



Don't Forget Who You're, Sylvia Morgado, 2015, wood board and acrylic paint, mirror

(2x)27 cm x 21 cm x 2 cm, (2x)10.6 in x 8.2 in x 0.7 in

(DÉ)CONSTRUCTION

Index

THE CONCEPT	3
THE ARTISTS	4
ANA LUIZA RODRIGUES	4
ANDREA ROCHA	10
SYLVIA MORGADO	18
TETÊ DE ALENCAR	23
THE GALLERY	34
GENERAL INFORMATION	35
THE EXHIBITION	35
PHOTOS	36
ACKNOWLEDGMENTS	37

THE CONCEPT

In her creative process, the artist rediscovers herself, rethinks, tries to understand the object of her consumption, in order to build something through her own vision.

In her need to understand structure (history), she immediately realizes that before creating, she must deconstruct.

It is, therefore, during this practice that the artist finds her answers. It is through the exercise, that she realizes herself as a tool, understanding her importance as a particle of a whole that comes from her creative development.

Deconstruction: an endless process?

This and many other questions are brought together in the (Dé)construction exhibition, when each of the four female artists, **Ana Luiza Rodrigues, Andrea Rocha, Sylvia Morgado** and **Tetê de Alencar**, contribute individually to the discussion of this concept, aware of the continuous and necessary expansion of the theme.

The answers, reflected by everyone who contemplates the works and understands the continuity of this exercise, become precursors of a debate between the artist and the spectator, through material, in the back-and-forth of matter and intellect.

Ricardo Fernandes

THE ARTISTS

ANA LUIZA RODRIGUES

(photo portrait Denis Kakazu)

Ana Luiza Rodrigues (born 1977) is an artist based in Hamburg, known for her sculptures, photographs, performances and installations. Her practice has as its axis the relationship between aesthetic beauty and the ordinariness of the objects. Hence, the problem that intertwines the meaninglessness beyond the confrontation of everyday objects questioning the fetish of daily life with residual memory that overlaps consumerism.



She graduated from Mackenzie University with a degree in BA Bachelor in Advertising and Marketing in 2001, Post-Graduation in Art History in 2004 from FAAP, Brazil and completed her MA in Photography with distinction at CSM in London in 2019. Among recent group shows, Ana exhibited at St John on Bethnal Green (London, UK) and Hatton Gallery (Newcastle, The UK).

Ana Luiza Rodrigues emphasizes the relationship between beauty and meaninglessness through the inherent strangeness and confrontation with the everyday objects that constantly stare for the visual paradox through photography and sculpture.

EDUCATION

September 2017- July 2019

MA PHOTOGRAPHY _ Distinction

Central Saint Martins – UAL, London UK

March 2002 - August 2004

POST GRADUATION IN HISTORY OF ART

Fundação Armando Álvares Penteado, São Paulo, Brazil

February 1997 - August 2001

BA Bachelor in Advertising and Marketing

Mackenzie University, São Paulo, Brazil

EXPERIENCE

October 2019 - March 2020

CAMDEN ARTS CENTRE Volunteer

January 2018 - September 2019

STUDIO MARCUS LYON

Prospecting for new clients for the photographer Marcus Lyon.

September 2018 – December 2018

BEACONSFIELD GALLERY

In charge of customer support and administrative point of contact between the members of the gallery and staff,

assisting visitors using solid communications skills. Volunteering in the Art Night within the gallery space.

November 2000 – May 2012

HEAD OF ART BUYING (ADVERTISING & MEDIA)

Head of the Art Buyer department, enabled teams of people researching illustrators/photographers, preparing and

monitoring budgets, overseeing work implementation, hiring service providers, reviewing projects, coordinating

schedules, and ensuring quality contracted services to print the finest advertising work in Brazil.
Agencies:

Dentsu Advertising (Latin America and Brazil), McCann Erickson Advertising, Africa Advertising Agency_ABC

Group and Y&R Brazil.

January 2004 – May 2004

STUDIO LAIKA (PHOTOGRAPHER'S STUDIO)

Project Manager for Willy Biondani, Arnaldo Pappalardo, Fernanda Tricoli and Rafael Assef.

AWARDS

WINNER OF THE CENTRAL SAINT MARTIN DEAN'S PRIZE OF ART, 2019

GROUP EXHIBITIONS

(Dé)construction, Ricardo Fernandes Gallery, Paris, France, 2021

Last Sunset / New Sunrise, St John Church on Bethnal Green, London, UK, 2021

Trace_thread_text / traço_trama_texto, online ongoing project, curator Paula Terra-Neale, 2021

Show for no One, Blaze Image, London, UK, 2021

BLAW Bora Editions, Blaze Image, London, UK, 2020

Alter Us Film Festival, Clerkenworks, London, UK, 2020

My House is an Island, Arthousehaus, London, UK, 2020

Alter Us: Is this normality? Clerkenworks London, UK, 2020

Objetos que Aproximam: Dentro de Casa, Museu das Coisas Banais (online exhibition), Brazil, 2020

Decolonising Curriculum, Central Saint Martins UAL, London, UK, 2019

NCL LDN, Hatton Gallery, Newcastle University, Newcastle, UK, 2019

TATE EXCHANGE Come Together: Art and Politics in a Climate of Unrest with CSM, London, UK, 2019

HABITAT / methaphonica, Central Saint Martins UAL, London, UK, 2018

Beyond, The Street, Central Saint Martins, UAL, London, UK, 2018

Latin American Myth Deconstruction, The Crypt Gallery, London, UK, 2018

TATE EXCHANGE My studio is a square of 1 meter with Central Saint Martins, London, UK, 2018

