



CARLOS CARVALHO ARTE  
CONTEMPORÂNEA

**Stand:** 7A20

**Artists at ARCOMadrid\_2024**

José Bechara, Marguerite Bornhauser, Carla Cabanas, Catarina Leitão, Pires Vieira, Noé Sendas

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The Island a **project by** Mónica de Miranda

Carlos Carvalho Arte Contemporânea's project for ARCOMadrid shows the possibilities of expanding the pictorial field, highlighting a group of artists who promote the intersectionality of artistic supports in the proposals they present. Noé Sendas' artistic thinking is based on sculpture and the relationship between bodies and perception, applying this premise in all of his work whether they are photographs, installations or drawings. Each piece demands and describes a balance between photography, collage, sculpture and drawing, blurring boundaries and interacting between various genres and artistic media. Challenging the possibilities of painting is Pires Vieira's core line of work, which is exemplified in this sculpture - painting. In this work, the artist creates a sensory tension with the viewer by choosing a material characterised by a compact surface with a solid texture. The use of superimposition reveals an enquiry into the visible, in a game of movement where the repetition remains the artist's working practice and is a mark of his desire for continuous and persistent research. For Catarina Leitão, the line configure movements that move away from the two-dimensional sheet to relate to empty space through sculpture. In Naturfatura, the drawings represent possible annotations and are fabulations of an idea of scientific observation in which the artist fuses forms, notions and sensations from the universes of the organic, the manufactured, geology and botany. In turn, the sculptures continue the exploration of these elements, expanding the drawings into hybrid constructions that

materialise mixtures and establish a dialogue with the corporeality of space.

In this set of works, Carla Cabanas transforms images of her own family album, using gold leaf interventions, restoring what or who has left. She uses the kintsugi technique, a method of ceramic repair; broken sections of an item are stuck together with urushi natural lacquer; after which the fissures are covered in gold, thus highlighting them to celebrate the faults and physical alterations of the passing of time and accidents have caused.

José Bechara reuses canvas tarpaulins and applies iron and copper oxides to them, extending the notion of painting to other materials and techniques. Drawing attention to a permanent oscillation between genres and situating his work between frontiers is fundamental to Bechara's research. It is this impertinence and transience of the work that the artist transposes into his own existence.

In the work of Marguerite Bornhauser the saturation of color, light, textures or elements such as outlines of plants or deep shadows, creates not only an ambiguity between abstraction and figuration, but also between painting and photography. The artist involves the viewer in a complex exploration of sensory perception through the recognition of shapes, contours or the simple appreciation of different textures, allowing us to experience reality only through sensations.

MÓNICA DE MIRANDA

# The Island

Mónica de Miranda (Porto, 1976) is an artist and researcher; her work is based on themes of urban archaeology and personal geography. She works in an interdisciplinary way with drawing, installation, photography, film, video and sound, in its expanded forms and in the boundaries between fiction and documentary. She exhibits regularly and internationally since 2004 being nominated for Prix Pictet Photo Award (2016), Novo Banco Photo Prize (2016) and EDP New Artist prize (2019). Her solo exhibitions include: "The Island" (curated by Renée Mussai and Mark Sealy) Autograph, London, UK, "no longer with the memory but with its future" (Oratorio di San Ludovico, Venezia), "Mirages and Deep Time" Galeria Avenida da Índia, Lisbon, Portugal, "Taxidermy of the Future" (Museu de História Natural de Luanda, Angola, 2020), "Geografia Dormente" (Galeria Municipal de Arte, Almada, Portugal, 2019), "Tomorrow is Another Day" (Carlos Carvalho Arte Contemporânea, Lisboa 2018), "Panorama" (Banco Económico de Luanda, Luanda, 2019), "Hotel Globo" (Museu Nacional de Arte Contemporânea do Chiado, Lisboa, 2015), "Arquipélago" (Galeria Carlos Carvalho, Lisboa, 2014). Her collective exhibitions include: "Europa Oxalá" (curated by António Pinto Ribeiro, Katia Kameli and Aimé Mpane, Calouste Gulbenkian Foundation, 2022), "Dissonances" (MNAC, Lisboa, 2021), "Fotofest Biennial 2020", Houston, EUA, "Utopía y Distopias en el paisaje contemporáneo", (MAAC, Guayaquil, Ecuador, 2019), "Taxidermy of the Future" (Bienal de

