

Carte Blanche à la Galerie Emmanuel Hervé, Paris

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Caroline Pagès Gallery

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Opening hours: from 3 - 8 pm Monday through Saturday, and by appointment.

Room 1

Nuno Sousa Vieira (PT) was born in Leiria (Portugal), in 1971. He currently lives and works between Leiria and Lisbon.

In sculptures made out of an array of discarded factory materials and old office furniture found in his studio space, Nuno Sousa Vieira explores opposites: consumption and usefulness versus refuse and obsolescence; the mass-produced versus the handmade; function over form versus form over function. Sousa Vieira renders utilitarian materials useless, while referencing their former functions and investing them with new life as elegant sculptural works. In *Próspero* (2006), for example, he transforms two wooden stepladders, perilous to climb, into gently torqued sculptures of artfully composed vertical and horizontal lines.

His work is represented in several collections: PINTA-Latin America, Centro de Artes Visuais in Coimbra, Teixeira de Freitas Collection-Madeira Island, PLMJ Collection-Lisbon, António Cachola Collection-MACElvas, Câmara Municipal de Leiria, Paulo Pimenta Collection, José Lima Collection, Cristina and António Albertino Collection in Coimbra and Círculo de Artes Plásticas de Coimbra.

He has done several interventions in public spaces: *Left to Chance*, London, UK (2012); *Screen Off*, Leiria, Portugal (2009); *S.P.M.* (with Rita Gaspar Vieira), Garden of Santo Agostinho, Leiria, Portugal (2004).

His solo exhibitions include *Vision Oublier - L'Attente*, Galerie Emmanuel Hervé, Paris, France (2013); *Wall Stop For This*, Appleton Square, Lisbon, Portugal (2012); *PT - Posto de transformação - PUCBET*, Solo Project - Arco 2010, Madrid, Spain — curator Jacopo Crivelli Visconti.

Collectively, he participated in exhibitions such as *Found in Translation*, Chaper M, Brussels, Belgium — curator Emmanuel Lambion (2013); *Logradouro*, Espaço Avenida 211, Lisbon, Portugal (2012); *Sem Pé* (with Mauro Cerqueira), GaleriaTriângulo, São Paulo, Brazil (2011).

Derek Sullivan (CA) was born in 1976 in Richmond Hill. He lives and works in Toronto.

Employing formal and textual elements that frequently contradict and alter relationships with one another, Derek Sullivan draws upon overlapping histories of modernist design, abstraction and conceptual art to unsettle notions of meaning and authorship. Sullivan uses drawing and sculpture, in addition to producing various ephemeral conceptual projects, to explore his interest in reinterpreting familiar forms in order to open up new areas of inquiry.

Sullivan's recent solo exhibitions have been held at The Power Plant, Toronto, where he was awarded The Power Plant's 2011 commission; Jessica Bradley Gallery, Toronto (2013); KIOSK, Ghent (2011); University of Waterloo Art Gallery (2010); Southern Alberta Art Gallery, Lethbridge (2008) and White Columns, New York (2008). He has been included in group exhibitions at ACCA, Melbourne (2012), Casino Luxembourg Forum d'art contemporain (2008); Artists Space, New York (2007); the Contemporary Art Gallery, Vancouver (2007) and The Power Plant, Toronto (2005 and 2006). Sullivan's work was included in Builders: Canadian Biennial 2012, National Gallery of Canada, Ottawa and *La Tentation du hasard*, Biennale de Montréal 2011, Montreal.

Ana Mazzei (BR) was born in 1980, in São Paulo (Brazil), where she lives and works.

The artist's pluralistic practice challenges and explores the structures, materiality and histories of representation and visibility, often in relation to the distinction between the theatrical and the real in contemporary life. Mazzei's work spans a broad range of media that creates playful, ephemeral and often participatory artworks including sculpture, photography, prints, video and sound, which normally converge in installations. From walking through markets to driving down the road - as integral parts of her production: to understand that everyday we are performing on every level and we are always in costume shifting perception and drawing attention to the act of seeing. Inspired by the educational ideas of Paulo Freire and Augusto Boal authors of *The Pedagogy of the Oppressed* and *The Theatre of the Oppressed*. Mazzei's replayed things, roles, movements, patterns, repeated words and sentences, reanimated feelings. She is a member and founder of Teatro Facada.