Appetite, MA Interim show, Apiary Studios, London, UK, 2017

Pop Art Gallery _ Sweet Tooth), Ninetyeight Bar & Longue, London, UK, 2017

ART IN MIND _ KALEIDOSCOPE, The Brick Lane Gallery, London, UK, 2017

YOUR LIGHTS, YOUR COLOURS, Conjunto Nacional, São Paulo, Brazil, 2010

RESIDENCES

Arthousehaus / CSM (online residence), London, UK, 2021

Allenheads Contemporary Arts, BEYOND project, 2018

FURTHER EDUCATION

THE PORTRAIT COURSE w/ Rory Lewis, V&A, London, UK, 2016

BREAKING INTO COMMERCIAL PHOTOGRAPHY, Central Saint Martins, London, UK, 2012

THE PHOTOGRAPHIC ESSAY, Eder Chiodetto, Museum of Modern Art, São Paulo, BR, 2010 - 2012

PHOTOJOURNALISM, João Bittar, Imam Photo Gallery, São Paulo, Brazil, 2008

COLOR UNIVERSE, Walter Firmo, Imam Photo Gallery, São Paulo, Brazil, 2007

VISUAL THINKING, Marcia Xavier, Tomie Ohtake Institute, São Paulo, Brazil, 2004 - 2006

CRITICAL TEXT

Beauty 2021

In her work, Ana Luiza Rodrigues chooses familiar and easily recognisable objects and strips them of their primordial function and denies their essential beauty while allowing them to keep their ability to emotionally connect. She then promotes an implausible encounter that seems surreal, since we can't find logic in our minds. Cruel, because they struggle to exist side by side and we feel it would be better to separate them to end the tension. Also captivating, once you realize that in fact, you are the one being asked to strip yourself from previous perceptions and the values to enable a connection with your primordial emotions.

These objects are not only shown together but they are physically entangled and, despite us, their connection grows. From their dissonance emerges a new sonority that evolves. Consequently, like a pair of ballet dancers, they flow.

In Beauty 2021 Ana Luiza Rodrigues presents a sculpture of a bird is emerging from a concrete cube. It is trying to fly, but it's held back by the massive weight. A closer look reveals that the bird was once a living creature and today, it is the receptacle of both life and death. The process of taxidermy empties the animal body at a point that only the outer shell survives. This procedure creates an appealing appearance but prevents the decease fully complete the journey of passing. Admire through this embalmed creature the illusion of a living bird. It only happens once it's no longer alive.

Like nature and progress the bird and the concrete live together, but not without interference and consequences. The weight of progress is sinking our lives. What surrounds us is also killing us but we insist on maintaining the illusory appearance of beauty.

Our materialistic culture is exposed by the transformation of death into an object that has place and value in the market and in the end, serves to support the idea of possession, greediness, individuality

and power. With grace, but not without a degree of brutality, she criticises our relationship with consumerism and questions us about our lack of perception of our detachment and disconnection from our emotions in daily life.

Mariana Lima, 2021

ANDREA ROCHA

(photo auto portrait Andrea Rocha)

Andrea Rocha (born 1964) is an artist who uses collecting and collage as practices that invite transgression. At once humorous and sinister, her work plays with the unexpected versatility of the stereotypical printed image. Andrea lives between London and Rio de Janeiro and has recently finished with Distinction her MA Fine Arts at Chelsea College of Arts, London.



EDUCATION

Master of Fine Arts, with distinction, Chelsea College of Arts UAL, 2019

Post Graduate Diploma of Fine Arts, Chelsea College of Arts UAL, 2018

Bachelor in Languages, Pontifícia Universidade Católica do Rio de Janeiro, 2005

Bachelor in Social Communication, Pontifícia Universidade Católica do Rio de Janeiro, 1987

SOLO EXHIBITIONS

2019

'Selfie Portraits' @ Estúdio Aprazível Marcos Chaves, Rio de Janeiro

MAIN GROUP EXHIBITIONS

2020

'I Am Not The Only One', @ Koppel Projects, London

'Save As' @ Estação Canelas, Estarreja, Portugal

'BLAW Bora Editions' @ Blaze Image Gallery, London

'Fotos Pró Rio', online Photography Project, Rio de Janeiro

2019

'Lambe Lambe' @ Rio de Janeiro streets, wheat-pasted blown-up photos project

'Supernatural' @ Wells Projects, London

'Mercator: Distortions and Projections in Discovery' @ Triangle Space Gallery, London

'Chelsea MA Fine Art Summer Show 2019' @ Chelsea College of Arts, London

'Lab Store T-shirt Project' @ Lab Store, London

'ArteFat', selected by curators Pahlavi Surana & Sofia Palacios (Sotheby's Institute of Art) in collaboration with Peter Ibberson, @ Cookhouse Gallery, London

'Art in the Castle', @ Bletchingley Castle, Surrey

'Supernatural', @ Mafa Gallery, London

'Dress Rehearsal I', in collaboration with Lelia Byron @ Cookhouse Gallery, London

'Cookies & Coke', Batch Collective @ Art N. 23 Gallery, The Old Biscuit Factory, Bermondsey, London

'One Night Stand' @ Coco Room, Wimbledon College of Arts, London

'Be Mine', installation and performance @ Cookhouse Gallery, London

'Wicked Game' @ Triangle Space, London

2018

'Spectacular Sensation', Medicine Gallery @ Five Bells, New Cross, London

'Livro Inventado II', artist's books exhibition, @ Galeria Oriente, Rio de Janeiro

'Obsessions' @ Cookhouse Gallery, London

'FOUR', presented by 5in5, @ Stour Space, London

'Undergraduate Summer Show 2018', Chelsea College of Arts

'THREE', presented by 5in5, @ hARTslane, London

'TWO', presented by 5in5, @ Buster Mantis, London

2017

'Scope New York 2017', @ C-Arte Gallery

'Livro Inventado I', artists' books exhibition, @ Galeria Oriente, Rio de Janeiro

