

The background consists of several horizontal bands. At the top, there is a blurred white band. Below it is a solid light blue band. The middle section is a large orange band with a vertical gradient, transitioning from a lighter yellow-orange at the top to a darker orange at the bottom. The bottom-most section is a solid blue band with a fine, grainy texture.

Luísa Jacinto
Portfolio 2026

SELECTED WORKS

Three Springs (2026)
Gleich-zeitig / At the same time (2026)
So Many Names (2025-2026)
Things change quickly (2026)
My Shadow is yours (2025)
Solombra (2025)
Shining Indifference (2024)
The idea of returning (2022)
Stone-Veil (2019)

THREE SPRINGS / TROIS SOURCES

Solo exhibition Festival *L'Art dans les chapelles*

Chapelle Saint-Adrien, Saint Barthélémy

July-August 2026

Built above three springs, the Chapel Saint-Adrien is in relation to what flows beneath in winter and spring, and falls silent in summer. The sound of the water recorded in spring is played back during the dry months of the festival — a presence restored in its own absence. The translucent membranes, neither fully solid nor liquid, are suspended between surface and depth. What the place contains — seasonal rhythms, material states, its sacred pulse — is audible and visible through sound and colour.

“A man’s world is where he lives. A tight circle of life, work and action. The rest is a vague thing, a mist. It has been the constant aspiration of mortals to shift the centre of their lives, to bring down into the mist the usual centre, and to view things in a different light. Among them, too, was the strong instinct Neftali had to enter the mist and tell the people there about things here, for they knew only of their own affairs. And, in return, to bring home, in this new light, something worth knowing. In a word, there was trade, exchange.”

Excerpt from *Joseph and his brothers*, Thomas Mann (third volume, *Joseph in Egypt*) translated by H.T. Lowe-Porter (1938)

This project is curated by Éric Suchère and supported by the Calouste Gulbenkian Foundation – French Delegation, which has co-funded it as part of the EXPOSITIONS GULBENKIAN programme to support Portuguese art within French art institutions.

Images © Gwendal Le Flem















GLEICH-ZEITIG / AT THE SAME TIME

Solo exhibition

Kunst-Station Sankt Peter Cologne

April - May 2026

Excerpts from an interview between curator Guido Schlimbach and Luísa Jacinto for the catalogue of *Gleich-zeitig / At the same time*, 2026.

L.J., answering G.S.:

“I think attention is what determines experience. Art can be encountered anywhere, but a structured context helps those of us who are easily distracted — that is, us.

[...] To step outside oneself and read the world, to interpret reality in an open and active way — consciously, participatorily. To defy one's perspective.

[...] I see art as a fruit of life's thirst. Art and life as an inseparable braid: where does one begin and the other end? [...] What use would art be if not to celebrate life? And would life be complete without this free way of responding to it?

The other day I saw a photograph of cave paintings more than 28,000 years old. They are incredibly graceful. There is a beauty in some ancient objects that recognises us — a freshness and vitality that speaks to us directly. They transcend time; those forms speak from within with a mysterious and irresistible power.

[...] Art can open up a broader view on our lives — it can be tragic or humorous, the spectrum is immense, as immense as human experience and expression.

We develop sensitivity as a community too — a community of creators and a community of observers — and yet art is ultimately experienced personally, uniquely. You engage with it through everything that makes you who you are: your context, your entire life, all your senses. No one else can see, hear or read what you see, hear or read.”

Architecture: [A] ainda arquitectura

Steelwork: Artworks

Embroidery: Ana Carmela

Production Assistant: Ana Carmela, Lia Proti

This project is supported by the DGArtes, República Portuguesa
Images © Christopher Franken







Gleich-zeitig / At the same time, 2026
Spray paint on polyester fabric, hand embroidery with metallic threads, painted steel, 12 × 9 × 15 m









works from the series *Strangers*, 2025-26, synthetic rubber, LED tubes, electric cables, stainless steel cables, variable dimensions





SO MANY NAMES

Solo exhibition, three presentations

Curated by Miguel Mesquita

Excerpts from the text accompanying the exhibition at Fundação Carmona e Costa:

To name is an act of power and surrender. When we name something, we reduce it to something recognisable, classifiable, something that can be said in a single word. However, there are things and situations that resist that act. That make it impossible. That bring us back to the question preceding the answer.

