



RICARDO PASSAPORTE

R I C A R D O P A S S A P O R T E

Born 1987, Lisbon, Portugal
Lives and works in Lisbon

Education

- 2013 MA, Universidade da Beira Interior, Covilhã, Portugal
- 2011 BA, Universidade da Beira Interior, Covilhã
- 2007 Universidade Lusófona, Lisbon

Solo Exhibitions

- 2021 *Best In Show*, Steve Turner, Los Angeles
- 2020 *If dogs don't go to heaven, I want to go where they go*, L21 Gallery, Palma de Mallorca, Spain
- 2018 *Exciting love*, Ruttkowski68, Paris
It was a very good day, Eduardo Secci Contemporary, Florence
- 2017 *Every little helps*, Annarumma Gallery, Naples, Italy
Employee of the month, Ruttkowski68, Cologne, Germany
- 2016 *Being there done that*, Ultrastudio, Pescara, Italy
When quality is cheaper, Galeria Alegria, Madrid

Group Exhibitions

- 2020 Art Busan (with Galeria Duarte Sequeira), South Korea
Tea Time, Part 2 Gallery, Oakland
I hold the wheel to let it go, Galerie Clemens Gunzer, Kitzbühel, Austria
Mixed Pickles 7: The Ghost Edition, Ruttkowski68, Cologne
Deflatable aesthetic, Hawaii-Lisbon at Balcony Contemporary Art Gallery, Lisbon
- 2019 *Unlearn, relearn... repeat*, TWFineart, Brisbane, Australia
- 2018 *B.T.S (Back to school)*, Travessa da Ermida, Lisbon
Mixed pickles 4, Michael Horbach Foundation, Cologne
Grand opening, Ruttkowski68, Paris
Arte de furta, Pavilhão 31, Hospital Júlio de Matos, Lisbon
Lichtstraße, Ruttkowski68, Cologne
Bech Risvig collection, Vestjyllands Kunstpavillion, Videbæk, Denmark
- 2017 *Selected works from The Bech Risvig collection*, Huset for Kunst og Design, Holstebro, Denmark
Out of office, Hawaii-Lisbon, Lisbon
- 2016 *Né un 2 juillet*, Galerie Derouillon, Paris
Quanto tempo falta?, Câmara Municipal do Porto, Oporto, Portugal
Aujourd'hui je dis oui, Galeria Boavista, Lisbon
- 2015 *1/81*, Museu do Côa, Vila Nova de Foz Coa, Portugal

Bibliography

- 2021 "Ricardo Passaporte," *Studio Talks*, January 16
- 2020 Sommer, Erik. "In the Studio: Ricardo Passaporte," *Mott Projects*, March 22
- 2019 Cencia, Elena. "Ricardo Passaporte," *Coeval Magazine*, September 25
- 2018 Snoad, Laura. "Artist Ricardo Passaporte on falling in "love at first sight" with Lidl," *It's Nice That*, June 26
- 2016 Mothes, Kate. "Ricardo Passaporte," *Young Space*, July 12
- 2015 Patrício, Nuno. "Interview with Ricardo Passaporte," *O Fluxo*, February

SELECTED EXHIBITIONS

STEVE TURNER



Ricardo Passaporte: *Best In Show*
February 13–March 13, 2021

Steve Turner is pleased to present *Best In Show*, a solo exhibition by Lisbon-based Ricardo Passaporte consisting of six new paintings that depict close-up portraits of recent Westminster Kennel Dog Show winners. While these spray-painted portraits of Rumor, Flynn, King, Babar, Miss P and CJ share a uniform blue background, each dog is a specific, identifiable breed, a “brand” vying for popularity, “likes” and market share. The dogs, however, lack the usual “cute” characteristics associated with breeds and dog portraits— instead, Passaporte has replaced the cliché with a neutral, abstract quality, one that liberates both the dog and the viewer from the suffocating effects of marketing, advertising and consumerism.

Ricardo Passaporte (born 1987, Lisbon) has had solo exhibitions at L21, Palma de Mallorca (2020); Ruttkowski68, Paris (2017 & 2018); Eduardo Secci, Florence (2018) and Annarumma, Naples (2017). This is his first exhibition with Steve Turner.