'Feira URCA', artists' books exhibition, @ Ateliê da Imagem, Rio de Janeiro

2014

'Flicks', @ Galeria Paçoca, Rio de Janeiro

2013

'Campo de Livros II', @ Centro Cultural da Justiça Federal, artists' books exhibition, Rio de Janeiro

2012

'Campo de Livros', @ Casa da Ladeira, artists' books exhibition, Rio de Janeiro

TEACHING

2018

Workshop on Interpretation. MA Fine Arts @ Chelsea College of Arts, London

Speaker at Dr. Claudia Chigres 'Literature and Other Arts' class, @ Pontifícia Universidade Católica, Rio de Janeiro

AWARDS

2018

Selected by the 'Orbital' project from Lewis Global Communications to display in the Lewis Millbank Tower office, London

MAIN ART COLLECTORS

AAL – Arte Al Limite magazine – Santiago do Chile, Chile

Marcos Chaves – Rio de Janeiro, Brazil

Jorge e Christianne Espírito Santo – Rio de Janeiro, Brazil

Isabela e Rogério Ribeiro – London, UK

Carla Barros – Rio de Janeiro, Brazil

Ira Etz – Rio de Janeiro, Brazil

Maritza Caneca e Henrique Pinheiro– Miami, USA

Maria Luísa e Antonio Carlos Paranaguá - Rio de Janeiro, Brazil

Arnolfo Pimenta – São Paulo, Brazil

Noel e Fábio Sertã – Rio de Janeiro, Brazil

Ana Luiza e Renato Junqueira Ribeiro – Rio de Janeiro, Brazil

Mariana e Klaus Heilman – London, UK

Ivone Ciao – Rio Grande do Sul, Brazil

Carlos e Luciane Rolla – São Paulo, Brazil

Marília e Márcio Cordeiro – Rio de Janeiro, Brazil

Mariana e Otávio Ribeiro – Rio de Janeiro, Brazil

Carolina e Marcio Hartz – Rio Grande do Sul, Brazil

Marcia Areias Gastronomia– Rio de Janeiro, Brazil

Garden Shack Hideaway – London, UK

Suzana Pires – Rio de Janeiro, Brazil

Angela Rolla – Rio Grande do Sul, Brazil

CRITICAL TEXT

Cutting Skin, Cutting Paper

Two energies, or two competing forces, are at work in the photographic montages of Andrea Rocha (b. 1964, Rio de Janeiro). These warring visual phenomena, which we could refer to by what Sartre called the real and the 'irreal', come down to the manipulation of skin and paper in the collaged space of the artworks. Rocha, by turns across several projects, will either insert her own face into a glossy world of printed images, a real body attempting to become part of the photographic surface; or she brings images from the magazine pages into reality, in playful dioramas; paper dolls that try and escape into three-dimensional physicality.

A defining characteristic of Rocha's imagery is a sense of unrest, restlessness. Fizzing, the eye flies whirring through weightless spaces with the energy of an out-of-control drone. The characters, shapes and surfaces of the image flit across constructed spatial dimensions, real space, internal space, pictorial space, and oscillate dizzily between scales and proportions. Life size, or doll size? As photographs of incidents, Rocha's images induce the vertigo of the fabulous tales of an unreliable narrator.

In some sense, the space of the images does exist in the world or did at one time; physical pieces of paper did pose against each other like that, while insinuating a depth of fantastic space of the imagination, perhaps what comes before or after the scene, a narrative depth. Space is one indicator of the real, and time is the other. It is the temporal aspect that confirms the fiction of Rocha's scenes. The time in Andrea's images is frozen, the subjects are frozen in freeze-frame, frenetic movement, weightless like astronauts, timeless in their three-times-removed status from reality. Photographed, printed, selected, manipulated, and photographed and printed again.

In Rocha's earlier work, the glossy magazine paper surfaces of the collages evoke equally smooth and sleek textures; skin, fabric, hair, interiors. All is equal; the background setting anonymous, the models indistinguishable. A world that could be anywhere, populated by people who could be anyone. Only their irreverent combinations, provided with an occasional punchline in the form of wry titles, provide their purpose. A slight departure from this formula is Rocha's subsequent 'Selfie' series (see Figs 3 and 4), combining the paper surface with the texture of her own skin; photographic image becomes an action and then turns back into image, moving between reality and fantasy; but most importantly creating, once more, a visual joke, an exercise in play.

The vast majority of Rocha's work is beyond language, consisting of visual jokes that have no need of words, using instead the language of mass media, and perhaps glamour. As an artist with a past career as a translator, it is perhaps ironic that no translation is needed, no context is particularly required. Almost everyone in the world - or familiar with photographic media and advertising, amounting to the same thing at this point - will immediately understand the humour of her collages.

There is another tension between the anonymity of the models in advertisements and the individuality of the artist's face and hands. The purpose of the models is to sell; the purpose of Rocha is to mock. The construction of one's identity involves one's appearance, clothing, language, heritage, location, profession, a myriad of influences; the people suggested in Rocha's scraps of paper have been posed, given their outfits to wear, or been divorced from their context; as a result they have no personality other than what Rocha gives them in the world of her work. In this way, the little paper cut-outs start to feel like co-conspirators, willing participants in the situations they find themselves in. When walking past her physical installations, the paper shapes will move and flutter (See Figs 5 and 6), adding a further impression of enthusiastic playing-along.

If identity is constructed out of your face, clothes, language, home, then Rocha's work shows that all indicators of who you are can be broken down and reframed to tell a different story. At least, we shouldn't take it all so seriously, when humour reveals so much about our identities.

