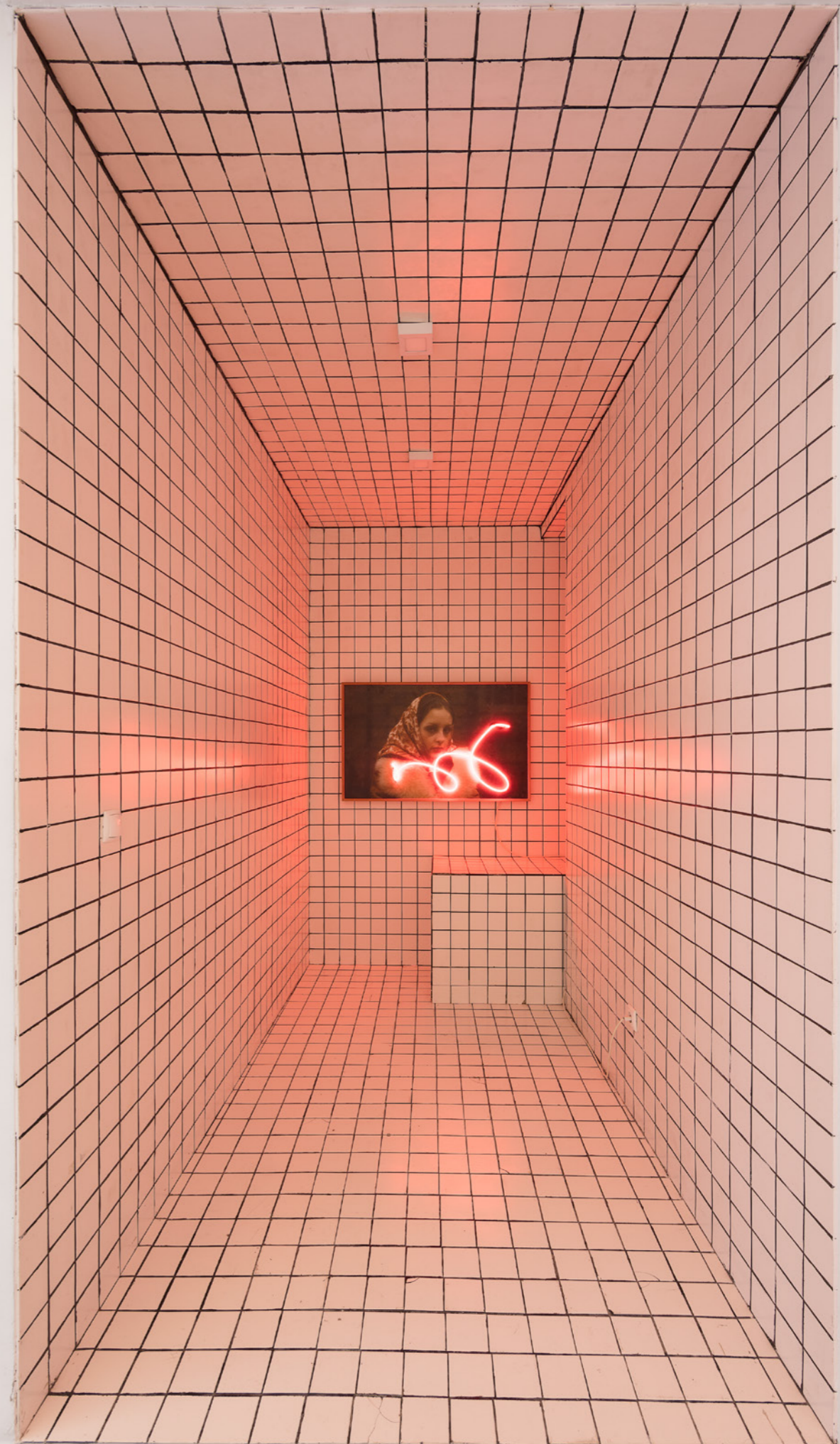
aside

Many images evoke lines in me, and also because poetry lives in the house that Cantegrel's work is. It seems fair to me to say goodbye to the visitors of this exhibition with two verses by M.G.Llansol, which I always greet, "I dazzle myself when time suspends, / and allows me to stop contemplating the space without time".