She has completed a BFA at Fundação Armando Alvares Penteado (FAAP) and an MA in Visual Poetics at UNICAMP. In 2011/12 she was a participant in the Independent Study Program at Escola São Paulo (PIESP), directed by Adriano Pedrosa. In 2013 she was selected for the artistic Residence at Cité des Arts - Paris with a FAAP scholarship. Some of her recent solo exhibitions include *Couvert de son manteau couleur safran*, La Maudite, Paris, France (2013); *Amigo estranho*, Galeria Polinesia, São Paulo, Brazil (2010). She was also included in group exhibitions such as *Carne da minha perna*, Galerie Emmanuel Hervé, Paris, France - curator Estelle Nabeyrat (2014) and *Nichi nichì kore ko niche*, Espaço Phosporus, São Paulo, Brazil (2012).

Room 2

Roxane Borujerdi (FR) was born in 1981 in Paris (France). She lives and works in Paris.

Roxane Borujerdi graduated from the Ecole Nationale Supérieure des Beaux Arts de Paris in 2006. With a predilection for mediums allowing mobility as well as maximal immediacy between an idea and its visual realization, developing her practice through drawings, photos, videos and performances. Her intention is to explore the contradictions of common stereotyped imagery coming either from minimal art or popular visual culture. With a deep ability to react spontaneously to whatever environment she finds herself in, she enjoys collaborating with people and materials to realize her desired intentions. With a sharp sense of humor, Roxane Borujerdi plays with geometrics volumes, language and her surrounding environment.

Her solo exhibitions include *Aumma Aumma*, Galerie Emmanuel Hervé, Paris, France (2012) and *Quatre à quatre*, Galerie Lucile Corty, Paris, France (2010). She was included in several group exhibitions such as *La forêt usagère*, Galerie Dohyang Lee, Paris, France - curator Aurélien Mole (2014); *Magiciens*, Galerie Emmanuel Hervé, Paris, France (2013); *Ravine*, Instants Chavirés, Montreuil, France (2012). She was part of the CNAP research program in Paris (2014) and was awarded a grant by the Mairie de Paris (2004).

Sophie Nys (BE) was born in 1974 in Antwerp (Belgium). She lives and works in Brussels (Belgium) and Zurich (Switzerland).

Sophie Nys is interested in history. This eclecticism of centres of interest around the historical practice is found in the work of the artist in the form of thematic declinations and variations. So when Sophie Nys is interested in the word "pillory", it is both a photographic documentary search for the object, in the Middle Ages, as well as to expose publicly and condemn the use of the anti-Semitic newspaper *Au Pilon* sadly famous during the Second World War. This set of side steps, sliding from the object to the word itself reflects finally the practice itself of the artist. So when Sophie Nys goes on the trail of Lenin in her video *Lenine en pensant*, she expresses a more grotesque side of the figure of a politician, a distanced and objective analysis of Russian communism. The artist weaves around issues loaded with a heavy and sometimes painful history; interpretations taking various forms where humour isn't absent.

She will present her work at CRAC Alsace, Altkirch, France, curated by Elfi Turpin, in 2015. Her solo exhibitions include *Full of Piss and Vinegar*, Galerie Greta Meert, Brussels, Belgium (2014); Sophie Nys, Art Rotterdam, booth Galerie Emmanuel Hervé, Rotterdam, Netherlands 2013; *Bow Chucko Wow Wow*, Galerie Emmanuel Hervé, Paris, France (2012). Her work was also included in such group exhibitions as *Laisser les sons aller où ils vont*, FRAC Franche-Comté, Besançon, France — curated by Sébastien Faucon & Sylvie Zavatta (2014); *The Way of the Shovel*, Museum of

Contemporary Art, Chicago, USA — curated by Dieter Roelstraete (2013); *Exhibition*, Galerie Van Der Mieden, Antwerp, Belgium — curated by MOREpublishers (2011); *Fidmarseille*, Les spectres de l'histoire, Marseille, France — curated by Jean-Pierre Rehm (2009); *X, Y etc*, Artissima, Torino, Italy (2008).