"A reaction to a joke might come straight from the unconscious; reaction is also inevitably ideological. It can intimate a person's background, family, education, income, class – yet, can't be predicted. Some people can laugh at themselves, some can't. Some see offence everywhere. Some look around to see if anyone else is laughing."

Lynne Tillmans, 'The Starkly Divisive Art of Contemporary Comedy', Soft Skull Press, 2019

As is apparent from the stacks of magazines Rocha tirelessly collects, the act of accumulating, magpie-like, images to be turned into vast collections is of primary importance in the artist's process. Like the *Fake Photoshop* 'selfie' series, Rocha's collection of found shopping lists reveal an obsession with unearthing something that gives the monolith of capitalism a human face. The shopping lists in their multitude, ordered and categorised, suggest a personal mark, handwriting, on the giant face of retail

and supermarket commerce. They reveal patterns of gender, race and culture; they illuminate the most personal choices and preferences, like peeping through a stranger's window.

The shopping lists collection, comprised again of abandoned pieces of paper (this time in supermarkets) is not always overtly shown in Rocha's exhibition output, but it is easy to see under the surface: the collection brings together archaeology, collections, validity of archives, anthropology, voyeurism, obsession ...

Of course, it is impossible to talk about supermarkets, or commerce of any kind without talking about waste. The environmental impact of the fashion industry alone is astonishing, then there is the automobile industry, again wrapped up in aspiration and identity, but a major polluter of recent years. Indeed, so much of our aspirational culture is built on ideas of rarity, individuality, when the reality is a glamorous landfill. Rocha hates waste. She religiously reuses magazines that are free, otherwise headed for the bin, reusing and recycling, making use of a plentiful resource.

From a European perspective, and speaking purely in stereotypes, Brazil occupies a tense territory between first and third world country. On the forefront of the battle against climate change with its territory encompassing the Amazon rainforest, but also boasting decadent beach holiday destinations such as Rio, Rocha's home city; known for Olympics-hosting, luxury tourism, hedonism, pornography, plastic surgery, but also huge wealth disparity, abuse of indigenous peoples and political controversy, dictatorships and abuses of power. An extreme country, whichever way one considers it. Rocha was born in the year that the military dictatorship seized power, a moment that has had a profound effect on all citizens that have lived through it. Recent developments with the current government - led by yet another terrifying man, Bolsonaro - have only cemented the image of Brazil as a country with a constantly tumultuous history (at least since 16th century Portuguese colonisation); as a country of extreme highs and lows: rich and poor, slum and beach, maids and millionaires.

I have of course been speaking of the first things that have come to mind, when considering Brazil and Rio, stereotypes, the language of mass media. The most interesting stereotype, however, when considering Rocha's work and the context of her home, is the reputation of Rio as a city with one of the world's highest rates of cosmetic surgeries and procedures; a city with ubiquitous and impossible beauty standards.

A cultural emphasis on one's beauty has been imprinted on Rocha, as it must have been with all her contemporaries, since her earliest days. Another obsession, comparing her own appearance to beauty standards around her in an affluent, image-focussed society, where perhaps to be beautiful is to be normal. There are things we never really grow out of, though we can choose not to act on them; a fantasy of being beautiful - and therefore being powerful, desired, admired, listened to - is one that most girls will remember from their early childhood.

Perhaps this cutting and sticking with scissors and paper that Rocha has fixated on can be partly explained, though crudely, as childhood play that has re-emerged to form an art practice in later life. The manipulation of images can, if one relaxes their grip on reality as is easy for children (and perhaps

artists), provide possible realisations of fantasies and mutations of restrictive identities. This idea of 'play' can be seen most clearly in what could be interpreted as paper dolls inhabiting elaborate dollhouses, all infused with that childlike animation of inanimate objects. Rocha enjoys creating these fictions but then occasionally breaking the fourth wall, by providing behind-the-scenes or 'the making of' information, or by forcing the viewer to physically confront seductive images, highlighting their materiality.

The phrase 'identity resistance' taken from Rocha's artist statement strikes as a particularly important motivation. Collage is clearly at the heart of Rocha's identity as an artist; she will cut with her nails and teeth if her scissors are taken away, as she once dramatically told a lecturer who challenged her use of the medium. The images she creates depicting the forceful insertion of her body, face, personality, philosophy into the unbearable torrent of photographic images, advertisements and media that drown our vision as we move through the world, is a way of using identity as resistance. A victory of 'me' against 'them'; a statement of insistence on my existence.

The most obvious body parts of Rocha's in her work are, of course, her hands. She hand-cuts, hand-selects, hand-collects, hand-makes and hand-assembles everything she creates. She resists the digital, instead relying on her own 'analogue Photoshop' technique. You can sense her quick fingers tearing, cutting, sticking every fragment of paper on display; you feel her presence, her busy mind at work. She scours thousands of images, leafing through reams of paper, hunting for that satisfying, serendipitous combination that makes collage feel so effortless. The time, labour and dedication that goes into the making of a successful image just melt away. Resistance has become magic.

Rosie Dahlstrom, 2020

(please kindly contact us in case you wish to receive the complete text with photos and references.
It will be our pleasure to send it to your email).

SYLVIA MORGADO

(photo portrait Thiago Jesus)

Sylvia Morgado (born 1977) is a mixed media artist and writer with a collaborative practice who has exhibited in the UK and internationally. Working initially with text, performance and installation to explore her interest in storytelling and human relationships, her works are minimal, yet with many layers. Much of it is characterised by an invitation to slow down and self-reflection.



