

For the second edition of the ongoing exhibition programme dedicated to Nature, Abreu Advogados, in partnership with Carpe Diem Arte e Pesquisa, presents a series of works by the artist Catarina Leitão.

Catarina Leitão

In 1952 the artist Marcel Duchamp stated that everything he made of importance could fit in a small suitcase. It was not a statement of modesty coming from one of the most important artists of the twentieth century, nor a metaphor about the importance of its artistic endeavor. So, in 1936, sixteen years before this statement, Duchamp built a leather suitcase containing sixty-nine reproductions of his most important works, presented as miniatures. This small portable museum, entitled by Marcel Duchamp or Rrose Sélavy (La Boîte-en-valise), is like a booklet of his own work in which each miniature reproduction reflects the important turning points of his artistic work. This suitcase is itself a work of art made of works of art, obsessively and meticulously reproduced.

Catarina Leitão also presents in this exhibition a Portable Museum, a series that she has been working since 2012. One of them, Atelier Portátil, started in 2013 was constantly updated as needed and is equipped with wheels to be transported to the countryside. So, the artist has at her disposal all the necessary materials, including a tent to compensate for a lack of shelter in nature. Each object within this Atelier Portátil is itself a work, whether built by the artist, as in the case of Escala de Verdes, a roll with a gradient of tones of green to help the painter in the choosing of the necessary tone, or a magnifying glass, a clipboard that is also a cover and a folding seat.

Perhaps this Atelier Portátil is the most informative work by Catarina Leitão. The atelier is not a closed suitcase that unfolds in miniatures of works, but a nomadic house, a central work that allows her to create other works and at the same time occupying minimum space so that they can materialize themselves. The concern with the occupied space, the relation with Nature and the permanent struggle between what is natural and what is artificial, formatted by culture and humanity are recurrent themes in her philosophy.

The objects that help the artist refine her view of nature also awaken her scientific side. The series Systema Naturæ (2011) is a set of scientific drawings of invented species that Catarina Leitão not only created but conceived their names according to the method now universally accepted in the attribution of the scientific name to species. Scientific Illustration is in itself a way of disassembling the species so that we can analyze them in such a way as to extract as much information as possible from them. How to extract as much information as possible from an invented species, which only exists because Catarina Leitão designed and named it? And what real difference is there in the way we relate to the species presented in Systema Naturæ from those that we can only have access to in books? In one of the rooms, the artist presents a sculpture, Dendrograma, 2016. Branches arranged in a cloth bag, which look heavy and made of iron, are actually painted tree branches, which confuse us, as to their weight and structure. Catarina Leitão works in this strange universe between the real and the imaginary, the light and the heavy, between wild nature and human manipulation, but above all she develops the desire to keep close to what is indispensable to her. Continuing her path, Catarina Leitão discards what is the superfluous and makes sure that the essence in flux is at her fingertips.

Laura Sequeira Falé

Lisboa, 2019

BIO

Catarina Leitão (Stuttgart, 1970) is an artist working in drawing, sculpture, installation, and artist books. Leitão has exhibited her work at P.S.1/MoMA, the Aldrich museum, Connecticut, Socrates Sculpture Park, Wavehill, Glyndor Gallery and Grounds, Andrea Rosen Gallery, the Bronx Museum, Pedro Cera Gallery, Carlos Carvalho Contemporary Art, among others. She had solo museum shows at the Berardo Collection, Sintra, and Gulbenkian Foundation, in Lisbon, Portugal. Awards and residencies include The New York Foundation for the Arts Fellowship, 2009, Center for Book Arts, 2007, The Triangle Arts Residency, 2006, Marie Walsh Sharpe Foundation, 2004, Lower Manhattan Cultural Council, 2003, and The Pollock-Krasner Foundation Grant, 2001, Fundação Calouste Gulbenkian and Fundação Luso-Americana, 1997-1999. Catarina Leitão has an MFA from Hunter College (2000), and a Painting degree by the University of Lisbon, Portugal (1993)

One Person Exhibitions

Paisagem Instável (Unstable Landscape), Carlos Carvalho Arte Contemporânea, Lisbon, 2017. Natural Library. The Island., Sede da Delegação da Madeira da Ordem dos Arquitetos, Funchal, 2017. Caixa de Desenho / Drawing Box, curated by Fátima Lambert, Quase Galeria, Porto, 2017. Biblioteca Natural II, curated by Fátima Lambert, Acções estéticas, Museu Nacional Soares dos Reis, Porto, 2017. Dendrograma | Tree-kit, MCO Arte Contemporânea, Porto, Portugal, 2016. Viagem a Port Actif*, Electricidade Estética, Atelier-Museu António Duarte, Caldas da Rainha, Portugal, 2016. Biblioteca Natural, O Armário, Lisboa, Portugal, 2016. Dendrogram | Tree-kit (mini version), Davis Museum, Barcelona, Spain, 2016.

