



FAYENZAS

Bordallo Pinheiro Ceramic Editions

24 November, 2022 – 21 January, 2023

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Since 2009, the Caldas Pottery Factory (Portugal) has invited a group of artists to create contemporary ceramic editions, freely inspired by the figure of the master Bordallo Pinheiro (1846-1905). A revision of the popular, utilitarian and at the same time refined art that characterizes Bordallo's works, placed under the gaze of contemporary artists.

Rafael Bordallo Pinheiro was one of the most important figures of the Portuguese culture of the 19th century, with a notable production in artistic ceramics and satirical drawing, being a creator of newspapers and a cartoonist who was a precursor to comics. The peculiarity of his works, both popular and sophisticated, remained as a mark of the character of Caldas ceramics. Contemporary artists have revisited these colorful and fantastic themes of animals, vegetables, busts, crockery or vases, taking that imaginary to their particular territories.

Efrain Almeida
Barrão
Carlito Carvalhosa
Marcos Chaves
José Pedro Croft
Tonico Lemos
María Lynch
Vik Muniz

Julião Sarmiento
Regina Silveira
Melanie Smith
Estela Sokol
Tunga
Joana Vasconcelos
Angelo Venosa
Erika Verzutti



Efraín Almeida born in 1964, in Boa Viagem, Ceará. Afterwards, he and his family moved to Fortaleza and, finally, to the Rio de Janeiro, the city where he still lives. Between 1986 and 1990, he studied at the *Escola de Artes Visuais do Parque Lage*, in Rio de Janeiro, and at *MAM-RJ*. Despite all the references in the history of universal art that he received in painting and sculpture courses at *Escola do Parque Lage*, the artist never abandoned the visual influences which marked his childhood. His pieces are generally small in size - but they suggest a global occupation of the space which welcomes them, inviting the viewer to approach in order to unveil the little details. These pieces evoke an harmony between the popular and the scholar, the instinctive and the calculated, the simple and the sophisticated. Efraín Almeida began exhibiting in 1987 in Rio de Janeiro. Thereafter, he conquered Brazil and the world, exhibiting in hundreds of Brazilian cities, in Europe, in the United States and in Asia. His works are part of important public collections, such as *Centro Galego de Arte Contemporânea* (Santiago de Compostela, Spain); at *Museum of Modern Art – MoMA* (New York); at *Toyota Municipal Museum of Art*, in Japan; at *ASU Art Museum*, at the Arizona University (United States); at the *Museu de Arte Moderna de São Paulo*; at the *Museu de Arte Moderna Aloísio Magalhães – MAMAM* (in Recife); and the *Museu de Arte Contemporânea do Ceará*.



EFRAIN ALMEIDA
Plátano Bordallo
8 x 24,5 x 63 cm
Hand painted earthenware
Edition of 250
Ref. 940001

“The piece which I named *Plátano Bordallo* was developed when I realized that among Bordallo’s repertoire of images there are many representations of insects. Also recurring in my work are images of Butterflies and Moths. Strolling in a park in Caldas da Rainha, I picked up a small branch of *Plátano* [Maple], which was shaped in the modelling workshops of the *Fábrica de Faianças Artísticas Bordallo Pinheiro*. In the same piece, I placed side by side the moths moulded by me, with Bordallo’s fly, beetle and bees. I looked for points of contact between my work and Bordallo’s. The result is a dialogue, a negotiation and hybridization of different poetics and times, thus emphasizing the innovative and timeless character in the work of Bordallo Pinheiro.”



Barrão (Rio de Janeiro, 1959), sculptor and multimedia artist, began his artistic career with *Grupo Seis Mãos*, 1983-1991, with Ricardo Basbaum and Alexandre Dacosta. The group develops activities with video, live paintings, musical shows and performances, promoting as well the project *Improvisado de Pintura e Música* in streets, public squares, schools, etc. In 1983, Barrão participates the exhibitions “Arte na rua I” and “Pintura! Pintura!”, both in Rio de Janeiro. In 1984, he hold his first solo exhibition “Televisões”, at *Galeria Contemporânea*, and hold a collective exhibition “Como vai você, geração 80?”, at *Escola de Artes Visuais do Parque Lage*, Rio de Janeiro. In 1990, he was awarded with the *Prêmio Brasília de Artes Plásticas*, at the *Museu de Arte de Brasília*. He and Sandra Kogut directed the video *A G. Profunda*. In 1992 he held a solo exhibition at *Galeria Camargo Vilaça*. In 2010, he participated in the project *Próximo Futuro*, at the Fundação Calouste Gulbenkian, in Portugal. In 1995 he created, in a partnership with the artist Luiz Zerbini together with the video and cinema editor Sérgio Mekler, the group *Chelipa Ferro*, which works with sculpture, technological installations and electronic music. In 2012, he exhibits at the *Galeria Fortes Vilaça*, in São Paulo, and at the Aldrich Museum, in the United States.