Room 3

Sérgio Sister (BR) was born in 1948, in São Paulo (Brazil), where he lives and works.

In the words of the artist himself: "Through a beautiful perversion of nature, space and time end up gathering seemingly disconnected shards. It doesn't matter whether the shards have originated from the natural simplicity of the years or from the destruction of men. At some point in time, the tensions and disconnections which accumulate or transfigure themselves are presented as an integral, visible unit. And that reaches me through painting." Sister also makes three-dimensional pieces, almost as a development of his issues with painting, such as the *Ripas* (produced since the late 1990s) and *Caixas* (produced since 2009) series.

He featured in the 9th and 25th editions of the Bienal de São Paulo, Brazil (1967, 2002). Recent solo shows include: *Sérgio Sister*, Pinacoteca do Estado, São Paulo, Brazil (2013) and *A Cor Reunida*, Museu Municipal de Arte (MuMA), Curitiba, Brazil (2013), Josée Bienvenue Gallery, New York, USA (2011); and *Pinturas*, at Galeria Nara Roesler, São Paulo, Brazil (2008); *Pinturas Face à Face*, at the Instituto Tomie Ohtake, São Paulo, Brazil (2007). Recent group shows include: *Los Limites*, at Galeria Rafael Ortiz, Seville, Spain (2011); and *Ponto de Equilíbrio*, at the Instituto Tomie Ohtake (2010); *Obra Menor*, at Ateliê 397 (2009); and *Ao mesmo tempo o nosso tempo*, at the Museu de Arte Moderna de São Paulo (2006), all in São Paulo, Brazil.

His work is included in the collections of the Museu de Arte Moderna de São Paulo; Museu de Arte Moderna do Rio de Janeiro; Pinacoteca do Estado de São Paulo; Centro Cultural São Paulo; and Instituto Figueiredo Ferraz, in Ribeirão Preto in Brazil, and in the FRAC Aquitaine's collection in Bordeaux, France.

Athene Galiciadis (CH) was born in 1978 in Zurich (Switzerland), where she lives and works.

She is an artist of Greek and Hungarian origins, was educated between Lausanne and Zürich. She finds her inspirations through her sleep. She dreams her work of art. She confronts the real and the fiction, to create a question for the audience.

Some of her main personal exhibitions include *Eight meter in my belly*, Galerie Milieu, Bern, Switzerland (2012); *La Crotte du Diable*, Kunsthaus Langenthal, Langenthal, in 2010; *Insomniac In Form*, Groeflin Maag Galerie, Zürich in 2009; and *Sturm Sturm Sturm*, Basta Espace d'Art Contemporain, Lausanne, in 2008. Her work was also included in group exhibitions such as *Wall Floor Piece*, Von Bartha Garage, Basel, Switzerland (2011) and *Gipfeltreffen*, KIT, Düsseldorf, Germany (2009).

Charles-Henri Monvert (FR) was born 1948 in Neuilly-sur-Seine in France where he lives and works.

The logic behind Charles-Henri Monvert's paintings is based on the development — starting from an initial grid — of a structural combination of infinite variations. The work takes the form of a process of weaving and overlapping, which causes several overlaid time-related planes and strata to interfere with each other. Each new layer not only covers the old one, but, by way of impregnation, retains the memory of the original grid. From the initial pure white to the final structuring, a whole visual gamut is constructed, a keyboard of values, tones and grains, density and matteness, a weft which, through the resurgence of lines of force, makes the tensions within the visible picture. An infinitesimal relief is drawn, nothing less than fabric within fabric. Here, logic and hunch join hands; each work carries within it the mark of something in the offing, and something random.

Some of his recent solo shows include, *Sous les soleils*, Galerie Emmanuel Hervé, Paris, France (2012); *Tableaux Toniques*, ENAD, Limoges-Aubusson, France (2010). He shared exhibitions with an other artist like *Avec et sans peinture*, MAC/VAL, Vitry-sur-Seine, France (2014) ; *A Cor Reunida* Charles-Henri Monvert & Sérgio Sister, Galerie Emmanuel Hervé, Paris, France ; Galerie Lahumière, Paris (Art Cologne), Cologne, Germany (2004).