Her body of work assembles text, storytelling, installation, performance and interactivity. With influences of artists such as Helio Oiticica and the viewer-participation movement, Neo-Concretism and Fluxus, her works are often thought provoking, playful and poetic.

Concrete Poetry, Modern Literature and Bossa Nova are also references and is common to see in her work the use of typewriters. Recently, she felt the need to use photography, video and sound to register more historical facts and social concerns.

Motivated by educator Paulo Freire's radical approach to education as a transformative tool, her practice has also become socially engaged with time. Inspired by her own experience and commitment that arts should be accessible to all, she created Interativos, a series of creative workshops in community spaces, care homes and social projects, and interactive gallery tours.

EDUCATION AND TRAINING

2021-2024 PhD Diversifying audiences in UK institutions (Bursary) @ Oxford Brookes University

2020 Community Arts Organiser @ Rosetta Arts, London

2019 ACT ESOL training with the Serpentine Gallery Education Team

2017 'Visible Thinking in the Museum' training at the Mauritshuis, The Hague, Netherlands

2017 How to curate a Youth Programme, Whitechapel Gallery, London

2015 Exhibition Organisation and Commissioning course, Whitechapel Gallery, London
2016 Foundation in Art Therapy @ British Association of Arts Therapists (BAAT), London
2016 Foundation Arts & Design @ Mary Ward Centre – London
2010 MA Writing: Imaginative Practice (Bursary) – University of East London
2008 Modern and Contemporary Arts, Rio de Janeiro, Brazil
2005 Cinema and TV Production, International Film School, Rio de Janeiro, Brazil
1998 BA Journalism – UniverCidade, Rio de Janeiro, Brazil

AWARDS

2020 Arts Council England Emergency Response Fund Award, London
2013 & 2014 Awarded ‘Best Brazilian Visual Artist in the UK’, Brazilian International Press Awards UK
2013 ‘Wiki-Art Challenge’ presented by Wiki-Art @ Art + Tech Hackathon – NEM Summit, Nantes

RESIDENCIES

2019 AltMFA at Guest Projects, artist Yinka Shonibari residency space in London
2013/14 ‘Wiki-Art Residency’: Collaborative development of a mobile app – Nantes, London, Brussels
2013 ‘INTERATIVOS’: Artist in residence @ Barbican Centre as part of “Hack the Barbican”

SELECTED WORKS/ EXHIBITIONS

2021 ‘(Dé) construction’ group show @ Ricardo Fernandes Gallery, Paris
2021 The Blossom Project Commission for the Greater London Authority and the National Trust @ Olympic Park, London

2020 'I AM NOT THE ONLY ONE' group show @ The Koppel Project (Holborn), London

2020 WE COME AND GO, short film (4"40') <https://vimeo.com/user22390234>

2020 TODAY, short film (2"55') is a poetic narrative of the lockdown <https://vimeo.com/user22390234>

2018 Group show 'Representatives', as part of 'Woman in Transition' at St Peter's College, Oxford

2017 'Sylva Morgado – In Between' solo show @ Favela Arts, Made in Brazil, London

2016 Open Studios, collective exhibition @ Space Studios, Martello Street, London

2016 'Troca-Troca', duo exhibition with poet Alice Hsieh @ Stash Gallery, London

2016 Shortlisted to the Ibero-American Arts Award exhibition @ Brazilian Embassy of London

2014 'Untitled' an interactive storytelling installation – Expoart Brazil UK @ Brazilian Embassy of London

2014 '(NO) REGRETS II' Performance at 'Conscientia: Latin American Consciousness', London

2014 'ICT & Art Connect', group show + Wikiart residency presentation @ European Commission, Brussels

2013 'Lost Soles' at London Design Festival @ Lost Soles Pop-up Gallery, London

2012 'I wish': video-performance @ Primorse Hill – London, UK

2012 'Free-Advice': performance for 'Friday Late, Brazil Hot' @ Victoria & Albert Museum, London

2011/2012 'London Calling': group show @ Orange County Centre for Contemporary Art (OCCCA), LA

2011 'Sweet, Sweet, sin': an interactive installation @ POETICAL Cabaret, London

2011 'Unitiled': interactive storytelling installation for Made in East London @ Islington Metal Works, UK

2010 'Rio's Warm': poem displayed on the walls and performed @ POETICAL Cabaret, London

SOCIAL PRACTICE

2020 'The Blossom Project' Lead Artist facilitator, consultation community art workshops with Rosetta Arts for the GLA and the National Trust

2020-present Selected to Rosetta Art's Artist Accelerator programme, working with communities in East London

2020-present Mentor at the charity Arts Emergency working with young people (16-18)

2016-present Curator, organiser and facilitator at INTERATIVOS creative workshop & exchange (The Create Place, Cooperscroft Care Home for people with Dementia, Claremont Project, Rich Mix, St Margaret's House)

2016-present INTERATIVOS Creative Self-led community tours (Whitechapel Gallery, White Cube and Tate Modern)

2015 - 2016 Film Club on Sundays followed by discussions @ Crisis Skylight, London

CRITICAL TEXT

“Don't forget who you are”

It is not possible to get into Sylvia Morgado's world without being seized by the way she hijacks language in benefit of the artwork. Morgado's is natural. To some extent, it happens because of the drifts and choices of her personal history: a South American migrant that grows and finds its way to art and creativity in London. And then, from this alien perspective, language holds a double purpose that leads to finding ways to (re)think about identity and adaptability.