BARRÃO
Terrina Noé
32,8 x 33 x 37 cm
Hand painted earthenware
Edition of 250
Ref. 940002

Under Barrão's poetic continuity of objects' ownership, disconnecting them from their original contexts and uses, giving them a new sense, is presented *Terrina Noé*. A naturalistic composition, using Rafael Bordallo Pinheiro's ceramic universe as a starting point but, this time, Barrão did not limited himself to the reuse of the remains already produced and finished during the productive procedure, but rather intervenes in the ceramic process. The game of fitting and accumulation starts right away in the contact with the plastic materials and ceramic moulds, also using Bordallo's colour palette.



Adriana Barreto was born in Rio de Janeiro in 1949, where she lives and works. Currently, Adriana Barreto paints, draws, creates installations, performances, videos and photos. Her biography is marked by exhibitions at various institutions, among which: the Museum of Fine Arts in Rio de Janeiro; MAM - Modern Art Museum of Rio de Janeiro; Art Museum of Pampulha in Belo Horizonte, Museum of Modern Art in Salvador da Bahia, the Brazilian-American Cultural Institute, Washington; BIDE - Inter-American Bank of Economic Development, Washington and Oi Futuro Flamengo in Rio de Janeiro. In 1992 she participated in the 'Festival International de la Peinture', Musée Château Grimaldi, in Cagnes-sur-Mer, and in 2001 in the Fourth Biennial Clay of America in the Lia Bermudez Art Centre, Macaíbo, Venezuela. In 2012, she presented, at the Communications Museum, the exhibition "Agora Sim", under the initiative "Portugal Brazil Now", in Lisbon. She participated in the group exhibition "Place of Residence" in Shanghai, curated by Alfons Hug.



ADRIANA BARRETO
Caldos da rainha
Hand painted earthenware
21,5 x 30 x 45 cm
Edition of 250
Ref. 940017
1.040 EUR

“The terrine that was forgotten for four centuries, now exuding only the generosity of that which gave the city its name, serves as shelter to creatures of all shapes, still searching there for that initial warm gesture”



Luiz Carlos Cintra Gordinho de Carvalho (São Paulo, December 11, 1961 - São Paulo, May 13, 2021) was a Brazilian plastic artist with a vast and diversified production, focused mainly on painting and sculpture. Graduated in Architecture from the Faculty of Architecture and Urbanism of the University of São Paulo, in 1984, he participated in the studio of Sérgio Fingermann between 1980 and 1982. In the 1980s, he joined the Casa 7 group, together with Nuno Ramos, Fabio Miguez, Paulo Monteiro and Rodrigo Andrade. In 1989, he won a travel scholarship from the Deutscher Akademischer Austauschdienst and moved to Cologne, Germany, where he stayed until 1992.[1] Exhibition Sum of days (2011). Museum of Modern Art (MoMA). Carvalho participated in the 18th São Paulo International Art Biennial, in 1985; the Havana Biennial, in 1986 and 2012, and the Mercosur Biennial, in 2001 and 2009. He held individual exhibitions at the Museum of Modern Art in Rio de Janeiro, in 2006; São Paulo Museum of Modern Art, in 2008; Museum of Modern Art in New York (MoMA), in 2011; Museum of Contemporary Art of the University of São Paulo, in 2013.[2] His works are part of important collections, such as: Cisneros Fontanals Art Foundation (CIFO), Miami, USA; Museum of Modern Art of São Paulo (MAM-SP), São Paulo, Brazil; Museum of Modern Art of Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil.[3] Carlito Carvalho had two books published about his work, both by Cosac and Naify.



CARLITO CARVALHOSA
A disciplina do sexo
Hand painted earthenware
25,4 x 19,5 x 17,5 cm
Edition of 350
Ref. 940003

Upon entering the Bordallo Pinheiro factory, I noticed that there the practicality of the industry collides with products full of humor, which seem to ask the industrialist of the factory what is the meaning of all this. I remembered the passage from the Posthumous Memoirs of Brás Cubas where the narrator wonders, feeling attracted to Eugênia, and then noticing that she was lame: —why is she cute, if she is lame, why lame, if she is beautiful?