Remember that we will only be forgotten when one will forget our forgetfulness.

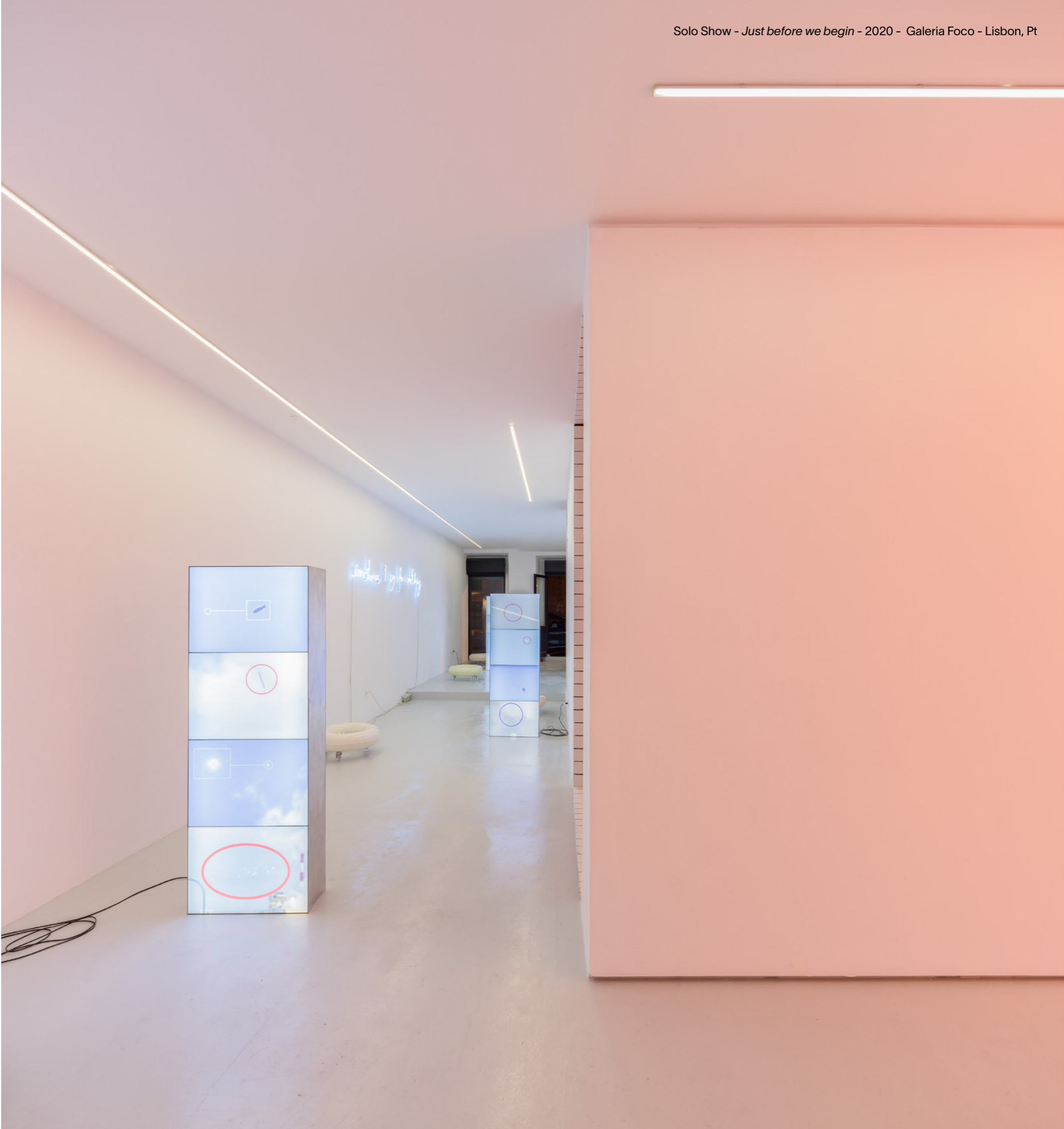
See you soon,
Catarina Real

You will not be forgotten VI, 2019
Print on aluminium, red neon, wood
78x122x08 cm





Detail of *Every man for himself III*, 2020
Glazed ceramic, Nylon Cable Ties, Wheels
65x65x26 cm



Exhibition View



404 (An error has occurred), 2020
25 elements of pink neon, electrical wires, transformer
Variable dimension | Ed.3

WITHOUT NATURE

Group Show - *Without Nature* - 2018 - NiCOLETTi Gallery - London, Uk

'it is in art that the fantasies we have about nature take shape-and dissolve'

Timothy Morton, *Ecology without Nature*, 2007

NiCOLETTi is delighted to present *without Nature*, a group exhibition that explores current modes of perception and representation of the environment