“Don't forget who you are” is part of this constant cycle of the use of the written language to reflect the artist's identity. In one place, you have a series of words in repetition, pushing you to stay on the track of your beliefs and understanding of the world. Then, you have a mirror that plays with the text and makes you think how much of the words are there to be followed or to be just, as they are in the mirror, reflected. Morgado brings alive into an object the assumptions of Hal Foster[i] when rethinking the artist as an ethnographer that “reflexivity is needed to protect against an over-identification with the other that may compromise this otherness”. Once choosing a mirror for the personification of either herself or the others, Morgado makes a trap that might lead us to choose which side we are. But, as a genuine trap, once standing there, we understand that the object is one, that there are no sides to choose but the belief in oneself in opposition to the otherness.

But there is still another layer on this maze: if you are not fluent in both Portuguese and English, the work resembles only repetition. Morgado's choice of words seems like a simple expression of someone that does not want to forget itself in the course of life. "Don't forget..." in repetition is cut only once for the translation of the passage to Portuguese "Não esqueça quem você é". Even though this is the direct translation of the words, forget and "esquecer" are not completely the same thing if we visit the etymologies of the words. Forget coming from guessing, or doubting. Another important element that only a mirror can help us with: there is no doubt of who we are in front of it. But, "esquecer" comes from the Latin "ex-cedere", or not to fall or fail. So, both the mirror and the words are an instruction to self-belief, to self-identity. Not to doubt who you are. Not to fall into the other mazes to forget who you are.

Gabriela Saenger Silva, 2021

[i] Foster, Hal. The return of the real : the avant-garde at the end of the century. Massachusetts Institute of Technology , 1996

TETÊ DE ALENCAR

photo auto portrait Tetê de Alencar

Tetê de Alencar (born 1964) was born in the city of Iguatu in the state of Ceará and has lived in Great Britain for almost 28 years.

Still in Ceará, she attended the Chemistry course at the Federal University which has been a great source of influence and information for her artistic works.

In 1991 she worked as an assistant in the second international exhibition of Ephemeral Sculptures organized by the artist Sérvulo Esmeraldo. The exhibition had as participants, the artists, Carmella Gross, Barrinha, Helio Ferverza, Marlene Almeida and others. During the exhibition, Tetê de Alencar worked on the assembly and research of materials for the construction of the works.



In transition from Brazil to Great Britain, from 1993 to 1995, Tetê de Alencar lived for 2 years in Rio de Janeiro where she studied drawing and engraving at Parque Lage. There, she had the opportunity to learn about various techniques and materials, under the guidance of renowned artists.

In 1995, de Alencar immigrated permanently to Wales, where she attended the College Menai on the Art and Design Foundation course. At the Foundation, the artist was introduced to various techniques and prepared a portfolio for the university. During the course, Tetê de Alencar specialized in sculpture using basic techniques and various materials.

She started in 1997 a Bachelor of Visual Arts and Design at John Moores University in Liverpool awarded the First-Degree Honours. During her studies at the university, de Alencar specialized in sculpture, design and printmaking using metal, fabrics and rubber as a base.

These materials were modified by various techniques, including basic chemical methods.

In 2001 Tetê de Alencar started a master's degree at the Central Saint Martins University in London. The city of London exerted a great influence on her work. Photography, Film and performance became her focus on developing new ideas.

Since then, Tetê de Alencar has been exploring film, performance, installation and sculpture in her projects using a vast archive of information about materials.

In 2006 Tetê De Alencar worked as curator assistant for the gallery Oriel Mostyn in Wales, having the opportunity to collaborate in the biggest exhibition of the artist Arthur Bispo do Rosário in Europe until that date.

She has worked as a contributor and assistant to the Museum of Everything, the Coptom Verney museum and gallery, and The White Chapel gallery.

The artist is currently developing research on Papel Lápis Borracha where she studies the history of these materials, their uses and possibilities of adaptation in the new condition of climate problems.

EDUCATION

2016

Drawing meets Sculpture, Central Saint Martins College of Art and Design - London, UK

2006

London Film Academy - London, UK

2003

M.A Fine Arts - Central Saint Martins College of Art and Design - London, UK

1999

B.A. Fine Arts - First-Class Honours - John Moores University, Liverpool, UK

1997

Foundation Art and Design at the Menai College - Wales, UK

1992/93

Visual Arts - Parque Lage - Rio de Janeiro, Brazil

AWARDS

2014

British Arts Council

2013

Wales Arts International

2011

British Arts Council

2006

The Arts Council of Wales

SELECTED EXHIBITIONS

SOLO SHOWS

2018

-Refugi- MUVIM, Museo Valenciano de la Ilustración y la Modernidad - València , Spain

2011

- Paralelo Gallery, São Paulo, Brazil

2010

-Cinderella Flash - Afro Brasil Museum - São Paulo, Brazil

2009

-Tetê de Alencar at Sobrado José Lourenço - Curated by Sérvulo Esmeraldo and Dodora Guimarães -
Fortaleza, Brazil

2006

-You Too - Oriel Mostyn Gallery - Llandudno, Wales, UK

2003

-Body and Soul – FUNARTE - Curated by Dodora Guimarães and Sérvulo Esmeraldo, Fortaleza, Brazil

COLLECTIVE SHOWS

2021

-(Dé)construction - Ricardo Fernandes Gallery, Paris, France

-Rarefeito - Farol das Artes, Sobrado José Lourenço, Curator, Waléria Américo, Fortaleza, Brazil

-Lewisham Borough of Culture – London, UK

-SP Art - Leonardo Leal Gallery, São Paulo, Brazil

-Deptford X-Art Festival, London, UK

-Semaine de l'Amérique Latine et des Caraïbes - Ministère de l'Europe et des Affaires Étrangères,
Ricardo Fernandes Gallery, Paris, France

-Leonardo Leal Gallery - Fortaleza, Brazil

2019

-Research year and developing new work

2018

-YES AND MORE NO - Espace Thorigny, Collaboration, IESA Arts Institute - EOS Cultural Events, Paris,