Here everything is somewhere between the worlds of appearance and essence. In this room of wonders, I was immediately drawn to a pineapple, both the pineapple and the sauce, amid the ducks, artichokes, cabbage cheese platters, fish begonias, and platy bananas. I imagined that, if in that world outside the factory you pick pineapple with your fingers, on the outside, here you could pick it from the inside, without knowing if it enters first and then it is rare, or the other way around, as in the magnificent slogan attributed to Fernando Pessoa. If the sentence is not authentic, we do not know. It doesn't matter in the fantastic universe of this place, just as it doesn't matter that from the entrails of the pineapple some fingers come out that grab it like an invasion in reverse, like the discipline of sex.



Marcos Chaves was born in Rio de Janeiro in 1961 and began his artistic activity during the first half of the 1980's. Working on the parameters of ownership and intervention, his work is characterized by the use of different media, moving freely between the production of objects, photographs, videos, drawings, words and sounds. He participated the biennials: Manifesta 7 – The European Biennial of Contemporary Art, Bolzano, Italy; 25ª Bienal Internacional de São Paulo; 1ª e 5ª Bienais do Mercosul, Porto Alegre; 4ª Bienal de Havana, Cuba; Luleå Art Biennial, Sweden. He held solo and collective exhibitions in institutions and galleries such as Mori Art Museum, Tokyo, Japan; Martin-Gropius-Bau, Neuer Berliner Kunstverein (NBK), Berlin, Ludwig Museum, Koblenz, Zeppelin University, Friedrichshafen, Germany; Fri-Art – Centre d'Art Contemporain de Fribourg, Verein Shedim Eisenwerk, Frauenfeld, Switzerland; Espace Topographie de L'Art, Paris, France; Stiftelsen 3,14, Bergen, Norway; Vantaa Art Museum, Helsinki, Finland; Butcher's Project, London, G39, Cardiff and Northern Gallery, Sunderland, United Kingdom; Iziko South African National Art Gallery, South Africa; Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy; The Jim Thompson Art Center, Bangkok, Thailand; Porto 2001, Portugal; Esbjerg Kunstmuseum, Denmark; Lehmann Maupin Gallery, New York; Instituto Valenciano de Arte Moderno, Valencia, Museo Patio Herreriano, Valladolid, Galeria Blanca Soto Arte, Madrid, Spain; MIS, CCBB, MAM-SP, Galeria Nara Roesler, São Paulo; MAM-RJ, Paço Imperial, CCBB, Galeria Laura Alvim, Oi Futuro, Galeria Laura Marsiaj, Galeria Gentil Carioca, Galeria Progetti and Galeria Artur Fidalgo, Rio de Janeiro.



MARCOS CHAVES
As paredes têm ouvidos
Hand painted earthenware
16 x 46 x 48 cm
Edition of 250
Ref. 940004

“I arrived in Lisbon on a Saturday morning and on that same afternoon I was already taking pictures of pieces by Bordallo in both museums of Caldas da Rainha. I was quickly taken by this letter rack. The fact that the piece was more subjective (a huge wall ear), absurd and somehow flirting with surrealism, immediately appealed to me; apart from the fact that it contains a popular saying, no less surreal, which is a feature that I normally use in some of my works. I learned that the mould would have to be restored, and that was an opportunity to bring back the work of a genius, which had already stopped being produced. I chose to keep the piece as it was and insert an interference here and there, creating an effect both in the shape and the message. I've always thought of this proverb as a small certified paranoia; surreal, mistaking people for walls, as if all that we talk about raised the interest of others. That's when it occurred to me that it could be distracted by other things, instead of us, and so I thought of the headset, an enlarged facsimile of the one by Apple, so widespread in the contemporary world. Bringing together two objects with drawings made at such different times, 100 years apart, I was given the opportunity to pay tribute to two geniuses, Bordallo Pinheiro and Steve Jobs, besides creating a new context, a new piece, with humour, also a Bordallo's brand.”



José Pedro Croft born in 1957 in Porto, Portugal. He lives and works in Lisbon, Portugal. He is one of the leading representatives in the renewal of Portuguese sculpture. His career, inscribed both in this genre and in drawing and engraving, has been marked from the beginning by a careful construction process in which both his formal and private universe come into contact. In Croft's own words, "what is interesting about my work is in the nuances and small differences, not in trying to pigeonhole it within a certain line." In short, it is an artistic project outside the itinerary set by schools and groups. In 2017, he represented Portugal with the installation *Medida Incerta* at the Venice Biennale, curated by João Pinharanda.