in an ecologically-concerned, digitally-mediated era. The exhibition spans sculpture, digital collage, print and video, including works by Aram Bartholl, Julius von Bismarck, Hugo Cantegrel, Petra Cortright, Chris Dorland, Rachel de Joode, Mathieu Merlet Briand, Eva Papamargariti, Nicolas Sassoon & Rick Silva.

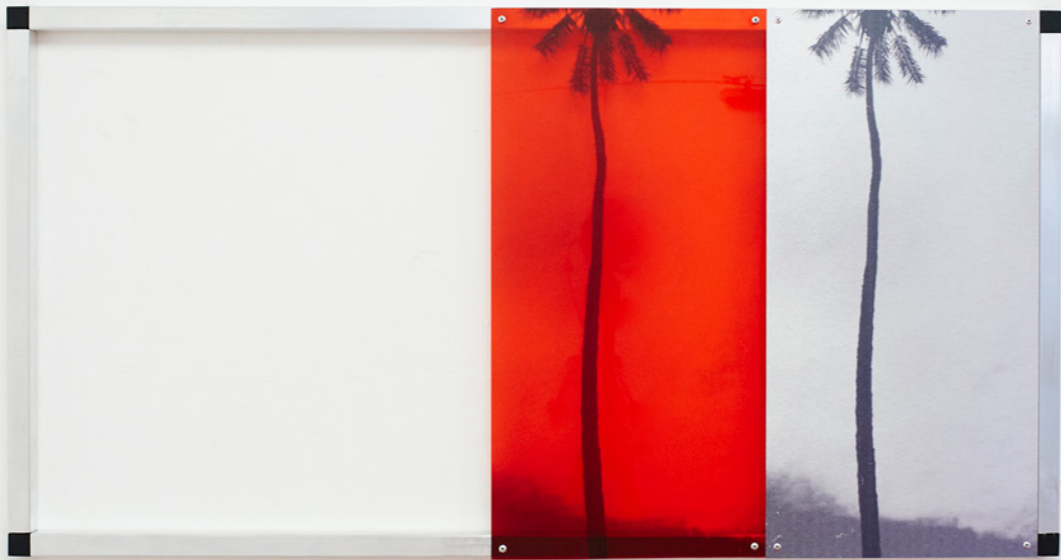
Following NiCOLETTi's inaugural exhibition *Body Echo* held in Paris – which sought to investigate the contemporary and future of human bodies – *without Nature* pursues an exploration of future ecologies by reflecting upon the progressive entanglement of Nature, culture and technology. The artworks presented here demonstrate non-hierarchical models of representation of the environment in which binary distinctions between the naturally given and the humanly produced collapse.