Best In Show. Installation view, Steve Turner, 2021



Best In Show. Installation view, Steve Turner, 2021



Best In Show. Installation view, Steve Turner, 2021



Art Busan (with Galeria Duarte Sequeira). Installation view, South Korea, 2020



If dogs don't go to heaven, I want to go where they go. Installation view, L21 Gallery, Palma de Mallorca, Spain, 2020



If dogs don't go to heaven, I want to go where they go. Installation view, L21 Gallery, Palma de Mallorca, Spain, 2020



Deflatable aesthetic. Installation view, Hawaii-Lisbon at Balcony Contemporary Art Gallery, Lisbon, 2020



Deflatable aesthetic. Installation view, Hawaii-Lisbon at Balcony Contemporary Art Gallery, Lisbon, 2020



Exciting love. Installation view, Rutkowski68, Paris, 2018



Exciting love. Installation view, Ruttkowski68, Paris, 2018



Exciting love. Installation view, Ruttkowski68, Paris, 2018



Collector's Choice. Installation view, Eduardo Secci Contemporary, Florence, 2018



Employee of the month. Installation view, Ruttkowski68, Cologne, Germany, 2017



Employee of the month. Installation view, Ruttkowski68, Cologne, Germany, 2017



Employee of the month. Installation view, Ruttkowski68, Cologne, Germany, 2017



When quality is cheaper. Installation view, Galeria Alegria, Madrid, 2016



When quality is cheaper. Installation view, Galeria Alegria, Madrid, 2016

SELECTED WORKS



Babar 2020, 2021
Acrylic and spray paint on canvas
63 x 55 ¹/₈ inches (160 x 140 cm)



CJ 2016, 2020
Acrylic and spray paint on canvas
63 x 55 ¹/₈ inches (160 x 140 cm)



Flynn 2018, 2020
Acrylic and spray paint on canvas
63 x 55 ¹/₈ inches (160 x 140 cm)



Golden boy, 2020
Acrylic and spray paint on canvas
74 ³/₄ x 59 inches (190 x 150 cm)



Group of dogs II, 2020
Acrylic and spray paint on canvas
78 ³/₄ x 70 ⁷/₈ inches (200 x 180 cm)



King 2019, 2021
Acrylic and spray paint on canvas
63 x 55 ¹/₈ inches (160 x 140 cm)



Miss P, 2015, 2021
Acrylic and spray paint on canvas
63 x 55 ¹/₈ inches (160 x 140 cm)



Rumor 2017, 2021
Acrylic and spray paint on canvas
63 x 55 ¹/₈ inches (160 x 140 cm)



Two parrots, 2020
Acrylic and spray paint on canvas
78 ³/₄ x 70 ⁷/₈ inches (200 x 180 cm)



Untitled, 2020
Acrylic and airbrush acrylic on canvas
78 ³/₄ x 70 ⁷/₈ inches (200 x 180 cm)



Untitled, 2020
Acrylic and spray paint on canvas
78 ³/₄ x 70 ⁷/₈ inches (200 x 180 cm)



Poodle, 2019
Acrylic and spray paint on canvas
74 ³/₄ x 59 inches (190 x 150 cm)



Rosas, 2019
Acrylic and spray paint on canvas
74 ³/₄ x 59 inches (190 x 150 cm)