His work ranges from sculpture to drawing and engraving without hierarchies. He has exhibited regularly since 1980. His work is represented in the following collections: Center for Visual Arts Helga de Alvear Foundation (Spain), Center for Modern Art da Fundação Calouste Gulbenkian (Portugal), Fundação EDP (Portugal), Fundação Luso-Americana (Portugal).) Fundação de Serralves (Portugal), Secretary of State for Culture (Portugal), Fundació La Caixa (Spain), Caixa Geral de Depósitos (Portugal), Museo Nacional Centro de Arte Reina Sofía (Spain), Museu Berardo (Portugal), Museu of Modern Art of Rio de Janeiro (Brazil), Pinacoteca do Estado De São Paulo (Brazil), Caja Madrid (Spain), Canco de España (Spain), European Central Bank, Albertina sampling (Austria), Georges Pompidou Center (France)



JOSÉ PEDRO CROFT
Untitled. Diptych
Hand painted earthenware
3,2 x 34,1 x 20,9 cm
Edition of 135
Ref. 940005

This work was inspired by two works in production at the Bordallo factory, a cabbage leaf and a plate of apple blossoms. From fragments, expressly produced, a diptych was created that combines two apparently opposite universes. Exuberance and joy, very characteristic of Bordallo, are as present as the language of elementary geometry, which integrates memory, and the notion of passage, with different times. Two elements in a game of artifice, which required a complex work of molds, slips and glazes. A diptych, where the elements complement each other and expand, in the discontinuity of shapes, textures, brightness and colors.



Antonio Carlos (Tonico) Lemos Auad was born in 1968, in Belém, Pará. He has a degree in Urban Architecture, FAU/USP. With a CAPES scholarship he obtained a Master's degree at the Goldsmith University of London. He uses drawings, installations and photography to expose the daily experiences, most of the time unnoticed, for greater reflection and awareness. He lives and works in London. Recently he exhibited his artwork at a solo exhibition at Aspen Art Museum (Colorado). His recent exhibitions include the traveling exhibition "The British Art Show 06", 2005-2006, organized by Hayward Gallery (London), "Trial Balloons/ Globos Sonda", 2006, at MUSAC – Museo de Arte Contemporáneo (Castilla y Leon), "Art Circus (Jumping from the Ordinary)", 2005, at International Triennale of Contemporary Art (Yokohama), "Beck's Futures", 2004, at Institute of Contemporary Arts (London)/CCA (Glasgow), and "Adaptive Behavior", at the New Museum of Contemporary Art (New York). The Folkestone Triennial, 2011, England. A solo exhibition at Centro Cultural São Paulo, 2011, São Paulo. "Textile Art and the Social Fabric", 2009, Muhka, Antwerp.



TONICO LEMOS AUAD
Sermão aos peixes
Hand painted earthenware
40 x 33 x 50 cm
Edition of 250
Ref. 940006

“The idea of the work was to change the religious content of the original piece, making it a little more "abstract" - something like a wave sculpture that references a sea landscape, quite characteristic of Brazil and Portugal; to bring out a unique piece of the collection, or little known by the public who knows the Bordallo production, besides tracing a relationship with the works of my personal artistic production.”



Maria Lynch

Mary Lynch works as visual an artist exploring different media. Among her main exhibits are "The Jerwood Drawing Prize" in London and other cities in England, 2008 and "Nova arte nova" in CCBB, Rio de Janeiro and São Paulo, 2008. She was awarded with the Funarte de Artes Plásticas Marcantônio Vilaça, and participated in the exhibition "Performance Presente Futuro Vol. III," Oi Futuro, Rio de Janeiro. In 2011, she was the artist invited for the 6ª Bienal de Curitiba Vento Sul and in 2012 she was invited to exhibit at the Paço Imperial, Rio de Janeiro, and to be part of the Residência Artística Bordallo Pinheiro, Lisbon, Portugal. She was also invited to exhibit in the London Olympics, 2012, at the Barbican. In 2013 held a solo exhibition at Galeria Anita Schwartz and was invited by Itamaraty to be part of an Artist-in-residence program in Lima. Maria's work is present in some public collections, such as: Museu de Arte Contemporânea, Niterói, Centro Cultural Cândido Mendes, Rio de Janeiro, Committee for Olympic Fine Arts 2012, London, Unites kingdom, Coleção Gilberto Chateaubriand MAM-RJ, Rio de Janeiro, Ministério das Relações Exteriores – Palácio do Itamaraty, Distrito Federal.



MARIA LYNCH
A última lagosta
Hand painted earthenware
15 x 30 x 45 cm
Edition of 250
Ref. 940007

“In this work I sought a language in dialogue with my work. A fantastic context, where big animals invert their scale with the lobster and attack it. The gigantic lobster becomes a main dish for the animal kingdom to enjoy this expensive and exquisite dish. With a dramatic shade of blood, it makes us think that we are the next to attack these edible animals that are there, on a platter, ready to be placed in the oven.”