without Nature takes as its point of departure a renewed understanding of the category of 'Nature'; one which understands Nature as a historically contingent and socially constructed entity, rather than as an inert, ahistorical background against which human history unfolds. Taking its title from Timothy Morton's book *Ecology without Nature* (2007), the exhibition seeks to challenge the idea of Nature as a unified, incontestable ontological model, and considers the role of aesthetics in the (re)formulation of the ecological question via the re(con)figuration of a certain dialectical flatness inherited from Western philosophical and scientific traditions. Questioning dualisms between subject and object, nature and culture, fiction and reality, *without Nature* proposes a series of visual scenarios which attempt to move beyond these dichotomies, articulating a more complex reading of the relationship between the human and the non-human, the organic and the artificial, the actual and the virtual. Through various technical processes, which involves the re-materialisation of immaterial data and/or the computational design of virtual environment, the artists presented are preoccupied with speculating on the relations and networks produced between all beings and things regardless of their apparent 'naturalness', thus dissolving the neat separation between nature and culture which acts as a conceptual basis for understanding the ecological crisis today, both at an environmental and political level.

Curated by Oswaldo Nicoletti & Camille Houzé.

Exhibition View





What will remain of us?, 2018
Uv print on acrylic, aluminium
110cm x 65cm



Long story short, 2018
Aquarium, water, lava rock,
aluminium, rose, earth
75x65x35 cm



Looking Around The Sky, 2017
Aluminium frame, motor, object
180x20x20 cm

HELL WHAT A VIEW

«All the images will disappear. (...) Images in which we appeared as a little girl in the midst of being who died before we were born, just as in our own memories our small children are there next to our parents and schoolmates. And one day we'll appear in our children's memories, among their grandchildren and people not yet born. Like sexual desire, memory never stops. It pairs the dead with the living, real with imaginary beings, dreams with history.»

Annie Ernaux, *The Years*, 2008

"You will remember" means "You will continue to recount". *Hell What A View* is as much a space as a moment in which we reconsider the elaboration of the memory, of its staging – its enactment. Dreams are nothing more than light breezes tinged with colours that evaporate. The soft lights of dusk and dawn are one. Old memories are resurfacing. Is the past not as alive as the present? Through the window one contemplates, one remembers; the time has already stopped. A material bond is woven between the present and the past, transporting us into a reality that is tangible and abstract, a reality already passed, dissolved. For Hugo Cantegrel, each work of the exhibition exists only through its unique context, referring only to itself, to its own memory. From installation to performance via writing, photography and painting, Hugo Cantegrel invites us to dive back, with a certain nostalgia, into our childhood. For the artist it is through visual and textual entities that memory is composed, re-composed, and influences our past as much as our present. Memory is a link between living and death, dream and history, real and imaginary.

Text by Aude Vignac

Detail of *Hell, What A View*, 2018
UV print on aluminium, metal structure
200x118x03 cm

Solo Show - *Hell What A View* - 2018 - Galeria Foco - Lisbon, Pt





Exhibition View



Detail of *Manifestation Silencieuse*, 2018
Acrylic, spray paint, textile
200x 400 cm



