

## F | Anabela Brito Mendes

Title: Untitled  
Printing: Digital Print  
Dimensions: 55 x 37 cm  
Nº prints: 1PA + 3

## The Battle of the Trees | DAR

Title: Your name is Bran  
Printing: Digital Print (image caption in 35mm film)  
Dimensions: 606 x 164 cm  
Nº prints: 1PA + 3

## Impertinence | António Jorge

Title: tempus transit gelidum mundus renovatur  
Title: tree of knowledge  
Printing: Digital Print  
Dimensions: 132 x 102 cm  
Nº prints: 1PA + 1

## Nocturnes | Sandra Lourenço

Title: Nocturnes #01 a #13  
Printing: Digital Print  
Dimensions: 80 x 54 cm  
Nº prints: 1PA + 3

## The Journey | Diana Serpins

Title: Untitled  
Printing: Digital Print (image caption in 35mm film)  
Dimensions: 30 x 19 cm / 70 x 48 cm  
Nº prints: 1PA + 3

## Clepsidra | Tânia Cadima

Title: Untitled  
Printing: Digital Print  
Dimensions: 42,5 x 29 cm  
Nº prints: 1PA + 5

Coordination, Production and Exhibition Space Management:  
Bruno Pelletier Sequeira

Direction of works and space adaptation:  
José Guilherme Ribeiro

Production Assistants:  
Manuel Duarte, Mercês Tomaz Gomes, Nuno Barroso and Rafael Malhado

Lighting:  
António Marques

Translations:  
Miguel Rodrigues

Works in Space Adaptation:  
Anabela Brito Mendes, António Jorge, António Marques, Diana Serpins, Luís Meirinhos Soares, Manuel Duarte, Rafael Malhado, Sandra Lourenço and Tânia Cadima.

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# ROUTES

Final Exhibition from the Project Course at Atelier de Lisboa

Works by:

Anabela Brito Mendes  
António Jorge  
Diana Serpins  
DAR  
Sandra Lourenço  
Tânia Cadima

Curator:

Bruno Pelletier Sequeira

The works exhibited in ROUTES explore the personal universe of their authors. Identity, memory, personal space... are some of the themes approached.

The exhibition presents works developed in one year at the Project Course at Atelier de Lisboa, under orientation of Bruno Pelletier Sequeira.

The exhibition takes place in Av. Índia Gallery, a municipal space which has been open to public since July 2014 and had previously been the private gallery of Lagoa Henriques.

Opening October 25th, 19h00 - 22h00  
Exhibition from October 26th till November 16th 2014

Address: Galeria Av. Índia, Avenida da Índia 170, Lisboa  
From Wednesday to Sunday between 15h00 - 18h00, Friday and Saturday till 19h00. Closes Monday and Tuesday.

Organization:



With the support of:



## F | Anabela Brito Mendes

“F” is a work that brings together the amateur and popular character of a football club with a certain anonymity and marginalization that characterize women’s football. Most women’s teams there in clubs that militate in secondary levels of Portuguese football, away from the spotlight of fame and the media circus of professional matches.

The images in this study were built over a period of eight months following the training of the team, taking place from nine pm, when there are no more teams to coach and the players are available after their day at work or school. Shooting at night accentuates the absence of spectacularity, providing the venue, which involves the training camp, with a mysterious and intimate air. The exception are the games on Sunday afternoons, in which the assistance is composed mostly by family members and friends of the players. Again the intimate character proving its prominence in a sport that is public.

Anabela Brito Mendes was born in Luanda - Angola in 1963. She lives in Oeiras and works in accounting. She was a Federated footballer and has been active in sports management in Clube Futebol Benfica since 1996. She has been studying at Atelier de Lisboa since 2012.

## Impertinence | António Jorge

This project was initiated under the seemingly odd sign of an apple. Contemporaneously, an apple is just what it tells us immediately about itself, a common among other common fruits, nothing outstanding or particularly highlighted involved. Its presence in the human imaginary, the role it plays in the various narratives transversal to multiple cultures and times, has a value of representation beyond its purely physical and natural dimension.

Classical antiquity granted it, among other things, the attribute of immortality, guarded in the Garden of the Hesperides, or that of discord, by the hand of Eris, whose provocation launched among the gods lead to the Trojan War. The Norse mythology identifies the golden apple as a cause of an always renewed youth. In the Catholic tradition, the apple is prohibition, temptation and sin. Its nearly spherical shape serves as analogy to a visual, tangible interpretation of the totality of the world or of a primordial unity.

But this project is not about the historicity of the apple imagery. It does not lean on the past, but rather, projects into the struggle of its elements and their possible dynamics, paving the way for the observer to build a new meaning with all he knows. The impertinence is semantic. Its origin comes from the titles of the works. What they affirm does not intend to determine or qualify the content, to define a subject or give it a finished identity. Always felt as unfinished, it merely translates the expression of a possible opening, limited in my space and in my time without the wealth of all possibilities for those who see and can imagine them.