Vik Muniz was born in São Paulo, and currently he lives and works in New York and Rio de Janeiro. A comprehensive retrospective of his work was exhibited throughout Brazil in 2009/2010, after being exhibited in the United States, Canada and Mexico. The spaces where it was exhibited include the Art Museum Miami, the Seattle Art Museum, the PS1 MoMA, the Museum of Contemporary Art San Diego, the Museu de Arte de São Paulo and the Musée d'Art Contemporain de Montréal, and was visited for five hundred thousand people. In 2011 and 2012, this retrospective was presented at the Museu Coleção Berardo, in Lisbon, at the Centro de Arte Contemporâneo de Málaga, Spain, and at the Collection Lambert museum, in Avignon, France. This artist's works are part of the collection of the largest international museums, such as the Art Institute of Chicago, the Museum of Contemporary Art Los Angeles, Museum J. Paul Getty, Metropolitan Museum of Art, Museum of Modern Art (New York), Museu de Arte Moderna de São Paulo and Victoria and Albert Museum, London, among other. Besides his artistic work, Vik is engaged in social projects, which use the artistic conception as a lever for change.



VIK MUNIZ

O colador de cacos (the shard gluer)

Hand painted earthenware

36 x 43 x 34,5 cm (Pote: 30 x 28 x 28 cm; Plato grande: 3 x 34,5 x 34,5 cm; Plato llano: 3 x 28 x 28 cm; Plato postre: 3 x 20 x 20 cm)

Edition of 250

Ref. 940008

Earthenware is a deeply symbolic material of the continuity of values within a family throughout generations, both for its fragility and for its heredity. I remember perfectly the sorrow my mother felt every time some old crockery would break at home. These objects carried memories of weddings, funerals, christenings, Christmas dinners and Sunday lunches, the remaining and traces of all the ancestors who had used such dinnerware, alas, it was as if an entire genetic strain had disintegrated. I still see her, sad, trying to glue the pieces back together, as if repairing the past the best way she could. *O colador de cacos* [the pieces' fixer] is a kind of memory elf. Assuming all its imperfections, he carves the impossible shape of the legacy of family conventions and traditions. It is an entity that appears in the night to fix the artificial and confusing manner in which we set our memories.



Julião Sarmiento (1948-2021) was born in Lisbon, studied painting and architecture at the Escola Superior de Belas Artes de Lisboa and has lived and worked in Estoril. Throughout his career he has been an interdisciplinary artist, having worked in a wide range of media, including painting, drawing, sculpture, photography, film, video, performance, sound, and installations. He has developed several specific projects from significant places and during the last five decades he has exhibited individually and collectively throughout the world. His work is part of many public and private collections in North and South America, Europe, and Japan. This artist represented Portugal at the 46th Venice Biennale (1997) and was included in the São Paulo Biennale in 2002, among many other events. Exploring ambivalent areas of seduction and transgression, Julião Sarmiento's work refers to cinema, literature, art, popular culture and everyday episodes.



JULIÃO SARMENTO

Barnett Newman

Hand painted earthenware

36,6 x 34,1 x 34,1 cm

Edition of 135

Ref. 940009

Throughout his career, Julião Sarmiento used an easily recognisable depiction of figures: the representation of desire and of the female body. However, although less mentioned, artistic references to the avant-garde players have also been fundamental during his career path. One of them, probably the most common, refers to monochromatic painting – the most striking example of modernist art, since Mondrian and Alexander Rodchenko –, often based on the use of primary colors. It was from this premise, bringing irony and sincere tribute together that he developed the ceramic project for Bordallo Pinheiro, part of the WWB collection. It refers to a set of four paintings by the North American artist Barnett Newman, whose name was given to the piece, entitled *Who is afraid of Red, Yellow and Blue*, painted between 1966 and 1970. Newman's works are themselves a reference to Edward Albee's play, *Who is afraid of Virginia Woolf*. It is, therefore (and ultimately), a tribute to the British writer, a fundamental writer of literary modernism. But it is, above all, an intelligent bridge between the traditional forms of Bordallo's pottery and 20th century modernism, here rendering a tribute to one of its most prominent female personalities..