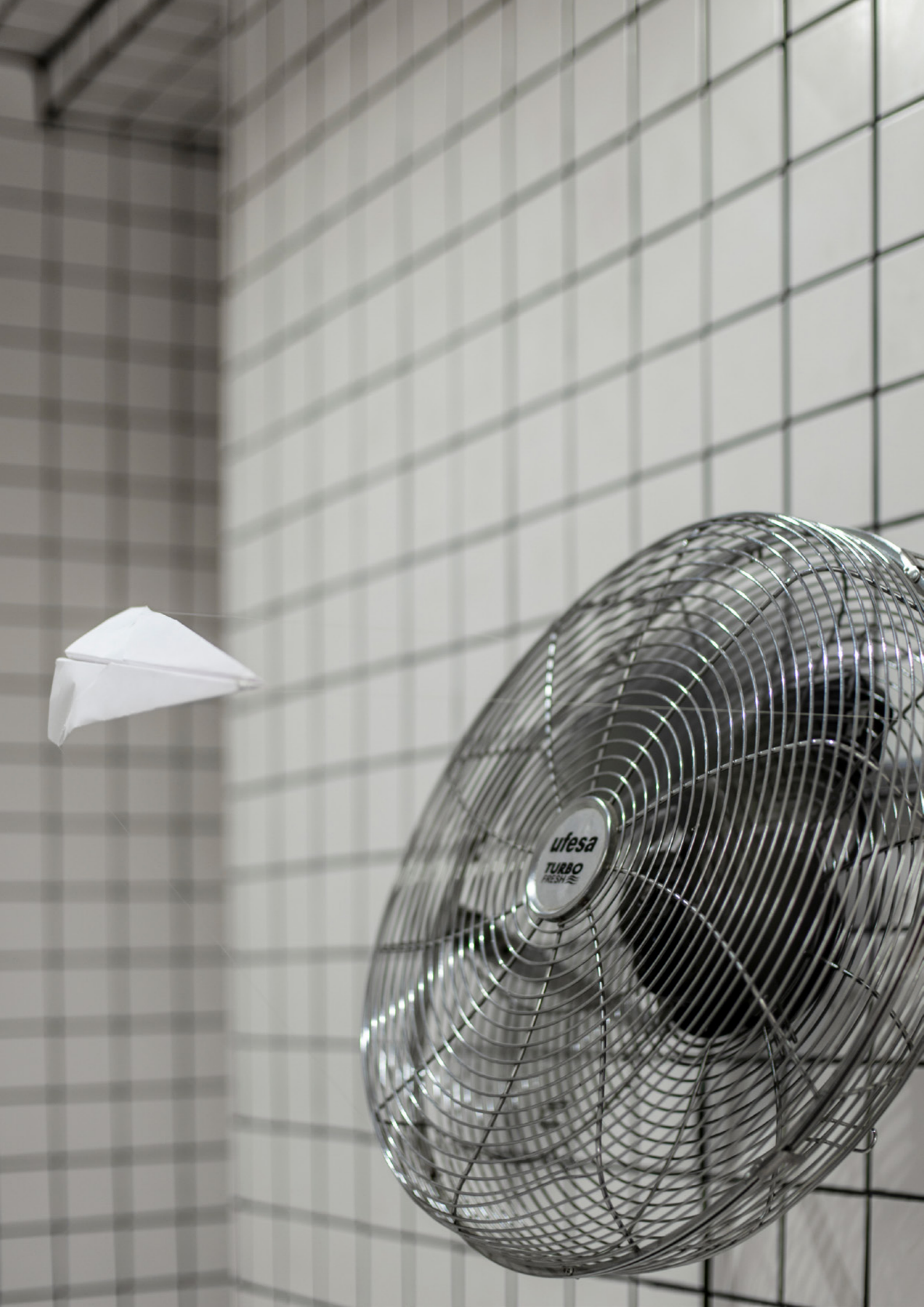
Detail of *Shape (Noctorno Blue)*, 2018
Aluminium, paint, spray paint, transparent resin
Variable Dimensions



Detail of *Shape (Flamingo Pink)*, 2018
Aluminium, paint, spray paint, transparent resin
Variable Dimensions



Hell, What A View, 2018
UV print on aluminium,
metal structure
200x118x03 cm



Detail of *Ce Qu'il Reste De Nos Rêves*, 2018
Paper airplane, fan, nylon thread
Variable Dimensions

Password Paradise, 2018
Neon, metal structure
12x120x10 cm



SOLEIL NOIR

«The vision that the eye records is always poor and uncertain. Imagination enriches and completes it, with the treasures of memory, of knowledge, with all that experience, culture and history leave at its discretion, not to mention what it invents or dreams of itself, if necessary.