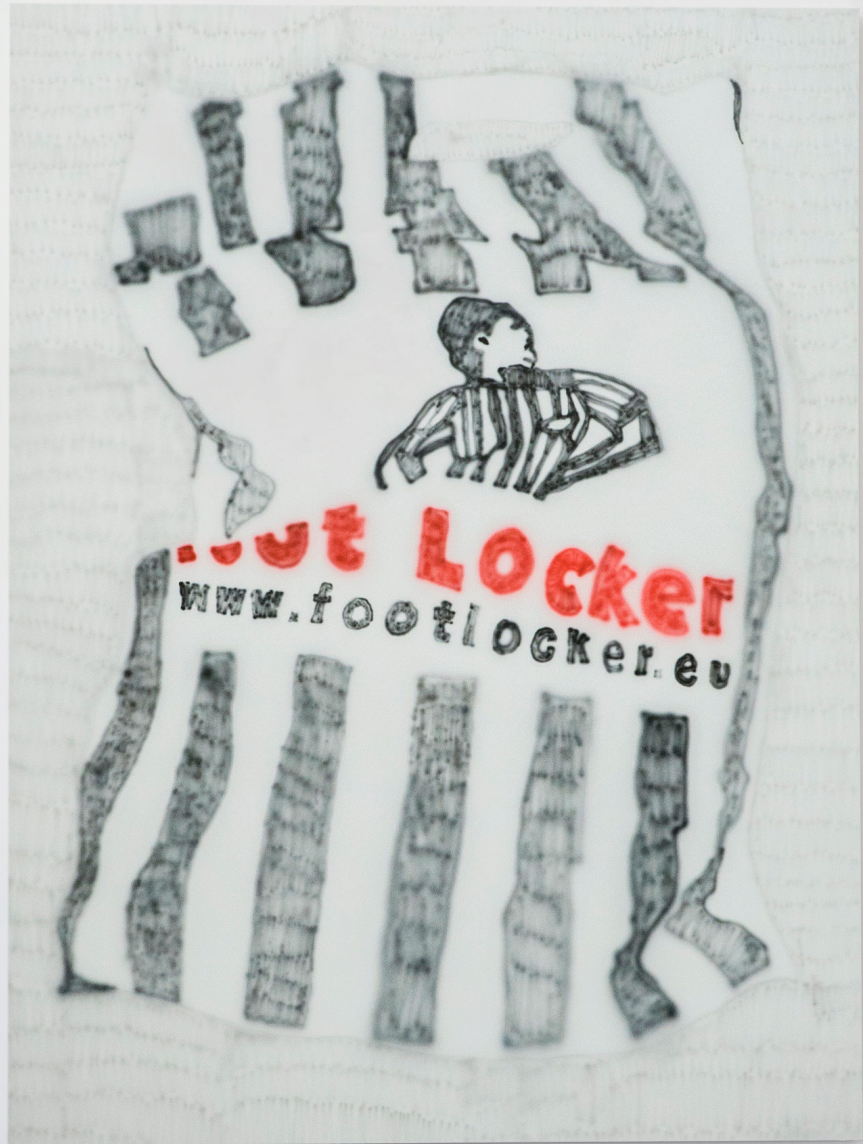
Two Birds, 2019
Acrylic and spray paint on canvas
74 ³/₄ x 63 inches (190 x 160 cm)



Lidl Catalog, 2018
Airbrush acrylic on canvas
59 x 47 ¹/₄ inches (150 x 120 cm)



Self-portrait II, 2018
Acrylic on canvas
59 x 47 ¹/₄ inches (150 x 120 cm)



Footlocker bag, 2017
Acrylic and airbrush acrylic on canvas
78 ³/₄ x 59 inches (200 x 150 cm)



Lidl bag, 2017
Acrylic and airbrush acrylic on canvas
78 ³/₄ x 59 inches (200 x 150 cm)

SELECTED PRESS

Ricardo Passaporte

January 16, 2021



The Portuguese artist Ricardo Passaporte (*1987, Lisbon) and I first met at an exhibition of one of his side projects in Hamburg in 2018. At that point I already admired his work a lot for quite a while and have been following it ever since. Ricardo didn't study Fine Arts, he actually studied Fashion Design, but he's into painting since he was a kid.

Initially I was mainly fascinated by his disruptive yet intriguing take on brands and pop culture, especially in the context of his graffiti history, but then I realized that his work is even more diverse. And I'm sure there will be a lot more to discover in his work in the future, that will certainly remain exciting, and therefore I am super happy that Ricardo is now also part of the Studio Talks series.

Ricardo, when we met in Hamburg, at that time you painted things from everyday life in our consumer world, shopping bags from LIDL, Tesco, IKEA or Foot Locker. Today you mainly paint animals, tigers and parrots, and especially dogs, like in your latest show „If dogs don't go to heaven, I want to go where they go“ at L21 Gallery in Palma de Mallorca. How did this change come and what fascinates you about those topics?

I can't imagine myself, painting the same subject for long periods. It's not a big change, it's a necessary change for me to stay excited and focused about painting.

I remember that in your show „Exciting love“ at Ruttkowski68 in Paris, you painted pages from IKEA catalogs, and also covers from magazines, like Sports Illustrated - to me it felt less like a critique of consumption or capitalism but rather like a love for this particular aesthetics of pop culture. Am I right or wrong about that?

You are right.

Can you already reveal what the topic of your upcoming show at Steve Turner LA will be? What are you going to show there?



I'll present a series of dog portraits, to be more precise, six portraits of the last Westminster Kennel Club dog show winners.

Hehe ok cool, curious to see it.

You once told me that your grandfather was already a painter. Did he had an influence on you or how did you come to art?

Of course. He was incredible at drawing, probably the best I have ever seen.

You studied fashion design, and you still sometimes do fashion stuff, right? Like the LIDL socks and so on?

Yes, I did a masters in fashion design. LIDL socks was part of a project I have with my girlfriend.

Has fashion still an influence on your work?

Of course, not in a direct way but yes.

Why did you choose painting as your medium?

You mean why I do painting instead of sculptures or... ?

Yes... or conceptual art or videos or whatever.