Selected Group Exhibitions

Variations portugaises, Centre d'art de Meymac, Abbaye Saint André, France, 2018. Drawing Room 2018, Carlos Carvalho Arte Contemporânea, Circulo de Bellas Artes, Madrid, Spain, 2018. Caleidoscópio nº 0, curated by Olho Composto, Galeria do Sol e Maus Hábitos, Porto, Portugal, 2018. LivrObjecto – Objecto Livre, curadoria de Inês Correia, Galeria Fábrica Braço de Prata, Lisboa, Portugal, 2017. LivrObjecto – Anatomia e Arquitectura, Artist Books at the Art Library– Museu Gulbenkian, Lisboa, Portugal, 2017. O Livro Disperso, curated by Media Instáveis, Casa das Artes and Sputnik the Window, Porto, 2017. Intervenciones 4, curated by Isidro Blasco, Sabiote, Casa de la Grisa, Sabiote, Ubeda, Spain, 2017. 2/ 6 Hoje Como Ontem Diferente De Amanhã, curated by Cristina Assunção, Espaço Concas, Caldas da Rainha, 2017. Plano de Acção, curated by Renata Costa, Casa Museu Medeiros de Almeida, Lisbon, 2016. A saltar do livro. Livros Pop-Up, Biblioteca Nacional, Galeria do auditório, Lisbon, Portugal, 2016.

Grants | Fellowships | Residencies

Artist in Residence at Madeira Natural Park / III INSULA International Colloquium, 2017.

Studio space Ateliers dos Coruchéus, Lisbon, Portugal, 2013-17.

New York Foundation for the Arts Fellowship, New York, USA, 2009.

Center for Book Arts Residency, New York, USA, 2007.

Triangle Arts Residency, Brooklyn, New York, USA, 2006.

Public Art

PAR 2017: Fazer mais ou menos. Esad.Cr. Caldas da Rainha, 10 de Maio 2017. Seminário A Procura da Superfície - Apelos de Silêncio: Corpo, Arte, Invisibilidade, Instituto Politécnico do Porto, 22 de Abril 2017. Apresentação do trabalho Systema Naturae, evento é produzida por ON/OFF (Saco Azul) e pelo Laboratório de Curadoria, inseridos no Guimarães 2012 Capital Europeia da Cultura, 28 de Julho de 2012. Lançamento e apresentação – Systema Naturae de Catarina Leitão e José Roseira, INC, Edições de autor, Porto, Portugal, 12 de Abril de 2012. Apresentação da Obra na galeria Carlos Carvalho Arte Contemporânea, 21 de Abril 2012. O que um Livro Pode, Conferência, organização Oficina do Cego, Atelier REAL e Ghost, Lisboa, Portugal, 11 de Dezembro de 2012

Bibliography/ Books

Artists to Artists , Volume 2, Sharpe-Walentas Studio Program, Nova Iorque, Novembro 2016. 5 Anos – Carpe Diem Arte e Pesquisa, Lisboa, Julho de 2014. Multiple, Limited, Unique: Selections from the Permanent Collection, Center for book Arts, 2011. The Open Book Project , edited and Published by Leslie Atzmon and Ryan Molloy on behalf of Eastern Michigan University, 2014. Pretty Tough:Tough: Contemporary Storytelling, catálogo, texto de Monica Ramirez-Montagut, The Aldrich Contemporary Art Museum, CT, EUA, Junho, 2009.

Bibliografia | Press

Interviews from Yale University Radio Conversations with artists, writers, curators and more – about art and the art world as we know it. Hosted by Brainard Carey. <http://goo.gl/YlxPqJ>, Maio de 2015. Edição Imagem Contra-Cultura Manifesto Social Arte e Design, Isabel Baraona, Pangrama #4, 2014, p.64. Postcontemporanea nº3 , Madrid. Books Received, Isabel Baraona, JAB-Journal of Artists' Books, Nr. 34, Fall 2013, p.6. Books Received, Kate Morgan, JAB-Journal of Artists' Books, Nr. 33, Spring 2013, p.6

Collections

Fundação Calouste Gulbenkian, Lisboa

Fundação Carmona e Costa, Lisboa

Davis Museum, Barcelona, Espanha

Colecção Figueiredo Ribeiro, Abrantes

Fundação EDP, Lisboa

For any other information please contact the artist here:

www.catarinaleitao.net

c@catarinaleitao.net