Roger Caillois, *L'écriture des pierres*, Paris, Editions Flammarion (collection Champs), 1994, p. 91.

No imposed direction and the meaning you wish to give it; the artist draws a horizon of expectation. Among the intermingling of narrative potentials, the multitude of entry points, the assumed or hidden references, he invites us to choose a thread and to weave new links. Unless, at the sight of Icarus - who died for having flown too close to the Sun - we prefer to lose ourselves in a maze of symbols.

Hieratic writings punctuate the space. Dreamlike traces of hills, snapshots of waves, imprints of memories. The fragility of the material and the softness of the tones of these ceramic landscapes give the effect of a caress. Breathing. The exhibition becomes an embrace and the work an object of tenderness. Human warmth, setting sun. In the heart of the room, a theatre without voices: horsemen whisper their presence. Silence in three parts. The dunces seem ready for a sneak attack, but they will soon be put in check. The game has been carved out of red cedar, still wet, so that the very act of making it doomed it to destruction. Soon, the observation of the knots will be followed by that of the debris. Already the silence has been broken: the cracking of the puzzle is beginning to be heard.

Or perhaps it is rather the rustling of the Dream Airlines that can be heard in the distance. Inspiration. The motifs in this collection of silkscreens on survival blankets encourage us to look up more often, to think about the strange poetics of what surrounds us: the apparent silence of a control tower, the choreography of a light, the hairstyle of a palm tree. Here, we can no longer really distinguish the reverse from the right side. The cover has become a support and its layout can show both sides. Wandering golden nobility on a pink background.

The shimmer of a red neon light reveals the black sun. Reflection. Rescuing Icarus in times of eclipse? It is enough to turn around the sun to understand how much this astral oxymoron illuminates the equivocation of human nature. The triangular metal structure, which turns around, evokes a hot stamping iron. But the seal will only leave traces in our minds, as an image-symbol of a precarious balance, of a chaos-world. We listen to the rumbling of a lightning bolt. We touch the heart. Black sun, white page. In a corner, a mineral form appears, partially covered by a square of gold, an almost spiritual construction of a still unknown religion. Expiration. The cornerstone of an uneventful narrative, both ruin and foundation, it leads us permanently astray into an archaeology of untouchable artefacts.