I think, I feel more comfortable with painting. I can do also installations, but with painting you can try more stuff. Or maybe you can't but for me, I think it's easier. I feel just more comfortable at the studio with a blank canvas, trying out things. And my process starts on the paper, I think in small formats first. And then I try to put them on bigger formats.

And what about graffiti - in your side projects, such as Germes Gang, graffiti still plays a big role. What is your relationship to graffiti and/or street art today? Are you still closely connected to the scene?

Graffiti is a big part of my life. I've no connection with street art, I know more or less what's going on but I have no relation with it.

How important is spray paint for your way of painting today?

80%

... and which other material do you use, acrylic, oil?

Sometimes acrylic yes, sometimes also oil colours, but not very often, only a few times. Mostly it's spray paint. That's the material I feel more comfortable with.

Which artists do you admire most, whether from fine arts, graffiti or whatever - who are your all time favorites?

Favorites, Bill Traylor, Artist Chuckie Williams, Francis Alÿs, Matisse, Susan Te Kahurangi King... to name a few.

That's interesting. I wasn't aware of Artist Chuckie Williams, but when I discovered his work I was impressed, I think it's very emotional and honest.

For some projects you are working together with your friend and artist Tiago Evangelista - who's work is absolutely amazing! - it seems that there's a mutual inspiration between you guys, how does your friendship influence your work?

Tiago is an amazing human being, friend and artist. We have a lot in common, I can say he is probably my biggest influence, not only on a creative way. Being with him helps me a lot in my personal life and work, I like to think, it help us both a lot in several levels.

Do you guys still live in Lisbon?

Yes, we are still living here. In my case, I don't want to live far from Lisbon.

Which of your side projects are still ongoing: Germes Gang, Aujourd'hui, ...?

STUDIO TALKS

We are still working on GG, it's a life project with no end. Aujourdhui was a project with a group of friends and unfortunately it's over. Ecuador Lisbon is still running, it's a project with my girlfriend, Catarina Lee.

How did Covid-19 and the second lockdown change the situation in Portugal and for you personally? Did it have a big impact on your work?

My life keeps the same, from home to my studio, all alone.

Okay. Let's hope that the situation improves in 2021 and we can visit exhibitions together again. What's next? What projects and exhibitions are coming up in the future?

So, I'm having a solo exhibition at Steve Turner, in Los Angeles and I'm working for a solo at Galeria Duarte Sequeira in Braga.

Sounds great, thank you so much, Ricardo, and all the best for the future!

Thank you too!



In the Studio: Ricardo Passaporte

Erik Sommer | March 22, 2020



Installation View
Image courtesy of Ricardo Passaporte

Ricardo Passaporte sits down with Erik Sommer to talk about Freddie Brice, Google street view, logos and brands, and not chilling in his studio.

(ES) Describe your work for us.

(RP) It is not easy for me. The moments when I think about my work are before I start painting and I don't try to categorize it, that is not my job. In terms of painting I must feel I can do whatever I want.

Tell us a bit about your background. Where did you grow up?

I was born in the most posh neighborhood of Lisbon and studied at a very good school, a school where several emblematic figures studied: the current Portuguese president, some prime ministers and some notorious artists.

When I was around fifteen years old I moved with my parents to a very poor suburb next to Lisbon. Kids my age were stabbed, sold drugs and were on the streets all the time. There are no prime ministers' sons there.

Where do you live and work now?

I am in Lisbon again. I live in a nice multicultural area next to the city center.

How do you think this has influenced your work?

There was a time when I moved to the suburbs that I started to be more and more engaged with street vandalism and graffiti. That is a strong influence to me.

Do you remember any artists as a child that captured your attention?

My grandfather is Spanish, he showed a lot of Spanish artists when I was super young like El Greco, Francisco Goya, Picasso, Miró... but my favorite was always Matisse.

Any artists today that you are looking at?

My references are mostly outsider artists that are no longer with us, like Bill Traylor, Gertrude Morgan, Sam Doyle and Freddie Brice.

Along with painting you also create installations, sculptures, and performance based work. What is the biggest challenge working between these different mediums?

It would be a challenge if I always worked effectively with all these mediums. There is no such pressure. I work in other mediums besides painting when it makes sense, so it turns out to be super natural.

You have written about your work being engaged with the history of Pop. Can you elaborate on this?

I try to work about things that are part of our daily life; logos and brands are an example of it.

What is your normal studio practice like? Any routines or superstitions?

No routines. From the moment I get in the studio I am either working or smoking. I only have one chair there, so it is not a nice place to chill.

What about your working technique? Walk us through how you start and develop a piece.