Lumbumbashi, Congo, 2019), "EDP New Artists Prize", (MAAT, Lisbon, Portugal, 2019), "Fiction and Fabrication. Photography of Architecture after the Digital Turn", (MAAT, Lisbon, Portugal, 2019), "Doublethink: Doublevision" (Pera Museum, Istanbul, Turkey, 2017), "Daqui Pra Frente" (CAIXA Cultural, Rio de Janeiro, Brazil), "Le jour qui vient" (Galerie des Galeries, Paris, France, 2017), "Arte Africana Contemporânea e Estética das Traduções" (Bienal de Dakar, Dakar, 2016), "Bienal Internacional de Arte Contemporânea de Casablanca" (Casablanca, Marrocos, 2016), "Addis Foto Fest" (Addis Abeba, 2016), "Telling Time" (Rencontres de Bamako Bienal Africaine de la Photographie edição 10 éme, Bamako, 2015); "Ilha de São Jorge" (14ª Arquitectural de Venezia, 2014); "Linha de Armadilha" (São Tomé e Príncipe Biennial, 2013), "Do you Hear Me?" (Estado do Mundo, Fundação Calouste Gulbenkian, Lisboa, 2008); Her work is represented in private and public collections such as Fundação Calouste Gulbenkian, Portugal, Museu Nacional de Arte Contemporânea do Chiado (MNAC), Lisboa, Portugal, MAAT, Lisbon, Portugal, Arquivo Municipal de Lisboa, Portugal, 21c Museum Hotels, Louisville, Kentucky, USA, Soho House, London, UK, Colección Alma Colectiva, Guadalajara, Mexico, Nesr Foundation, Luanda, Angola and PLMJ, Lisbon, Portugal, among others. She will be the Portuguese Representative in the Venice Biennial 2024

The concept of island plays a fundamental role in Mónica de Miranda's work, revealing diverse layers of meaning and interpretation. From the outset, being an island is a recurring theme throughout the history of Western culture, the artist dedicates herself to dissecting its contours, denouncing a unique, centralized, masculinized, and white gaze, while also tapping into the enigmatic and symbolic character with which the island has often been portrayed, frequently representing the border between the known and the unknown, the familiar and the strange. Additionally, the use of the island, seen as an idealized representation of society and politics, symbolizes human struggle against nature and loneliness, often depicted as a wild and exotic place where one can escape from civilization and reconnect with nature. Following this line of thought, the island is understood in these works as a metaphor laden with meaning: it is a place of resistance, where the horizons of ambition reside and where the idea of identity and belonging is questioned.

This project intersects the series "**Islands**", "**A Dance of the Forests**", **Linetráp**, "**Like a Candle in the Wind**" and "**Archipelago**", revolving around the concept of the Island demonstrating the fluidity and transmutability of the artist's work. In "**Island**" the island is a place where the horizon is vast and unknown, symbolizing the pursuit of a new reality, a concept that serves the artist to explore the experience of immigration and rejection in Europe. Another variant present in this

project is the use of the mirror, which we can see in the series "**Mirror Me**", projecting not only the dual temporality, that is, the questioning of the past and present, but also affirming a dimension of feminist empowerment that urges visibility in public space. The work of the series "**A Dance of the Forests**", titled after Wole Soyinka's most recognized piece, also deals with presence, amplifying the body as a subject, a concept used as an instrument of social transformation. The use of the idea of the body-monument, relating the human and the forest, claims the appropriation of nature and space as a manifesto of resistance to give visibility to the black body. Other works as "**Like a Candle in the Wind**", presented at ARCOMadrid, are intervened with wax and pigments, enriching the texture and color of the works. Traditionally, the use of these materials is related to the need for preservation, reproducing the active vegetal landscape and, by intervening in the images, representing human action on their environment. Also, it addresses the need of preservation of our declining ecosystems questioning the relationship between natural space and infinite progress. In the series "**Linetráp**", the line, a mark that served to effect the territorial division of Africa by the colonizing countries, is embroidered in the natural and unexplored landscape, also referring to the feminine universe.

The different approaches shown in the Island project exemplify the complexity and richness

of Mónica de Miranda's work, exploring issues of identity, power, and relationship with nature, sharing and seeking futures through creative reflection and imagination.



MÓNICA DE MIRANDA  
**Island**, 2014  
Inkjet print  
80 x 100 cm Ed. 3



MÓNICA DE MIRANDA  
***Mirror me***, 2022  
Inkjet print on cotton paper  
50 x 75 cm, Ed. 3



MÓNICA DE MIRANDA  
*Mirror me*, 2022  
Inkjet print on cotton paper  
50 x 75 cm, Ed. 3





MÓNICA DE MIRANDA  
*Tide*, 2022  
Inkjet print on cotton paper  
70 x 105 cm, Ed. 4



MÓNICA DE MIRANDA  
**Double Force**, 2022  
Inkjet print on cotton paper  
70 x 105 cm, Ed. 4



MÓNICA DE MIRANDA  
***The bath***, 2022  
Inkjet print on cotton paper  
250x95 cm 2 panels each | 25x95 cm, Ed. 3



MÓNICA DE MIRANDA  
***Untitled (from the A Dance of the Forests series)*** 2022  
Print on radiant white paper  
230 x 350 cm (87,5x116,5 cm each), Ed. 3









MÓNICA DE MIRANDA  
***Like a Candle in the Wind***, 2017  
Wax intervention and pigments onto photo  
33 x 50 cm, Ed. 6





MÓNICA DE MIRANDA  
*Like a Candle in the Wind*, 2017  
Wax intervention and pigments onto photo  
33 x 50 cm. Ed. 6



MÓNICA DE MIRANDA  
*Like a Candle in the Wind*, 2017  
Wax intervention and pigments onto photo  
33 x 50 cm, Ed. 6



MÓNICA DE MIRANDA  
*Linetráp 13*, 2015  
Inkjet print and Cotton threads  
40 x 60 cm, Ed. 5





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