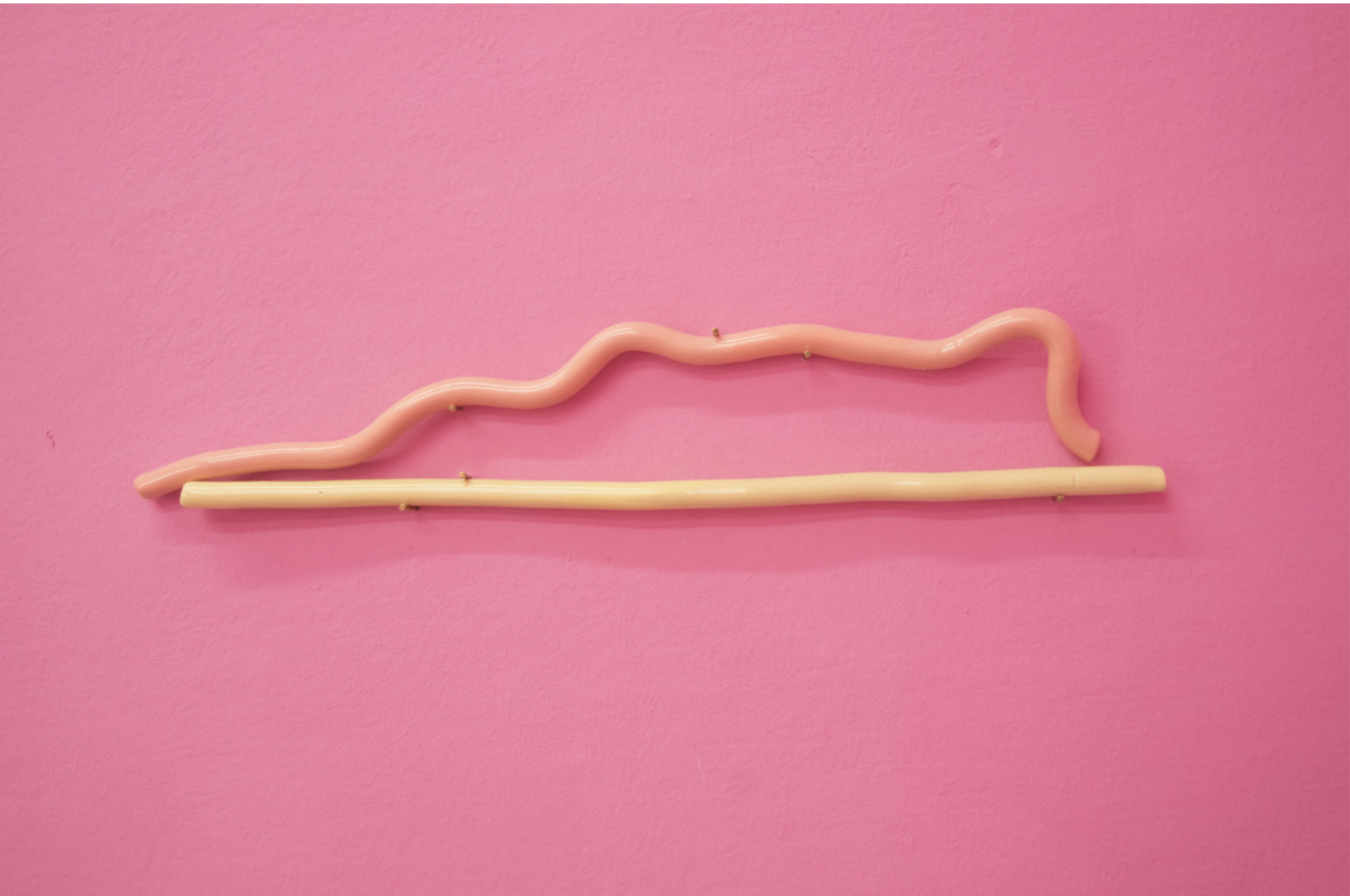
Text by Manon Klein

Solo Show - *Soleil Noir* - 2018 - Las Palmas - Lisbon, Pt

Soleil Noir, 2018
Neon, metal,
transformador
58x10x85 cm







Chaleur Humaine I, II, III, IV, 2018
Glazed Ceramic
Variable Dimensions



Dream Airlines I, II, III, 2018
Screen Printing on Emergency Blanket, Glass, Frame
91x66 cm



Icare, 2018
Aluminium adhesive tape
Variable Dimensions

ONE DAY IT WILL ALL MAKE SENSE

Solo Show - *One Day It Will All Make Sense* - 2017 - Galeria Foco - Lisbon, Pt

In *One Day It Will All Make Sense*, Hugo Cantegrel explores his heritage, the influence of a familial past that resonates in our lives.

The foundation of Hugo Cantegrel's practice is build up from an autobiographical narrative. Inevitably, there is notion of nostalgia embossed within the practice. The artist draws from his childhood memories, pieces that express a tangible reality, sometimes abstract sometimes faded. However, the pieces become autonomous. They perform nothing more than their function as art works, inviting the viewer to face their own memory.

« I like to keep my work open. It is to say that I am looking for different layers of understanding, a certain idea of universality, a mass of references, a call for memories, an interweaving of narrations that each viewer is able to create. »

Cantegrel works with installation of which composition is his main concern. Each work should not be seen individually but as part of a whole. This allows him to reuse some works inside new dispositifs with complex interactions in between the different supports.