Luísa Jacinto's work has developed as an exploration of various limits: the expressive limits of painting; the limits of what a surface can be; the limits of what a space can contain. That process becomes the subject of *So Many Names*. Not as a declaration of crisis, but as the affirmation of a freedom: the freedom to exist between categories, to inhabit ambiguity with precision.

The pieces in this exhibition take on various forms across the space. They are paintings, but they are also sculptures, installations, ephemeral architectures, even atmosphere. To name them as any one of these things in particular would be both correct and insufficient. Translucence is key here: through each surface, other surfaces, other planes of colour and light, can be seen, creating a depth that is not illusory but real. Space multiplies, planes overlap, and our gaze is led to dwell within an image that never closes in on itself. This is the sort of painting that can never be fully seen at once. Its scale demands movement: the viewer walks, wanders, returns. The image is constructed through fragments, through memory and attention, like reading. When we read a book, we do not attach equal weight to every word, but construct meaning through selection, rhythm, and the memory of what has gone before. When we re-read, we find another book. These paintings work in the same way: the image we construct of them is always partial, always personal, always a work in progress.

While writing about Fra Angelico, Georges Didi-Huberman distinguished

between what is seen and what is shown, between the visible and the visual. The pieces by Luísa Jacinto contain that same tension: the light and colour that traverse them are experienced, rather than simply perceived. The light does more than illuminate the paintings – it transforms them, causing them to disappear and reappear, changing their presence in the room. Painting expands beyond its supports: the formal elements that compose it migrate to the room's walls, appearing on them in dark hues, like cast shadows or the memory of a form that was once somewhere and has left a mark. The carefully prepared lighting mixes those painted shadows with the real ones, to the point that distinguishing between them becomes irrelevant. The whole space becomes pictorial space, as the boundaries between the pieces and their surroundings are dissolved by the combined action of colour and light, somewhat akin to what happens in the work of Ann Veronica Janssens, where perceptual conditions are altered to the point that it is impossible to clearly separate the works from the space. Rather than being there, painting happens there.

The free-standing cylinders that inhabit the same space pose a further question. Made of resin-hardened colour threads, they are at once line and volume, painting process and object in the space, neither paintings nor sculptures but rather something that preserves the logic of one without being bound by the form of the other. Their presence in the space also has a luminescent quality: individually lighted, their shadows prolong their shape beyond its physical limits, multiplying them and fusing them with the surrounding space. Within the exhibition as a whole, these and other pieces interlock with one another, turning what was once an autonomous object into a layer of an image in a state of constant recomposition.

They also contain an architectural dimension. To some extent, they bring to the field of painting what Le Corbusier's pilotis brought to the wall: they free the colour from the support, giving it its own presence in space. Plus, by matching the room's height, they define a human measure within a space dominated by large-scale surfaces. They are a vertical scansion, a rhythm that both anchors the space and traverses it.

[...]

