

PEPLUM

(2025)

↳ FUNDAÇÃO CARMONA E COSTA, LISBON

Giancarlo Giannini's gigantic eyes in *Pasqualino Settebelleze*, the faces and wigs taking up the entire screen in Lina Wertmuller's *Love and Anarchy*. A mannerist palette. The light of the butcher's shop and the humanoids of *The Brood*, plus the bulbs that are pouches that are placentas in her body. They all form characters, or rather entities, situated in the threshold no longer human nor natural, but rather *natura desnaturalata*, taken as the sprout of it all. Finally, and always in between, the inverted Disney hands or Mickey Mouse gloves, falling. They are brushes and mops since intelligence and sweeping intersect, according to Simone Weil's clairvoyance. Manet and his warm and cold neutrals mastering asparagus and all the stillleben ad oleo it contains. Asparagus in nuptials with the milky white surface, already lying down, like a brush at the end of the day, put to rest. Following Rosalba Carriera's example, perhaps awkwardly but fine, I went for the pastels, which is the same as joy in Gravity&Grace. Everything is dust, as Li Po used to say.

WRITTEN BY

Francisca Carvalho