The artist also seeks to create a certain visual musicality, a certain theatricality in the installations. In this way, some works are main characters; some others have a subordinate role. Some bring a dynamic for the eye of the viewer, some act as silences. Although often static, the practice of Hugo Cantegrel expresses a movement, a track. The reminiscence of something, an action, an emotion or a moment.

Exhibition View





Terrains Vagues, 2017
Ceramic, Enamel
20x20x20 cm



Detail of *Du Soleil, Que Reste-T-Il, IV*, 2017
Metal, Mdf, Paint
170x120 cm



Terrains Vagues, 2017
Ceramic, Enamel
20x20x20 cm

WE'VE BEEN DIVING ALL DAY LONG

Solo Show - *We've Be Diving All Day Long* - 2017 - The Switch - Lisbon, Pt

"I guess the diving board refers to a very string and hidden memory that we all have: going to a swimming pool as a child and doing nothing but diving and diving, going in and out of the water and running to dive in again" - Hugo Cantegrel



Exhibition View



Movement, 2015
Print on baryta paper
80x120 cm



Trajectoire, 2017
Neon Light
190x30x03 cm

Detail of *Diving Boards*, 2017
Wood, Paint, Bolts
Variable Dimensions

BEHIND THE SCENES

It could happen there, here or elsewhere. It could happen later, or before, or now. It could involve one character, or maybe two, or no one. When this is said, anything can be said. There you go, the intrigue is now set up. It is a story. It would be like going down to a swallowed world where one would discover this benevolent creature. It would be too large to be seen at a glance. One would need to go all over, from one end to the other. All these things facing one, surrounding one, showing only a part of themselves, and as one would carry on moving, offering themselves as details at a time, and as part of a whole at another. A creature as a colossus, as a territory, to finally tame it.

The foundation of my practice is built up from an autobiographical narrative. The objects chosen are carefully selected because of the memories that they evoke within me. Inevitably, there is a notion of nostalgia embossed within the practice. In contrast, the installation process is more spontaneous and intuitively led, providing the objects with an opportunity to be considered in a new context.

I work with installation which main concern to me is about composition. I do not see each work independently. They are always part of a whole. This allows me to reuse some works inside new dispositifs with complex interactions in between the different supports.

I see myself as a choreographer of objects. I am looking for a certain visual musicality, a certain theatricality in the installation. In this way, some works are main characters; some others have a subordinate role. Some bring a dynamic for the eye of the viewer, some act as silences.

The frame is important to me. Questions around the ontology of the frame are central inside my work. Through boxes, I separate objects from the world, I reveal relations in between them. But also through arrangements, compositions, the frame dissolves itself to be part of a larger frame.

My work is strongly influenced by the Nouveau Roman. As in "*Les Choses*" by Georges Perec, everyday life objects become the main characters of multiple narrations. I like to keep my work open. It is to say that I am looking for different layers of understanding, a certain idea of universality, a mass of references, a call for memories, an interweaving of narrations that each viewer is able to create.

The works' aesthetic is based on the interior of houses. When I am inside someone's flat, I like to see decorative arrangements as landscapes of objects. Everyday-life objects have entered the museum now, and people are able to look at it as art pieces because they change their way of looking at things, they look at them in a different profile. We can look at objects in a house as an installation in a gallery and the world reveals its poetry, its musicality, its theatricality.



Exhibition View



A Nice Romance, 2015
Plywood, objects
43x63x18 cm



Behind The Scenes, 2015
Wood, Objects, Silk Screen
Printing Onto Carpet,
Fitness Ball
330x230 cm



A Pose, 2014
Mannequin, Fitness Ball
165x60x40 cm



Detail of *Behind The Scenes*, 2015
Wood, Objets, Silk Screen Printing Onto Carpet,
Fitness Ball
330x230 cm

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