Miguel Mesquita

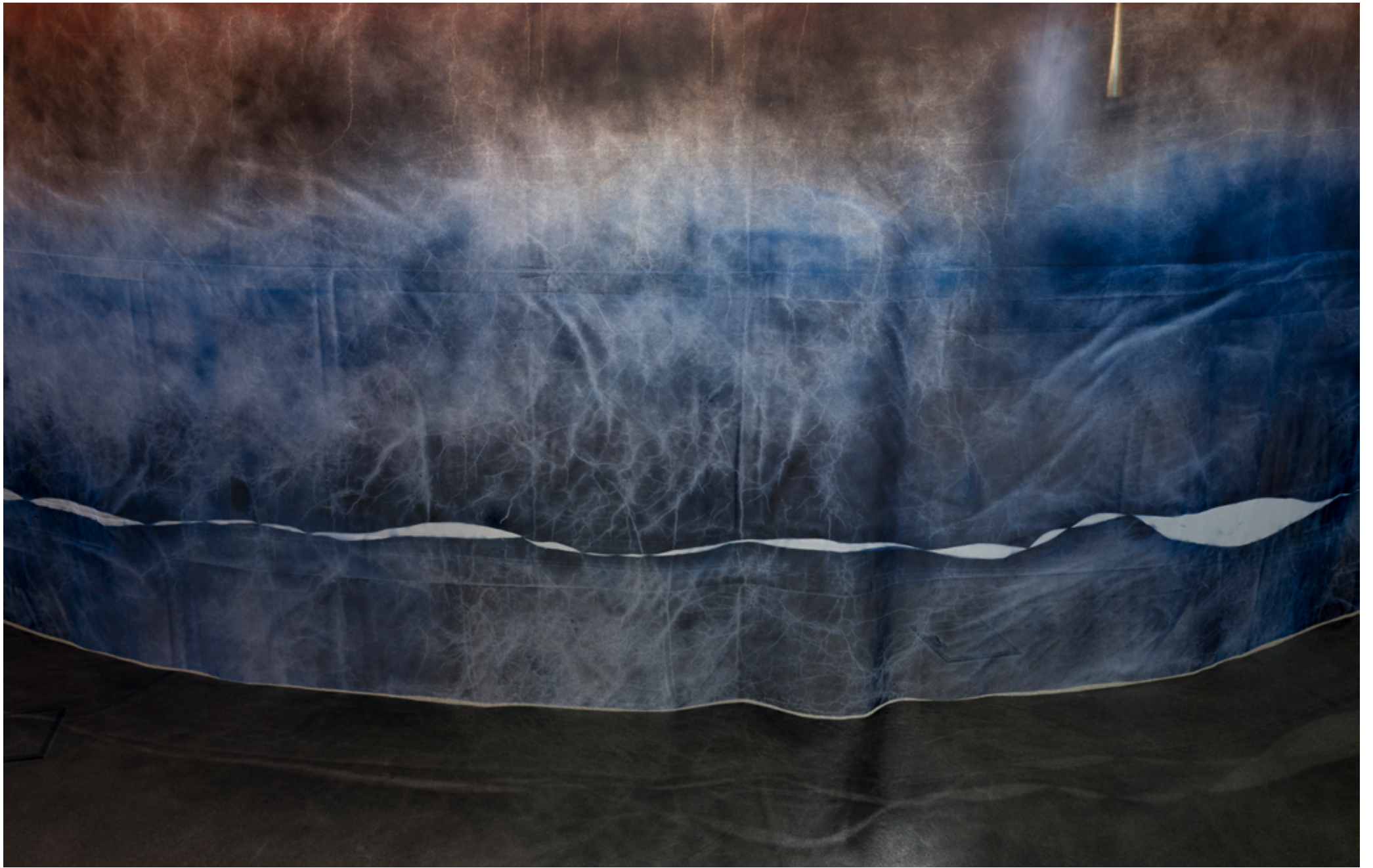


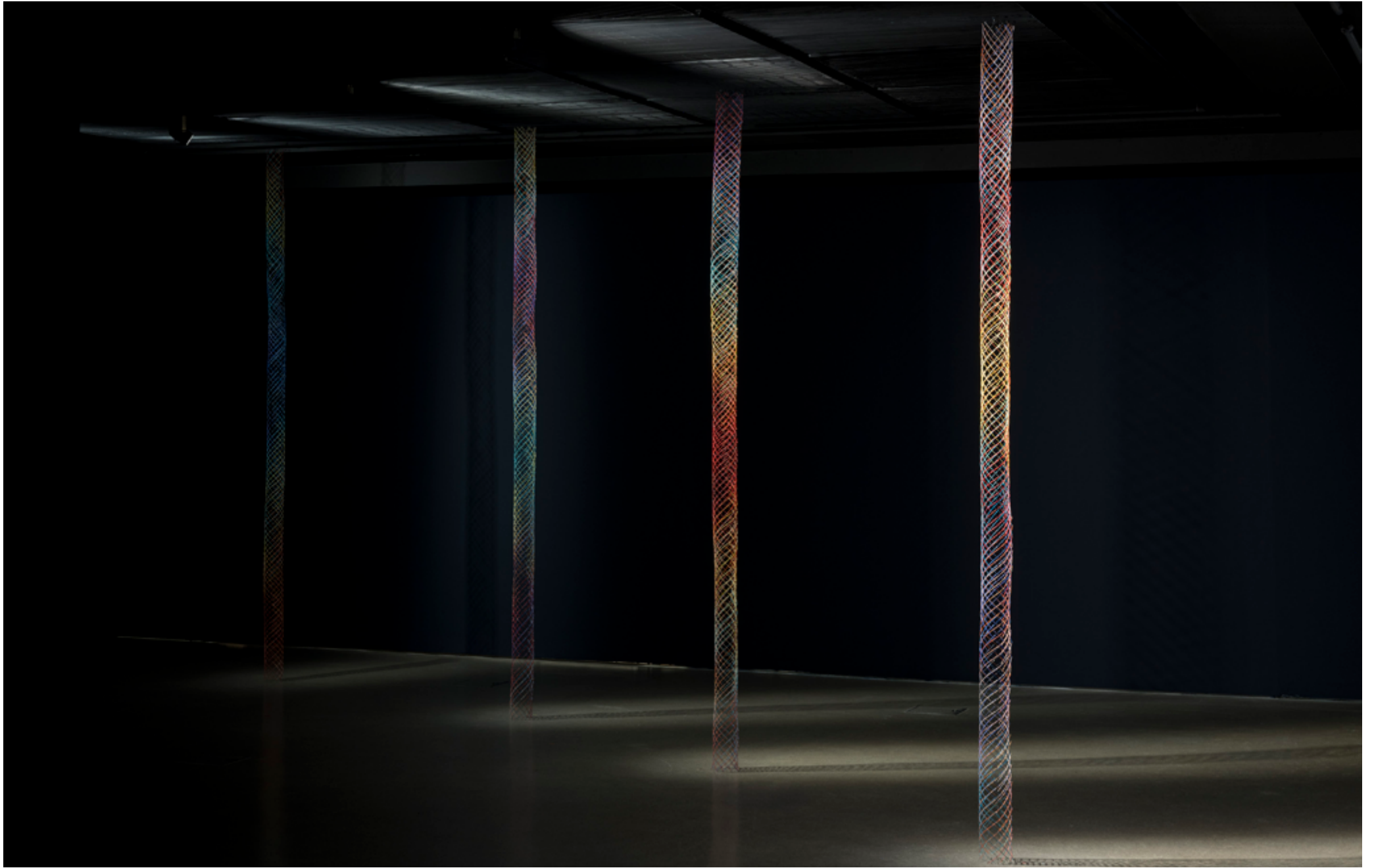
So Many Names, 2025, installation views at CórteX Frontal, Arraiolos, Portugal
spray paint on polyester, aluminium and suspension cables, installation dimensions vary, total dimensions: 3 × 24 m