France

-Transition- St Peter's College, University of Oxford, King's College, Oxford, UK

-VM Edition 7- Tate Exchange - Tate Gallery, Liverpool, UK

Change of Matter - Lamb Arts Gallery, London, UK

-SP Arte - São Paulo, Lamb Arts Gallery, Brazil

-Art Bo - Lamb Arts Gallery, Bogotá, Colombia

2017

-Casa Cor - Carlos Otávio architect and Contemporary Gallery, Fortaleza, Brazil

-Art Bo - Bogotá, Lamb arts gallery, Bogotá, Colombia

-Be Right Back - DARC studios, London, UK

-AK Lambert - ShowRoom, London, UK

- Caligrama, Contemporary Gallery, Fortaleza, Brazil

- Drawing open, No Format Gallery, London, UK

2016

-PART Art Fair - Paralelo Gallery, São Paulo, Brazil

-ARTBO - Bogota International Art Fair, Lamb Arts Gallery, Bogota, Colombia

-The Collection - Galeria Contemporarte, Fortaleza, Brazil

-An irregular network of passages - Lamb arts gallery, London, UK

-Beyond Borders Appeal, Blain Southern gallery - UNICEF, London, UK

-Sans Titre - Marie Madec Collection, Paris, France

-London Art fair - Lamb Arts Gallery, London, UK

-On Zona Maco - Lamb Arts Gallery, Mexico City, Mexico

2015

-Chapel arts show - São Paulo, Brazil

-JHC Archive BOM - Open Media Centre, Birmingham, UK

-Forward and Behind - Joint exhibition with 56th Venice Biennale

-Ephemeral Equilibriums, Lamb Arts gallery, London, UK

-Brixton East, Bad Behaviour, London, UK

-Saatchi art fair, Lamb Arts Gallery, London, UK

-Visible differences- Collaboration, National Museum of the Kingdom of Bahrain, Manama, Kingdom of Bahrain

2014

-Art Rio - Lamb Arts Gallery, Rio de Janeiro, Brazil

-Art Design, Lamb Arts Gallery, São Paulo, Brazil

-ART14 - Lamb Arts Gallery, Olympia Exhibition Centre, London, UK

-London Art Fair - Islington Business Design Centre, Lamb Arts Gallery, London, UK

-PINTA Art Fair - Earls Court Exhibition Centre, Paralelo Gallery, London, UK

-PART Art Fair - Paralelo Gallery, São Paulo, Brazil

2013

-Visible Differences - Collaboration, Jordan National Museum of Modern Art, Amman, Jordan

-Romerías de Mayo, Holguín, Cuba

-Universo Poliedric - MUVIM, Museo Valenciano de la Ilustración y la Modernidad, València , Spain

-Either side of the Divide - Gallery 27 Savile Row, London, UK

-PINTA Art Fair - Lamb Arts Gallery, Earls Court Exhibition Centre, London, UK

2012

-Move your Us, No Fur - Move Institute, São Paulo, Brazil

-Claudia Cassarino and Tetê de Alencar, Paralelo Gallery, São Paulo, Brazil

-PART Art Fair - Paralelo Gallery, São Paulo, Brazil

2011

-Subject to Change Without Notice - International Visual Arts Festival in conjunction with Istanbul Biennial, Glasgow, Scotland, UK

-MIA-Art Fair-Miami, Miami, USA

2009

-UAMO Art Festival - Munich, Germany

2008

-CEU- Arthur Bispo do Rosário Museum - Rio de Janeiro, Brazil

2007

-Art Para- Guest Artist, curated by Paulo Henkenhoff, Museum of the State of Belém, PA, Brazil

-John Moores exhibition - Walker Gallery, Warrington, UK

2006

-ECCO- FUNARTE Project, Brasília, Brazil

2005

-VAD- International Festival of Video and Digital Arts, Girona, Spain

2003 to 2005

When in Rome - UK Tour

-Lewisham Art House – London, UK

-Toured to Spacex - Exeter, UK

- Castlefield Gallery, Manchester, UK

-MAC – Birmingham, UK

-Third Floor Arts Centre, Portsmouth, UK

MAIN PRIVATE COLLECTIONS

Princess Wijdan Ali, Amman, Jordan

Olivia Patterson, London, UK

M.T. , London, UK

Thiago Trung, São Paulo, Brazil

Mark Risney , Los Angeles, USA

Família Marinho, Rio de Janeiro, Brazil

Frances Reynolds, Rio de Janeiro, Brazil

L.B. Family, London, UK

Aldonso Palácio, Berlin, Germany

Lucinda Bell, London, UK

Emanuel Araujo, São Paulo, Brazil

Paulo Hekenhoff, Rio de Janeiro, Brazil

Paulo Santi, Rio de Janeiro, Brazil

Flavia Marujo, São Paulo, Brazil

James Brett, London, UK

Olga Plotnikova, Moscow, Russia

Hanneli Okapi, Johannesburg, South Africa

MAIN GALLERY, MUSEUM AND INSTITUTIONAL COLLECTIONS

Museum of Fine Art of Jordan, Amman, Jordan

Museum of Fine Art of the Kingdom of Bahrain, Manama, Kingdom of Bahrain

MUVIM, Valencia, Spain

Museu Universitário de Arte Contemporânea of Mexico, Mexico City, Mexico

Museum Arthur Bispo do Rosário, Rio de Janeiro, Brazil

CRITICAL TEXT

Earth shall be the Payment of the Vanquished: The objectual Enigmatist

“The forms destiny takes are many, and mighty is the power of desire.”

Euripides

“Dissimulation is but a faint kind of policy or wisdom; for it asked a strong wit and a strong heart to know when to tell the truth, and to do it.”