Regina Silveira (Porto Alegre, 1939) lives in São Paulo. She studied Art at Instituto de Artes da UFRGS (1959), she obtained a Master's degree (1980) and the doctorate degree in Art at Escola de Comunicações e Artes, of USP. Since 1969 she lectures at the Universidade de Porto Rico, Mayaguez Campus (1969-73), Faap, in São Paulo (1973-85), and at Departamento de Arte da ECA/USP. She was part of several international biennials, such as Bienal de São Paulo (1983, 1998), Bienal do Mercosul (2001, 2011) and the 6th Taipei biennial 2006). She was invited to be part of cultural groups shows, among which is Brazil: Body and Soul, at the Guggenheim Museum, in New York (2001), Philagrafika 2010, in Philadelphia, and Mediations Biennale, in Poznan (2012), among other. Recently, she held some solo exhibitions, such as "Lúmen", at Palácio de Cristal, Reina Sofia museum, Madrid (2005), "Tropel Reversed", at Køge Art Musuem in Denmark (2009), "Shadow Line", at Centro Cultural Banco do Brasil, Rio de Janeiro (2009), "Abyssal", at Atlas Sztuki gallery, Lodz, Poland (2010), "1001 Days and Other Enigmas", at Fundação Iberê Camargo, Porto Alegre (2011) and "Offscale", at Luciana Brito gallery, São Paulo (2013). The artist was awarded with scholarships from John Simon Guggenheim Foundation (1990), Pollock-Krasner Foundation (1993), Fulbright Foundation (1994), and received as well the Award in Arts, for Life and Work, Bunge Foundation (2009), and the Great Art Critics Award, for her work Tramazul, at MASP (2010/2011), by APCA (Associação Paulista de Críticos de Arte), in 2011



REGINA SILVEIRA

Assombrada

Hand painted earthenware

23,2 x 23 x 23 cm

Edition of 250

Ref. 940010

“The project to create *Assombrada* began with caution. It entailed studying Bordallo Pinheiro and collecting information on the artist, up to the moment of ordering small frogs to carry out prior studies. But even when the subject is affinities, how can one couple poetics - mine and his - without either dissolving? How can one enter into a close conversation with the other - another artist like this one, with a strong, critical and overwhelming work - so that this coupling in fact results in a new quality? Because of all this I chose the faithful silhouette of my hand, as an autobiographical sign, a sort of tag and shadow of myself - to join Bordallo's frogs, the unmistakable Bordallo's frogs, his preferred brand. With them stacked on top of the hand, piled up, precariously and yet virtually covered by another black shadow, I tried to create with the frogs and the hand a sort of visual ideogram that would re-signify that strange union on the lid of the tureen. Inseparable, hand and frogs should tell the same story. However, in *Assombrada* it is purposely not clear whether it is the shadow of my hand grabbing and containing those little frogs, to express domain, or if it was the frogs that erupted and grew unexpectedly - black, like a ghost - over my dark hand to immobilize it over that tureen lid”



Melanie Smith was born in England in 1965. She lives and works between Mexico City and London. Her work, in diverse media, has reflected on the extended field of painting within the history of art and its entanglement with moving image. In earlier pieces she illustrates the idiosyncrasies of multitudes, chaos and aberrant forms within urbanism, and fragments that do not add up, like stories that do not have a beginning or an end. Mostly, her work shatters any rational significance of production. She has exhibited at numerous institutions including PS1 and MoMA, New York; Hammer Museum, Los Angeles; Tate Britain, Tate Liverpool and Tate Modern, London; Hamburger Bahnhof, Berlin; Museo Tamayo, among others. In 2011 she represented Mexico at the 54th Venice Biennale. A panoramic exhibition of her work was shown at MK Gallery, Milton Keynes, in 2014, travelling to the CAC, Vilnius and the Museum Boijmans, Rotterdam. In 2018 she was included in the Liverpool Biennial. *Melanie Smith: Farce and Artifice* is presented at MACBA Museu d'Art Contemporani de Barcelona in 2018, and travels to MUAC Museo Universitario Arte Contemporáneo, UNAM, Mexico City, and Museo Amparo, Puebla, Mexico, 2019.



MELANIE SMITH
Like Seeing Ourselves Entwined in a Deep Coral Reef
Hand painted earthenware
Edition of 135
19,2 x 33 x 33 cm
Ref. 940011

Inspired by the Amazonia pieces, Melanie Smith has recreated the original meaning of this collection in a very personal way. Completely rethinking the modelling and the materials used, the artist has created a technically complex sculpture of enormous strength and originality, which alerts us to the drama of the aggressions against the environment.



Estela Sokol was born in São Paulo, 1979, city where live and work as an artis since 2001.

Sculptor Estela Sokol is interested in how colors behave as pigments and light, and particularly how they are reflected against white surfaces. Sokol often works with raw, monochromatic materials that are naturally luminous or reflective, such as marble, acrylic, or glass. For her wall-mounted and freestanding sculptures, she frequently paints the underside or backside of the material in a vivid color that reflects onto its surroundings. Other works include wall-mounted assemblages composed with layers of PVC, so that their colors blend optically and create an iridescent effect. Sokol has also created a number of public works and outdoor installations on snow.