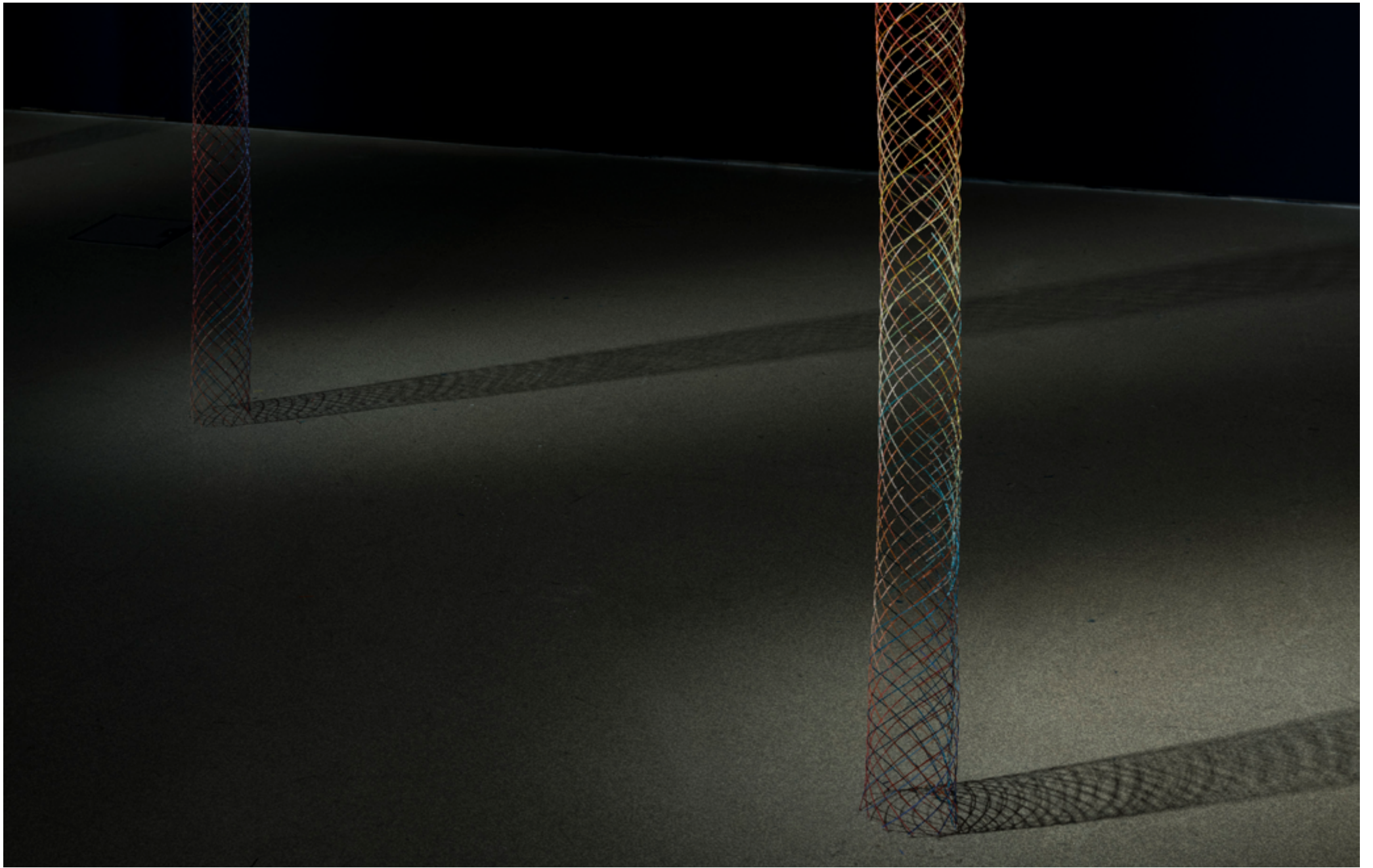


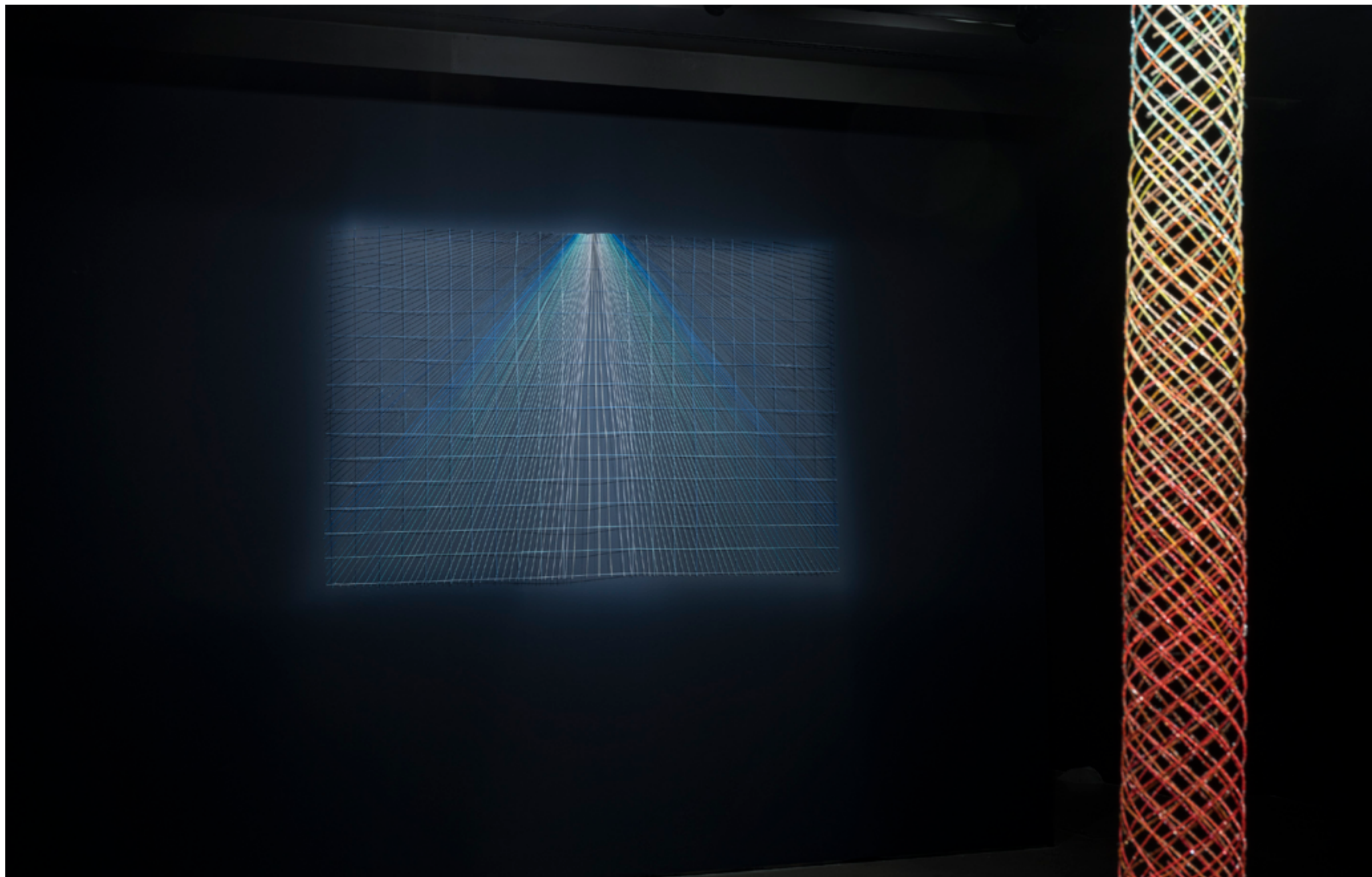
So Many Names, 2025, installation views at Fundação Carmona e Costa, Lisbon, Portugal