Francis Bacon

Desire transforms us, stimulates our imagination, helps us shed our fear; it make us lose all moderation, inspires us to dream, to build fantasy worlds, to draw up impossible plans. Inflamed with desire, we overcome our self-consciousness, we invent, we become geniuses. It is the energy that stimulates action and which, being a private emotion, inhabits the realm of limitless freedom. Its passionate nature makes us live more intensely. To desire is to have a goal and an objective to work towards.

Inflamed with desire, Hippomenes – handsome as a god with his perfectly formed body – challenged the speedy Atalanta to a race. In so doing, he was risking his life: this swift maiden, terrified by the divine prophecy regarding her fate, led any suitor who challenged her to his death. Death shall be the payment of the vanquished. And yet, in love with Poseidon's beautiful grandson – mighty is the power of desire – she let him outrun her.

Desire is part of the work of Tetê de Alencar. To stir up that cosmic energy in us she uses ancestral magic, the most ancient of tactics: by offering us a secret to discover, she intrigues us and thereby manages to arouse our curiosity.

Paradoxically, Tetê is a constructor of enigmas. Her most recent creations share, conceptually, the rhetoric qualities of riddles: *obscuritas* and *ambiguitas*. Obscurity, as we are not allowed to completely see the work, and ambiguity because, lacking information, we try to interpret what we see, just as in riddles, their external form and phrasing contain the solution.

To crack an enigma, to discover what lies inside, we must break the spell surrounding it. If we manage to do this, we kill the Sphinx; if not, the sphinx of anxiety and curiosity will devour us.

Either choice is distressing. Revealing the secret involves a kind of death. Discovering the hidden treasure means destroying its magic and transforming it into ordinary gold, into base metal. It is true that, according to Celtic-Gaelic tradition, the whole purpose of hidden treasures is to be found and spent. Yet the truly important thing is the process of searching for it and freeing it from its spell.

Getting the treasure to surrender, to offer itself up and sacrifice itself, thereby giving us the keys to break the spell, is a task reserved for heroic paladins and Gnostic alchemists.

These magic fortunes are not only objects; they are also ideas, concepts, illumination. Aurum nostrum non est aurum vulgi; our gold is not ordinary gold, as Paracelsus hermetically told those initiated in "The Art", which was how they called the quest for the lapis philosophorum.

We will only know for sure if we open it, breaking the spell that keeps it secret. Choice is the action that the artist has taken to convey his truth, and in the end, the price of succumbing to desire and discovering the hidden magic treasure that the artist tempts us which means certain death; the destruction of the treasure itself. Learning the secret, finding out the truth, will bring an irreversible loss.

Her androgynous virginity lost, her secret revealed, the magic that once made her invincible broken, Atalanta spends the rest of her days pulling Cybele's chariot, made into a lion – or a fat woman with bunions on her feet, same difference. Was it worth paying such a price? Will it be worth it to reveal Tetê's secrets?

Amador Griñó Andrés

THE GALLERY

Ricardo Fernandes Gallery opens the doors of the international contemporary art market to talented artists. It is a continuation of a work of more than twenty-five years which began with the inauguration of a first gallery in Brazil and gave birth to an international career during which Ricardo Fernandes was actively involved, attached to the promotion of artists.

The gallery is part of a movement of Parisian contemporary art galleries, extremely dynamic and resolutely cosmopolitan, which assert with each exhibition their international and artistic values.

The gallery curates contemporary art exhibitions related to the most diverse media (painting, sculpture, photography, installations, performance arts...) and opens up to a wide variety of contemporary artistic expressions.

Through its constant support of international artists and its involvement in the development of a rapidly expanding international market, Ricardo Fernandes gallery participates in the diverse and cultural art interactions of the city of Paris.



Photos: Individual exhibition of Brazilian artist Amilcar de Castro, Paris, 2015, curator Ricardo Fernandes, photos SK

GENERAL INFORMATION

THE EXHIBITION

Titre	(Dé)construction
Artists	Ana Luiza Rodrigues, Andrea Rocha, Sylvia Morgado, Tetê de Alencar
Description	Group show of contemporary art
Curator	Ricardo Fernandes
Scenographie	Ricardo Fernandes
Opening	October 2, 2021 (from 2pm to 6pm)
Exposition	From October 2, 2021 to January 17, 2022
Horaires	www.ricardofernandes.biz/contact-us/
Address	Ricardo Fernandes Marché Dauphine (galerie 95) 132 - 140 rue des Rosiers 93400 Saint Ouen France
Access	Metro : M4 (Porte de Clignancourt station, 9 minutes walking) M13 (Garibaldi station, 13 minutes walking) M14 (Mairie de Saint Ouen station, 16 minutes walking) Bus : 85 (Marché aux Puces stop right in front of Marché Dauphine) Parking : 142 rue des Rosiers 93400 - Saint Ouen
Information	www.ricardofernandes.biz
Email	contact@ricardofernandes.biz
WhatsApp / Tel	+ 33 6 81 35 12 87
WeChat	RFernandesGallery
Twitter	rf_artgallery

PHOTOS

For further information and high-definition photos for the press, please contact us:

contact@ricardofernandes.biz

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Confined Heart, Sylvia Morgado, 2021
Acrylic on paper, glass bottle
20 cm x 5 cm (7.8 in x 1.9 in)



Papel, from the series Papel Lápis Borracha
Tetê de Alencar, 2021
Graphic paper
23 cm x 12 cm (9 in x 4.7 in)
(approx., for each paper leaf)
Photo Todd White Studios

ACKNOWLEDGMENTS

We would like to express our sincere gratitude to everyone who helped us to make this exhibition possible during this period of Covid19, 2021.