Solo Exhibition in Brasil: "A Morte das Ofélias " en la Galeria Anita Schwartz, RJ, en 2011; " Clarabóia " en el Palacio das Artes en SP en 2010; " Sol de Inverno " en el Palacio das Artes en BH en 2008; "Halo" en la Galeria Virgilio en SP, en 2007; " Meio Dia e Meia ", en el Centro Universitario Maria Antonia en SP, en 2006; "Azul" en RJ FUNARTE en 2006; "WXRTD-320" en la Galeria Virgilio, SP 2005, " Lastro " en el Centro Cultural de São Paulo, en 2003.



ESTELA SOKOL
Vienne y Se Va / Vai e Vem
Hand painted earthenware
13,8 x 40 x 13,5 cm
Edition of 250
Ref. 940012

Developed from the letterings produced by Bordallo Pinheiro to signal the streets of Caldas de Rainha, the Vai e Vem piece intends to combine the formal geometric poetics of the artist Estela Sokol with the universal ironic style of cartoons created by Bordallo alongside his naturalist search. Vai e Vem invites the viewer to transgress the common use of letterings using a game between colours and words.



Tunga was born in Palmares, in 1952, and he lives in Rio de Janeiro; his artistic career began in the 1970's. He has a degree in architecture, completed in Rio de Janeiro, and his first solo exhibition was held in 1974, at the Museu de Arte Moderna do Rio de Janeiro. With exhibitions held in an international scenario, during the last two decades, his work has been widely exhibited in Europe and Latin America since the 1970's, has been significantly been exhibited in the United States of America since the 1990's. Tunga's work includes sculpture, installation, performance, drawing, poetry, cinema among other; he investigates different languages, including literature, poetry, philosophy, psychoanalysis, theatre, and science.



TUNGA
Transbordá-lo
Hand painted earthenware
15,5 x 32,6 x 32,6 cm
Edition of 250
Ref. 940013

... Transit of edges Embroidery transe Give in folds Work and antro ...



Joana Vasconcelos (1971) was born in Paris in 1971. She lives and works in Lisbon. She was the artist chosen to represent Portugal at the Venice Biennale 2013, with Trafaria Praia project. In 2012, she held a solo exhibition at the Palace of Versailles in France, becoming the first woman and the youngest artist to exhibit at this historic site. It is important to mention as well the exhibitions at institutions as Museu de Arte Contemporânea de Serralves (Oporto, 2000); Centro Andaluz de Arte Contemporáneo (Seville, 2003); Biennale di Venezia (2005); The New Art Gallery Walsall (Walsall, 2007); Pinacoteca do Estado de São Paulo (São Paulo, 2008); Garage Center for Contemporary Culture (Moscow, 2009); Es Baluard (Palma de Maiorca, 2009); Museu Coleção Berardo (Lisbon, 2010); Palazzo Grassi (Venezia, 2011) and Kunsthallen Brandts (Odense, Denmark, 2011). Her work is part of many public and private collections, among which are: AMOREPACIFIC Museum of Art; Caixa Geral de Depósitos; Câmara Municipal de Lisboa; Coleção António Cachola; Domaine Pommery; Fundação EDP; Fundación Helga de Alvear; Fondation François Pinault; Fondation Louis Vuitton pour la Création; MUSAC; Museu Coleção Berardo.



JOANA VASCONCELOS

Surf

Hand painted earthenware

17 x 45,5 x 35 cm

Edition of 3000

Ref. 940014

Surf brings together, in an exclusive piece, the work of two of the most important and influential Portuguese artists: Raphael Bordallo Pinheiro (1846-1905) and the contemporary artist Joana Vasconcelos (b. 1971). An exceptional composition interpreted by small green frogs and natural-coloured sardines are what shape Surf, a centrepiece designed by Joana Vasconcelos from original moulds designed by Bordallo Pinheiro. The piece combines and respects spontaneity and delicateness, typical of the work of Bordallo Pinheiro, and plays with figuration/abstraction, micro/macro, achieved by the repetition of the forms. As the title of the piece suggests, the structure of the composition is formed by a group of frogs surfing on top of sardines, in an assertive allusion to the graceful humour of Raphael Bordallo Pinheiro, a common feature in the work of the two artists