António Jorge was born in 1963 in Lisbon. Having previously studied at Ar.Co, he began his artistic practice at Atelier de Lisboa in 2011. He is currently a student in Philosophy. He lives and works in Lisbon.

## The Journey | Diana Serpins

This project is about the discovery of identity. The photographs build something residual, functioning as a whole, as a possible archive of the common subconscious, without ignoring the use of the idea of portrait itself.

Without being a regular portrait, the sites photographed allow one to create a deconstructed narrative where all characters ends up looking as if they were one. There is in them a unique atmosphere, be it through the natural characteristics of the landscape, be it through the “objects” found by chance that reinforce the secrecy of each site. The images are only meaningful at this moment, a moment of transition of the characters, the discovery, the fear, the uncertainty that each stage entails. The tattoos in the characters end up not being the focal point, but something influential, as each of them decided to mark their skin forever. Constituting public spaces, the places photographed here become intimate, especially for the feeling of refuge and evoked memories.

Diana Serpins was born in Lisbon in 1989. In 2013 she graduated in Photography and Visual Culture at the Institute of Visual Arts, Design and Marketing (IADE) having been selected for the exhibition of photography collective X’13 finalist at Quintela Palace in Lisbon. She participated in group exhibitions integrated in Semana do Onze in Vila Franca de Xira in 2013 and 2014. She has been studying at Atelier de Lisboa since 2013.

## The Battle of the Trees | DAR

This work is about the relationship between man and what is strange to him.

Inspired by the Celtic poem “The Battle of the Trees”, the piece exhibited here is part of a series set from images collected over a year.

The space, a small, isolated mountainous region, was continually revisited, allowing for its slow revelation, in the images taken as in choosing and editing.

Referring back to somewhere between history and legend, between reality and fiction, just a dialogue of proximity and distance with the images allows for a full understanding of the nature of the work. A process where repudiation and attraction are confused depending on the perspective that is, each time, taken to the way of seeing things.

DAR was born in Lisbon in 1976. He graduated in Management from Catholic University. He works in the advertising. Attended the first two levels of the full course of Photography Ar.Co. in 2012/13. Participated in the solo photography exhibition Branco at the Oitavos Fort in Cascais in 2012 and, in the same year, in the group exhibition A Arte vai ao Mercado (art goes to the market) also in Cascais. Attends the Project course at Atelier de Lisboa since 2013.

## Nocturnes | Sandra Lourenço

This project represents a journey to a personal universe. Although the strong dreamlike character of the images takes us to some degree of abstraction, this is a reflection on death, on our roots and on the paths we choose. Framed in natural environments, these images denounce the mood that pervades them. Paths, gates, trees, the land and roots, though invisible, are elements that contribute to the composition of a privileged setting for wandering, while the nighttime atmosphere heightens the intensity of a time of introspection.

Born in Lisbon in 1971. In the early 90s, she studied Photography and Advertising in Ar.Co and IADE. Between 1997 and 2011 she lived in Barcelona where she extended her studies in Audiovisual Communication. Currently lives in Lisbon where she develops a project which explores techniques for image transfer, printing and direct printing on different types of media. Has been studying at Atelier de Lisboa since 2013.

## Clepsidra | Tânia Cadima

A recollected image is never something that is ready. The matter of which it is made is unstable, permeable, changing every moment. To evoke an image from the past, to recover it, to bring it to the present time, represents is a dynamic and creative exercise in which one cannot control the variables: it is like trying to pin it on a surface that is in constant motion. Clepsydra is a poetic essay that attempts to account for this process.

One sets out towards the bottom of an archive of photographic images, an object that makes us believe it is possible to save memoir-images intact. One quickly realizes that the rigid chronological dimension that usually characterizes these objects, when submerged, falls apart. The images lose their temporal reference. The boundary between what was real and is now invented, is diluted.

Soaked in subjectivity, the role of imagination is decisive here. Guided by an impulse, at times, playful at other times aesthetic, some of these images emerge: a proposal for a reading in which the viewer is invited to enter as into a labyrinth, and it is in his own memory that it will find the key to the exit.

Tânia Cadima was born in Coimbra in 1979, but it was in Marinha Grande that she grew up. She finished a degree in Communication Design from the University of Aveiro in 2002, and has been working as a graphic designer since then. Studying at Atelier de Lisboa since 2013, Tânia received in 2012 the 1st prize Maratona Fotográfica Fnac (Lisbon). In 2013, she won the 1st Prize at Novos Talentos Fnac Fotografia. She currently lives and works in Lisbon.