It depends, there is no formula. What I can say is that I search a lot before I start a new series. The search can be walking around and taking photos of naive graffiti, or trying to find handmade advertisements on Google street view. Google street view is a nice tool, it is like a game to me. I see it as a "treasure game".

What excites you the most about the current art world?

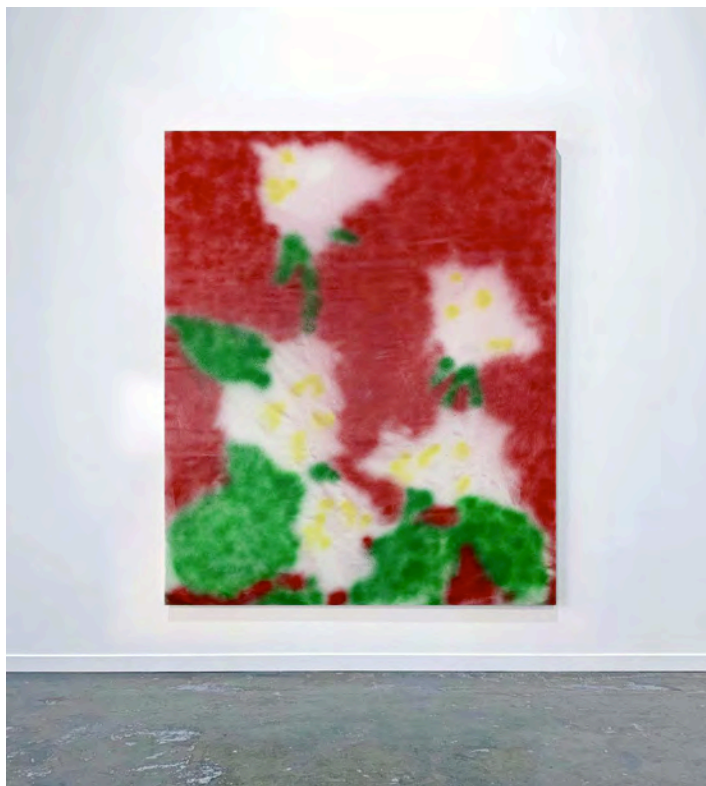
No formulas, several ways.

Any recent or upcoming projects?

I will be doing a residency in L.A during March. I will be part of a group show at Galerie Martin van Zomeren (Amsterdam) in June and a duo exhibition at pt.2 Gallery (Oakland) in July.

Finally, what is your favorite color?

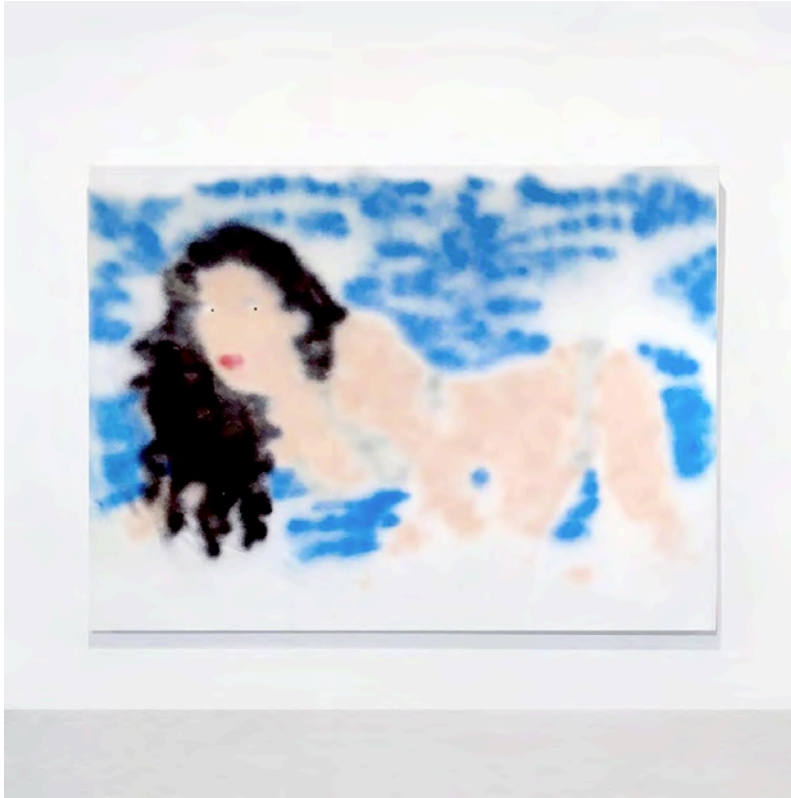
I don't think I have a favorite color. I like to see silver on concrete.