Room 4

Fernanda Gomes (BR) was born in 1960 in Rio de Janeiro (Brazil), where she lives and works.

In the words of the artist herself, "Painting, sculpture, architecture. Tradition of ruptures. Thought is plastic. Reflexion dimensions, with multiple meanings. So many questions at the core of this investigation, light!, colour: white. Line, plane, volume, space. Simple. Activate the senses. Detachments, displacements, also in imagination. Painting and sculpture articulate a total space, and autonomy. Perspectives revealed in the movement by the beholder. Include the world's landscape. Play freely with things, because they are, after all, things. Leave behind the verb, with rigour and emotion".

Some of Gomes' recent solo exhibitions have been held at the Museu de Arte Moderna do Rio de Janeiro, Brazil, 2011 and OPA, Oficina para Proyectos de Arte A.C., Guadalajara, Mexico and she also had a solo exhibition at Pavilhão Branco - Museu da Cidade, Lisbon, Portugal. Her work was also featured in several Biennales (Venice, Istanbul, São Paulo and Sydney) and is part of such collections as the Tate Modern, Miami Art Museum, Fundación/Colección Jumex, Vancouver Art Gallery, Centre Georges Pompidou and Museu Serralves, where she created a permanent sculpture in the museum's park. Her work is also present in the collections of Museu da Pampulha and Museu de Arte Moderna do Rio de Janeiro.

Her work was also included in the following exhibitions: Champ d'expériences, Centre d'art de Vassivière, Vassivière en Limousin, Les Prairies, Biennale de Rennes, Rennes and The Imminence of Poetics, 30th São Paulo Bienal, São Paulo, Brazil and she has exhibited at the Centre d'art de Vassivière in the Autumn of 2013.

Corridor

Camila Oliveira Fairclough (BR/UK) was born 1979 in Rio de Janeiro, she lives and works in Paris.

Camila Oliveira Fairclough's painting associates minimalist shapes with subtlety of colour and borrowings from different aspects of reality. According to our perception of the painted surface, her radically pared-down graphic motifs appear as either projecting or hollowed-out. In their referencing of recognisable visual codes, her very Pop-ish paintings set up tensions between the visible and the legible.

Camila Oliveira Fairclough is an artist based in Paris, France. Her recent solo exhibitions include *Aktypi* at the Galerie Emmanuel Hervé, Paris 2014, *Boosaards*, Moins Un, Paris, France, curated by Thierry Leviez Power, 2011, and *Marble Memo*, Vog, Espace Municipal d'art contemporain, 2010, Fontaine, France. She also presented her work collectively in *Re-Publica*, Museu da República, Rio de Janeiro, Brazil, 2014 — curated by Estelle Nabeyrat; *Buongiorno Blinky*, Cantieri Culturali Zisa - Institut Français, Palermo, Italy (2013); 30/30 Image Archive Project IAP (2012).

Pierre Paulin (FR) was born in 1982 in Grenoble; he lives and works in Paris.

From his position of new technologies user, Pierre Paulin constructed a work nurtured by a common experience. The obsolescence, this moment when a technology is replaced by another, is the engine for the artist's work. It is indeed when a technology is out-dated that it finds the necessary space to spread out and step up to the promises that were made at the time it was invented. The shape of the scroll, first writing support ever, then later matrix to cinematic scrolling and computer records, is a recurrent shape in the artist's work.

Recent solo shows include *Vitrine de Pierre Paulin*, L'Antenne - FRAC Ile de France - Le Plateau, Paris (2013); *Art-O-Rama*, Friche de la Belle de Mai, Marseille, France — booth Galerie Emmanuel Hervé (2013); *Input writings*, Palais de Tokyo Module Fondation Pierre Bergé, Yves Saint Laurent, Paris, France — curated by Julien Fronsacq (2013).

He was part of group exhibitions such as *AGAINST THE GRAIN La photographie à contre-courant*, Centre de la Photographie, Geneva, Switzerland — curated by Sébastien Leseigneur (2014); *Une proposition*, Kanal20-atelier, Bruxelles, Belgique (2011) ; *Galerie de multiples*, Fiac, Paris (2009).