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Angelo Venosa born in São Paulo, where he attended Escola Brasil in 1973. He moved to Rio de Janeiro in 1974, where he graduated in Industrial Design at ESDI (Escola Superior de Desenho Industrial). In the 1980s, he attended courses at the Escola de Artes Visuais do Parque Lage and in 2007 he defended his master's thesis "Da Opacice", at the Graduate School of the School of Fine Arts of UFRJ (Federal University of Rio de Janeiro). de Janeiro). He appeared on the Brazilian art scene in the 1980s and is one of the few artists of the so-called "Generation of the 80s" dedicated to sculpture and not painting. Since then, he laid the foundations for a career that includes visits to the São Paulo Biennial (1987), Brazilian Art of the 20th Century (1987, Musée d'Art Moderne de La Ville de Paris), the Venice Biennale (1993), and the Mercosur Biennial (2005). In 2012, the Museum of Modern Art of Rio de Janeiro (MAM RJ) dedicated a solo exhibition to him in celebration of his 30-year career, which traveled to the Pinacoteca de São Paulo, Palácio das Artes in Belo Horizonte, and Mamam in Recife. In 2013 the second book on his work was published, also published by the Cosac Naify Publisher. Today the artist has several public sculptures installed in the country: Museum of Modern Art of Rio de Janeiro (Jardins); Museum of Modern Art of São Paulo (Jardim do Ibirapuera); São Paulo Art Gallery (Jardim da Luz); Copacabana / Leme Beach, in Rio de Janeiro; Santana do Livramento, Rio Grande do Sul; José Ermírio de Moraes Park, in Curitiba and the Weir Museum in Rio de Janeiro



ANGELO VENOSA

Azul profundo

Hand painted earthenware

28 x 20 x 4,1 cm

Edition of 125

Ref. 940015

When I was invited to participate in the Bordalianos do Brasil project, the question I asked myself was: who is this Bordalo I want to talk to?

The one you saw from Brazil? Journalist and newspaper creator, perhaps the sharpest and most innovative cartoonist of the Second Empire, the creator of Beethoven's Jug?

No. It would not be the Bordalo of culture, the Bordalo with whom he could dialogue would be the craftsman, the man who makes things. Little did I know about it, a visit to the Bordalo Pinheiro Museum, in Caldas da Rainha, corrected that lapse, like immersing myself in a Portuguese cuisine dish, all very substantial, superlative, dense.

To bring it to me I had to transform it (imitate it?) into a structure.

Two lobsters on their backs, dueling, would make their legs a kind of scaffolding, a ribcage from which an egg would hatch, why not? Surrealist imitation, ground he had never stepped on. Blue almost black, shiny and from a single egg.



Erika Verzutti, was born at São Paulo, Brazil, where she lives and works. Her work has been featured in solo exhibition in São Paulo, Salvador, Belo Horizonte, Tokyo and London. In 2012 she showed her artwork at a panoramic exhibition at the Centro Cultural São Paulo. Among the collective exhibitions are: Aire de Lyon, Fundación Proa (Buenos Aires, 2012); 11^a Bienal de Lyon (Lyon, 2011); When Lives Become Form: Creative Power from Brazil, Yerba Buena Center of the Arts, (San Francisco, 2010) / Hiroshima City Museum of Contemporary Art, (Hiroshima, 2009) / Museum of Contemporary Art, Tokyo, (Tokyo, 2008); De Perto e de Longe - Paralela 08, Liceu de Artes e Ofícios, (São Paulo, 2008); Desenho Contemporâneo, MCO Arte Contemporânea, (Porto, 2006); Plastic.o.rama, Museu de Arte Moderna do Rio de Janeiro, (Rio de Janeiro, 2005). Her artwork is part of the collection of ASu Art museum, Tempe, EUA; Museu de Arte Moderna de São Paulo, Brazil; among other



ERIKA VERZUTTI

Beijo

42,5 x 16,5 x 16,5 cm

Edition of 250

Ref. 940016

“For "Beijo" work, I chose elements of Bordallo Pinheiro's work that favoured the shape and its contours. The choice of vegetables – pepper, radish and asparagus - was an immediate approach, since I usually work with fruits and vegetables as a starting point. It was a challenge to choose among so many delicately carved shapes; there were also corn, pineapples, pumpkins... Then I went searching for the vases, a shape that I have been electing as essential to my work, as if all the artistic work could be discussed from the first impulses of clay work (or so I want to believe...). In this work, two vases meet and complement each other, their contours almost fitting each other: on one side the gourd vase offers its curves to contrast with its geometric pair - this one created from the spike tiles by Bordallo, remodelled in this case, forming an upright column. One of the "Beijo"'s element of remained useful (there is a surprise asparagus used as a stopper in the radish lid) while the geometric vase was already born sculpted and closed. This contradiction reflects aspects of coexistence between utilitarian objects and art objects.”