Flowers
Image courtesy of TWFINEART

Ricardo Passaporte

Elena Cencia | September 25, 2019



Portuguese artist born in 1987, Ricardo Passaporte has created a body of artworks largely dedicated to brands that shape our everyday lives like Lidl, Footlocker, and Tesco. He depicts the ordinariness of the society through the lenses of consumerism. The artist's artworks are deeply engaged with Graffiti and somehow Pop Art, emphasizing the same repetitive, identity-driven practice of the corporate logos. Through his art, Passaporte innovatively portrays the relationship between brands and consumers.

I like the immediacy, the strength, and the purity of the

shapes of your artworks, it requires a great ability of synthesis. what does creating art mean for you?

For me creating art is much about putting out emotions and feelings in a visual way, with as little filters as possible. In that sense, I like your observation of immediate and pure expression.

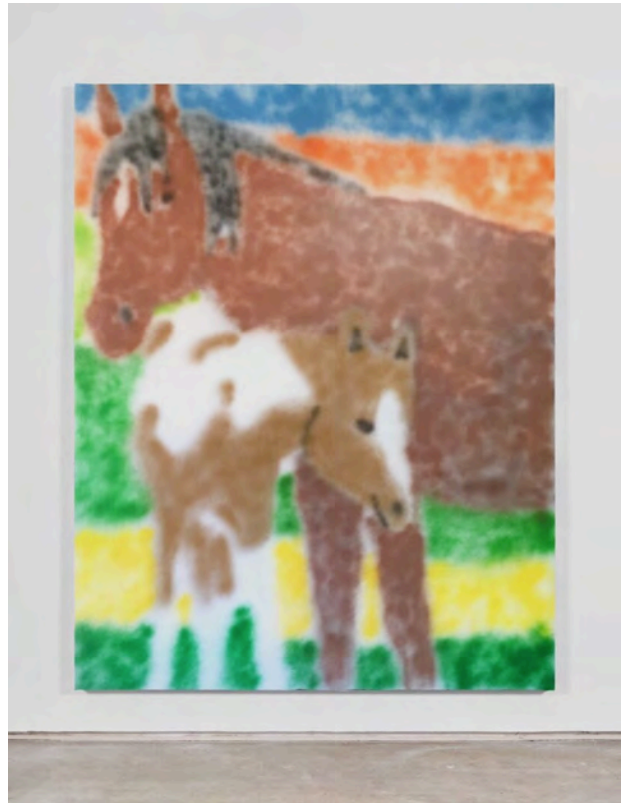
What does spark your curiosity and motivation? Tell me more about your creative process and your source of inspiration.

I'm really fascinated by things that are created unpretentiously. It can be a drawing by a five years old child or a chair of an eighty years old person. I remember the first time I saw a piece by Bill Traylor, I felt that it was the purest piece I've ever seen. That is the same feeling I sometimes have when I see naïve graffiti or messages of love on the streets. I guess that is what moves me, I would love to achieve that kind of freedom and total lack of worries about what comes out.

Your work has been associated to pop art and graffiti, do you actually see your art connected to these artistic movements?

I can understand there is an obvious connection since graffiti has always been a part of my life. I've been writing on walls since a young age and I'm still doing it with my group Germes Gang. However, they are different practices with diverse goals and languages, thus I would say that the connection is being different parts of myself.

You use different mediums, employing the techniques with a naïve result. When artists chose to obtain this kind of effect in their artworks, a common audience may be led to think that it is due to a lack of ability in depicting the reality in a figurative way, without realizing that it is a mean to deliver a message. Therefore, why did you choose to obtain such a dewy effect in your artwork? Is that part of your communication strategy?



There is no strategy since there is no problem to solve or goals to achieve. The artistic languages and aesthetics are the result of a very personal and intimate process. And talking specifically about my own language, the apparent floppiness is because I force myself to be spontaneous and leave space for mistakes, so I can be surprised by each piece. I think that a focus on a skillful technique can be very interesting, but it doesn't work for me. For me, it would be like working in a bank because it requires discipline and methodology.

There are many brands that shaped our society from a social and economic point of view, thus, and why did you pick companies such as Lidl, Tesco, and Ikea instead of others?

Those are part of the common European human being's life. I really like the ordinariness of consumerism and the casualness of the brands that surround us, which are part of our everyday life. Those three among with Footlocker are big brands that we are forced to live with and somehow I create an unconscious relation, maybe because of their aesthetic or what they represent.

