

CHORDATA

(2016)

↳ CULTURGEST, LISBON

It's understandable but regrettable that, in our local artistic context, several Portuguese artists continue to be left out of the attention and visibility that their work warrants. Francisca Carvalho (Coimbra, 1981) is one of those glaring cases: her work is largely unknown beyond a still relatively confined circle of people, including some artists of her generation and former students and teachers at the Ar.Co school, where she completed her artistic training in 2005 (the artist graduated in philosophy five years later from the Faculty of Social and Human Sciences at the New University of Lisbon). Francisca Carvalho has developed an obsessive and very organic drawing practice. It is often an unpremeditated, extremely fast drawing, in which the hand lets go and moves quickly across the paper, almost blindly; in other words, a drawing in which the contingency of the process and unconscious associations often take the lead. The Chordata exhibition is mainly made up of drawings made between 2010 and 2013, most of them unpublished - some were shown in two solo exhibitions in Lisbon, Portmanteau and nine drawings, respectively at the Alecrim 50 gallery in 2012 and at Parkour in 2014.

The exhibition also includes a surprising and fascinating series of collages made in September 2014, as soon as he settled in Baltimore to study for a master's degree in multidisciplinary art at the Maryland Institute College of Art, benefiting from a Fullbright scholarship awarded by the Carmona e Costa Foundation. Since then, her artistic practice has been characterized by experimentation with very diverse supports and materials, sometimes found, and a clear shift towards object-based works, raising high expectations for the work to come.

Francisca Carvalho (Coimbra, 1981) has developed an obsessive and highly organic drawing practice. She often draws without any premeditation, extremely quickly, with her hand moving freely and rapidly over the paper, almost blindly; in other words, the contingency of the process and unconscious associations often take the lead in her drawing practice. The Chordata exhibition is mainly made up of drawings made between 2010 and 2013, most of them unpublished. It also includes an extensive series of collages made during the first month of her stay in Baltimore, where she moved in September 2014 to pursue a master's degree in multidisciplinary art at the Maryland Institute College of Art.

WRITTEN BY

Miguel Wandschneider