



## **Teresa Henriques**

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**Opening on Saturday, April 8, from 5 to 8 pm**

April 8 – May 27, 2017

**Caroline Pagès Gallery**

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Open from 3 - 8 pm Tuesday through Saturday, and by appointment.

Teresa Henriques (Lisbon, 1978) has developed her oeuvre in close connection with architecture, language and sculpture. Her works often include drawings which reveal awareness of space as a working material, used by the artist as both a place and element within the work itself, as found in installations and sculptural actions that we can designate as "site-specific". Language, the word, its meaning and references that may be indexed by each of these elements, encounter another referential component in literature and the history of art, that configures the artist's sculptural practice in a localized and precise context. We encounter this principle in the installation, "Carpe

Diem's Drawing", produced in 2015, in Lisbon, in the exhibition space, Carpe Diem Arte e Pesquisa<sup>1</sup>, which demonstrates the methodology and metrics that characterise her working process. One of the aspects concretised in this exhibition is place as an experience. The exhibition also provides a mental scheme, a moment of reflection, opened up as a field of work and research in development of her works. The exhibition can also be seen as an urban space, a point of observation, or a combination of language and various concepts and notions that flow from the idea of space.

The exhibition, "Footnote", held in the rooms of the Caroline Pagès Gallery, represents this network of connections. The central axis of the works presented herein revolves around two words: "empty" and "weight". These two concepts are closely related to the notion of spatiality and awareness of the relationship between spatiality and the body and with language as a polysemic index of our recognition of the world. Both words were taken from the dictionary, and their respective definitions are listed in each work. The work, "empty", appears to offer the most contradictory spatial situation, because the entire text is applied to the skirting board of one of the rooms, thus circumscribing the entire perimeter of a seemingly empty space. This is inevitably a game with the viewer. The room's walls and floor are empty, but the room's graphic line forces each person who enters the room to contort their body in order to view the drawing of letters on the skirting board and simultaneously read the meaning that the various definitions - which in some cases have been altered by the artist - link to subjective moods, sensations and actions. We encounter a similar game in the work, "weight". The grammatical definition and corresponding definitions of this word are inscribed on an iron plate that occupies almost the entire space of the floor of one of the gallery rooms. This work is not an obstacle that limits the spectator's space. On the contrary, it is a sculpture (in the minimalist tradition), which forms an integral part of the body's movement through the space, thereby re-accentuating its movement. It is a tension-based relationship that occurs in relation to this definition of weight. It establishes a tautological emphasis between the work's weight and the weight of the spectator's body, which becomes an integral part of the work. But we encounter correspondences or contradictions in both works. For example, in one of the definitions of the work, "empty", we find the following phrase: "this piece is empty and meaningless". In the work, "weight", we are confronted with another phrase: "any heavy load, mass, or object". These two elements, among others inscribed in the works, combine references to concepts that apply to the body and space, thereby expanding the field of possibilities of interpreting the work from a conceptual and

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<sup>1</sup> <http://www.carpe.pt/pt-pt/gallery/teresa-henriques>

poetic perspective. In this case, language is a ductile material, subject to transformation and also transformative, due to its semantic quality, extracted from its core definition in the dictionary. Similarly, the work, "Wings" - a wall sculpture that consists of a mechanical system that drives two black wings by movement of the hand on a fishing rod - mimics the flight movement of a hypothetical bird. This action is exhausted in terms of the actual possibility of this flight, but constitutes a hoax before our imagination, given that flight is a pre-existing concept. Lightness, Weight, Emptiness, Space and the Verb are elements of a corporeal vocabulary that Teresa Henriques proposes in order to challenge our expectations about the work of art in relation to life.

João Silvério

**Teresa Henriques** (Lisbon, 1978) lives and works between Lisbon and New York. She graduated in sculpture from AR.CO (Lisbon) and Live-Painting from the Slade School of Fine Art (London). In 2010 she completed a Master's degree in Fine Arts from the School of Visual Arts in New York with a grant from the Calouste Gulbenkian Foundation and the FLAD (Luso-American Development Foundation). In New York she did the residency program at Location One (with a grant from the Calouste Gulbenkian Foundation and the FLAD).

Her most recent **solo shows** include: *Carpe Diem's Drawing*, Carpe Diem Art and Research, Lisbon, Portugal (2016); *Prospectiva*, Pedro Oliveira Gallery, Oporto, Portugal (2014); *Prospective*, Rooster Gallery, New York (2014); *Problem: Kinetic sculptures*, Rooster Gallery, New York (2011); *Use the Resources*, Pedro Oliveira Gallery, Oporto, Portugal (2010); Sala do Vead, Natural History Museum, Lisbon, Portugal (2008).

A selection of her **group shows** includes: *Transitional Materials* – Sculptures from the PLMJ Foundation Collection, curated by João Silvério, National Society of Fine Arts, Lisbon (2016); *The shape of the Thought*, curated by Miguel von Hafe Pérez, Cristina Guerra Gallery, Lisbon (2016); *Afterimages (against the tyranny of the eye)*, curated by Miguel von Hafe Pérez, Pedro Oliveira Gallery, Oporto, Portugal (2015); *Learned Helplessness - On Authority Obedience and Control*, Istanbul Museum, Istanbul, Turkey (2014); *Young Curators / New Ideas IV*, Meulenstein Gallery, New York (2012); *Places of Uncertainty*, curated by David Barro, Palacete Pinto Leite, Look Up! Natural Porto Art Show, Oporto, Portugal (2010); *Fio condutor* - Drawings from the CAM Collection, curated by Leonor Nazaré, Modern Art Centre of the Calouste Gulbenkian Foundation, Lisbon (2010) and Calouste Gulbenkian Cultural Centre, Paris, France (2010); *Plus One*, curated by Dan Cameron, Perry Rubenstein Gallery, New York (2010).

Her work is represented in the following **public collections**: Calouste Gulbenkian Foundation, Lisbon, Portugal; PLMJ Foundation, Lisbon, Portugal; Carmona e Costa Foundation, Lisbon, Portugal.

In Collaboration with:

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