Nowadays, the usage of social media as a channel of communication is unavoidable and artists have essentially become marketers. Don't you think that copying with digital channels is another form of automatism? How do you cope with the paradox of accessibility to the masses and the sense of rarity associated with the arts?

Yes, I agree with that but seeing an image on Instagram doesn't make it accessible. You can be aware of some things that you couldn't before.

Aravind

Do you have any new project you are working on that you would like to share with us? What do you think will be your next goals for the future?

Currently, I am preparing a new body of work, a bit different from that one I was doing in 2018. I have one group exhibition in October 2019 in Lisbon and one duo show in California in 2020 confirmed. There are two more exhibitions to be confirmed for 2020.



Artist Ricardo Passaporte on falling in "love at first sight" with Lidl

Laura Snoad | June 26, 2018



When Lidl opened close to my house at the beginning of the year everything changed. Suddenly luxury foodstuffs available only to people for whom 'supper' is a legitimate meal – think potted crab, fancy crackers and walnut oil – were available on my meagre freelancer's wage. Now I could rock up to a friend's house proffering a bounty of Highland black pudding, panna cotta or buffalo mozzarella, rather than the cheapest wine in the shop and some mystery meat-flavoured crisps. I had arrived.

So when we came across the work of Ricardo Passaporte, a Portuguese artist whose portfolio is largely dedicated to the delightful budget

supermarket, I knew I'd found a kindred spirit. From smiley shop assistants to Lidl's surprisingly voluminous carrier bags, Ricardo's work depicts the everyday glory of the store in all its mundane details – he's even manufactured some sports socks emblazoned with its angular logo.

"My work is deeply engaged with the history of Pop, underscoring the evolving relationship between art and commerce, sometimes appropriating logos and experimenting with enlarging or scrambling details until they reach various levels of abstraction," says Ricardo. When quizzed about the appeal of Lidl, he cites Orlando's dog food and the supermarket's aesthetic attributes. "It's just a perfect logo, it was love at



It's Nice That

first sight,” he explains. “My ideas are quite simple, normally contemporary scenes of everyday life such as shopping, watering plants, playing golf, smoking and drinking with some friends.” Tesco and occasionally Ikea also creep into Ricardo’s work.

The medium Ricardo uses to create his odes to everyday life varies from paint depending on his mood. “If I feel more free of movement or if I need more time and focus on each movement, I use spray paint, acrylic, charcoal and felt pens,” he says. “I use bright colour combinations – mostly primary colours, which reminds me of the capitalistic and marketable aesthetic.”

Ricardo has two exhibitions on the horizon, one at Eduardo Secci Contemporary in Florence and another at Hawaii Lisbon Gallery, and a fanzine on the way, published by Portuguese publisher Stolen Books. Lidl fans take note.



Ricardo Passaporte

Kate Mothes | July 12, 2016



I'm just gushing over the work of artist Ricardo Passaporte whose bright, spray painted canvases and site-specific works address ideas of consumerist society, materialism, and waste. Bright colors and a subtle yet impactful style of minimal installation really complements the bright wall-mounted works. I particularly love the Lidl paintings (Lidl, for those Stateside, is very similar to Aldi). Check out our interview [here](#), and when you get to the end, check out more information at his [website](#)!

Hi! First, can you tell me more about yourself? Are you currently based in Portugal?

My name is Ricardo Passaporte, born in 1987. Yes, actually I'm living in Lisbon, the city where I was born.

What first interested you in making art?

To be honest, I can't mention one thing. My great grandfather was a photographer, my grandfather a painter, so since I can remember, I listen to my family talking about art. I preferred visiting my grandfather's studio to playing games with my friends... I was not going to be a doctor, for sure.

You use spray paint on canvas primarily; have you a background in painting outdoors as well, or what interests you most in that medium?



Yes, I have a background from the streets, I really like to paint under pressure and also big scales.

And you also use other materials, and venture into sculpture, or site-specific installations. They often strike me as an exploration of convenience or quality. Can you tell me a bit more about that?

The site specific pieces come to my mind instantly when I see the space, and of course there is always a concept behind it, but I try not to think too much about it.

I love the Lidl motif (similar to Aldi, which might be more familiar to readers in America), which repeats in your recent show Where Quality is Cheaper, and other canvases seem to take a visual theme and break it down into parts, so to speak. How did you decide to use the Lidl logo, or what about it (and similar motifs) attract you?

About the LIDL pieces, I think I'm going to do them forever. I already did lots of pieces of them before the Where Quality Is Cheaper exhibition, but they were not shown properly.

I really like everything about LIDL: what it represents, the logo aesthetic, the colors, and all the publicity we are forced to absorb in several European cities, including Lisbon.... It's kinda violent.

What is your studio space like? How much time do you typically spend there?

I had a studio for two years inside an old fortress in Cascais. It belongs to Pestana Hotels. At the beginning, the studio was like a white cube, now it's not. Now I'm moving to a new one. The time I spend in my studio depends on the work I want and have to do. Sometimes more than I expected, sometimes less than I want.

How do you get started on a piece? Do you work on a series all at once?

It really depends. First of all I think about it, sometimes I draw a lot before starting the piece, sometimes I don't draw at all and it's 100% spontaneous. I used to work on a series all at once. Not anymore; I prefer to have them open, and work on them when I feel it makes sense to me.

What does the word "success" mean to you?

Success is being smart enough to do what you really love to do for your entire life.

What drives you to continue making work?

I need to do it. I think about it all the time.

Do you have any upcoming exhibitions or projects you're developing currently?

I'm now working for my solo exhibition at Ruttkowski68 in Cologne next year, I'm also working for a group exhibition in Lisbon and for another solo exhibition in Italy in 2017.

Interview with Ricardo Passaporte

Nuno Patrício | February 2015



Grass painting 1, 2 and 3, 2014, 200x140 cm each

Lisbon-based artist Ricardo Passaporte makes almost three-dimensional paintings. He bows to Abstract Expressionism with an obvious focus on process and the intensely expressive gesture that runs through his work. His paintings appear to be non-objective investigations of the line separating painting from sculpture. We can see the gestures, the movement becomes painting and its subject matter.

His work gives value to an urban experience, recreated in parallels signs where the material itself and the movement are the main focus. His processes are only seemingly disoriented, however; the artist clearly cultivates methods by which he provokes coincidence and tempts the unexpected.

— Let's begin with your Fire Paintings – it's not your latest project, but could you please tell us how did you come up using this technique and essentially, what are they about?

I did the first fire painting some years ago, when I went to college. At that time, I did some pieces and then I stopped. Only a few years later I took up on that series. What made me work with fire, as well as with other materials, is the immediacy of a result with no absolute control on the process. The process appears to be disoriented causing coincidences and trying to reach the unexpected.

— You're intervening a lot in so many different materials. You've been working with glass, foam and fake grass in your most recent pieces, which ultimately assign an extra-sensorial and three-dimensional outcome to them. You credit these works as 'paintings',

however, is quite valid to call them sculptures. — In your opinion, how important is to question what defines the differences between painting and sculpture today?

There is a line between painting and sculpture, depending of course on the intention that the piece was conceived. However, I think the definition of painting or sculpture is irrelevant to the creative process.



Purified by fire 1, 2014
Fire and detergent on carbon paper, 100x75 cm

— Your works definitely imply a serious attention on process as well as in the immediacy of the materials. How often do you find yourself exploring different medium techniques and what importance has this kind of experimentation for you?

That is something that is not planned, there is no specific time between the experimentation of one material to another. It is clear that the use of different materials and techniques is important, as it turns out to be the starting point of my work.

— Which techniques or materials would you like to explore that you didn't explore yet?

As a matter of fact I don't think too much about it, if I did, my work wouldn't be honest, since everything is immediate, spontaneous and unpremeditated.

— Tell us a little about how your

recent show in Switzerland panned out.

The Switzerland show was a Germes Gang's exhibition, which is a collective side project with a totally different aesthetic of my personal work that gives me a different kind of freedom, almost as if I could divide myself into two different artists.

— Browsing through your art practice, we are able to realize that you always have been a big passionate for photography and fashion design as well. In which aspects would you relate your background with the work you operate today?

It all turns out to be connected, having a masters in fashion design sometimes allows me to conceive or to reach ideas that I probably wouldn't if I didn't have that kind of background.

— What interested you most about abstract expression?

I am interested in the fast result and the spontaneous/unexpected production.

— In your opinion, what's the most urgent change in the creative sphere at the moment?

I believe that the most important change is to stop using social media as a measurement of an artist career. I think facebook or instagram are important in many ways but it should not be a measuring unit of an artists quality.

— How do you envision art panorama five years from now? What's your personal perspective?

More and more young artists creating both good and uninteresting works being classified according to their virtual hype.

— What you're working on, what's next?

Now I´m working on a project with CPS (Portuguese Silk screen Center) to celebrate their 30th anniversary, it´s a travelling group exhibition that will take place in some museums such as the Museum of Côa.



Foam painting 2, 2014, Foam and acrylic on canvas, 120×80 cm