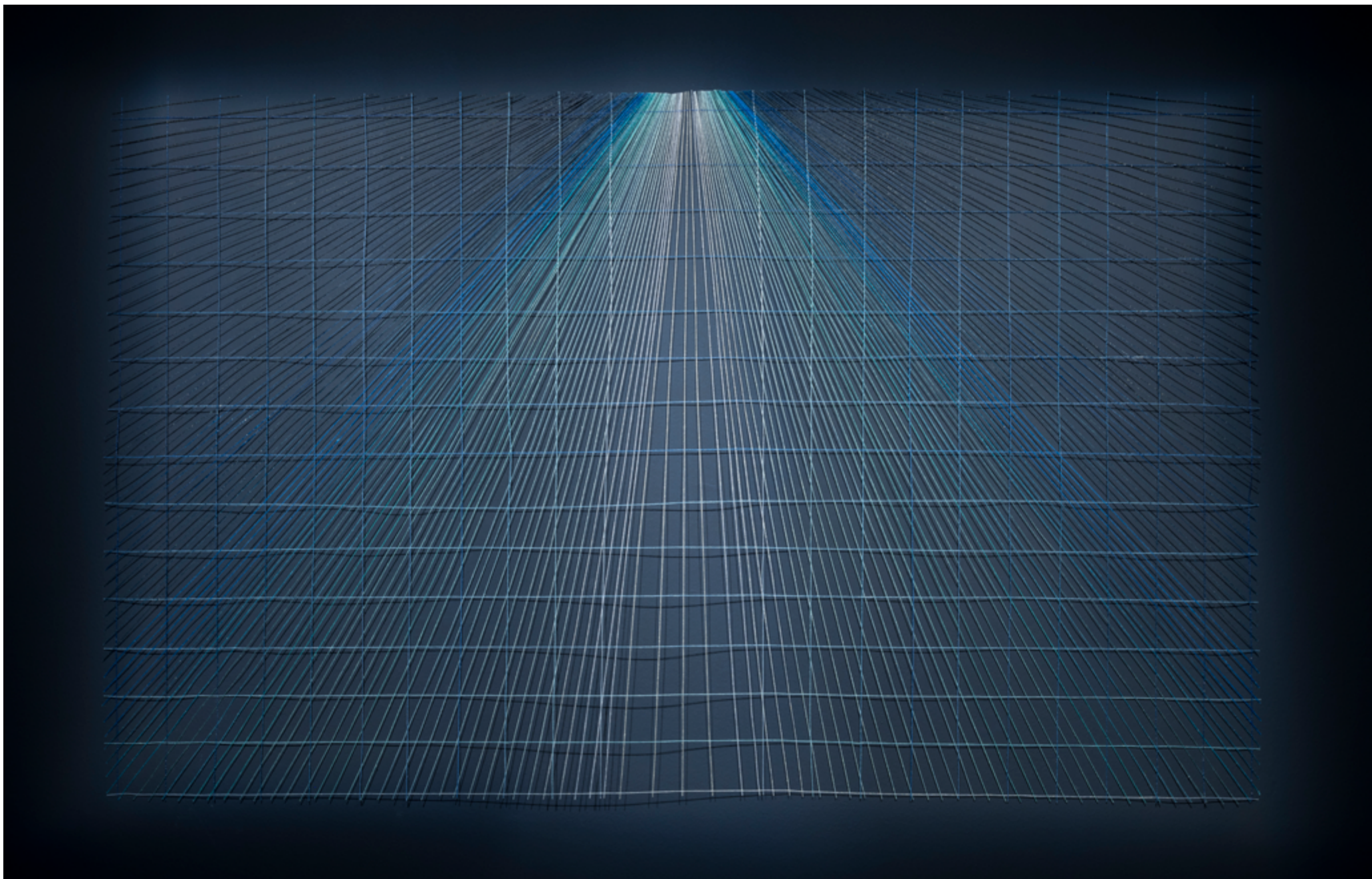




Break, 2026, polyester threads, resin, variable dimensions



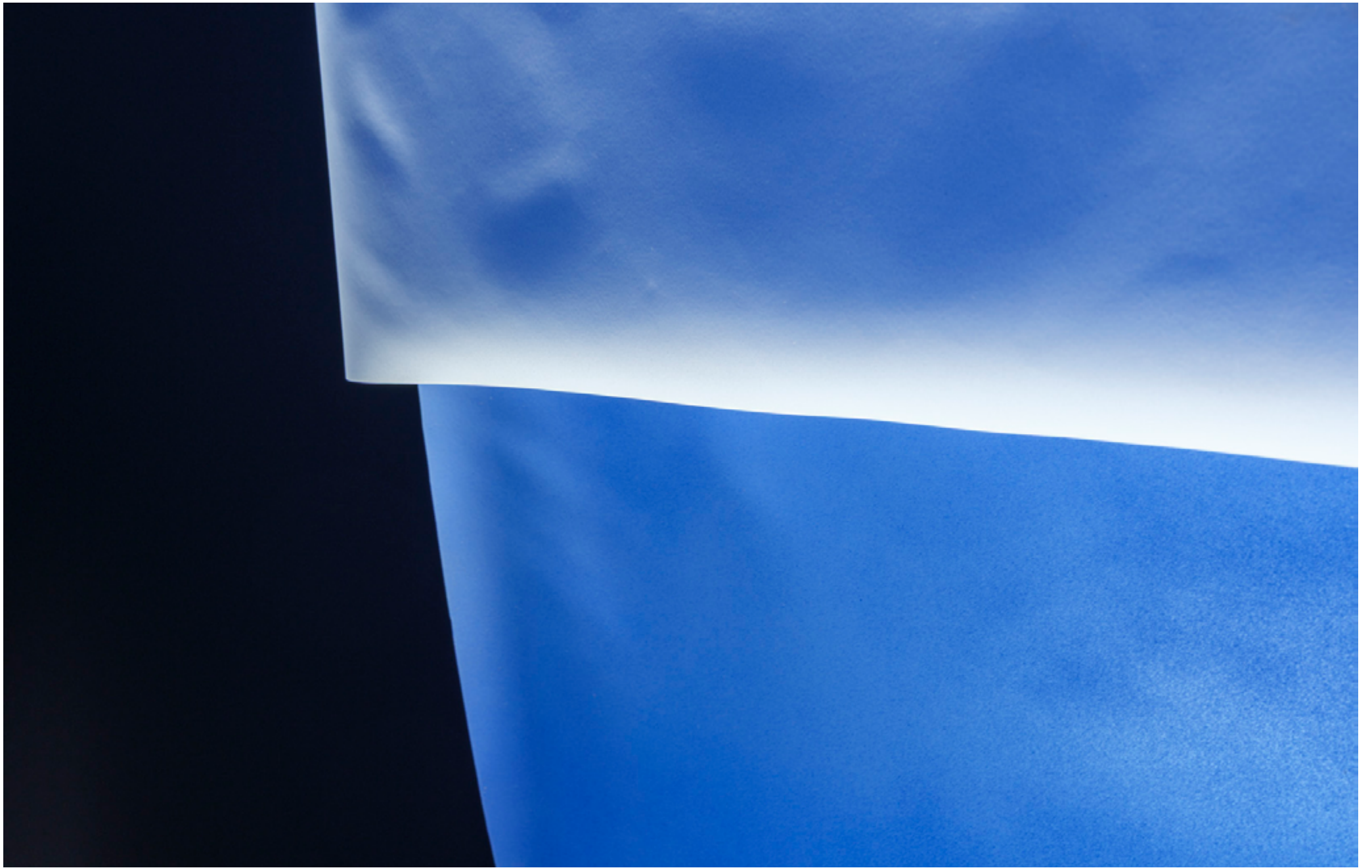




Work in Space VII, 2026, polyester threads, resin, 126 × 196 cm



Strangers XVI, 2026, synthetic rubber, LED tubes, electric cables, stainless steel cables, variable dimensions



THINGS CHANGE QUICKLY

Solo exhibition

Document space / Chicago, U.S.A

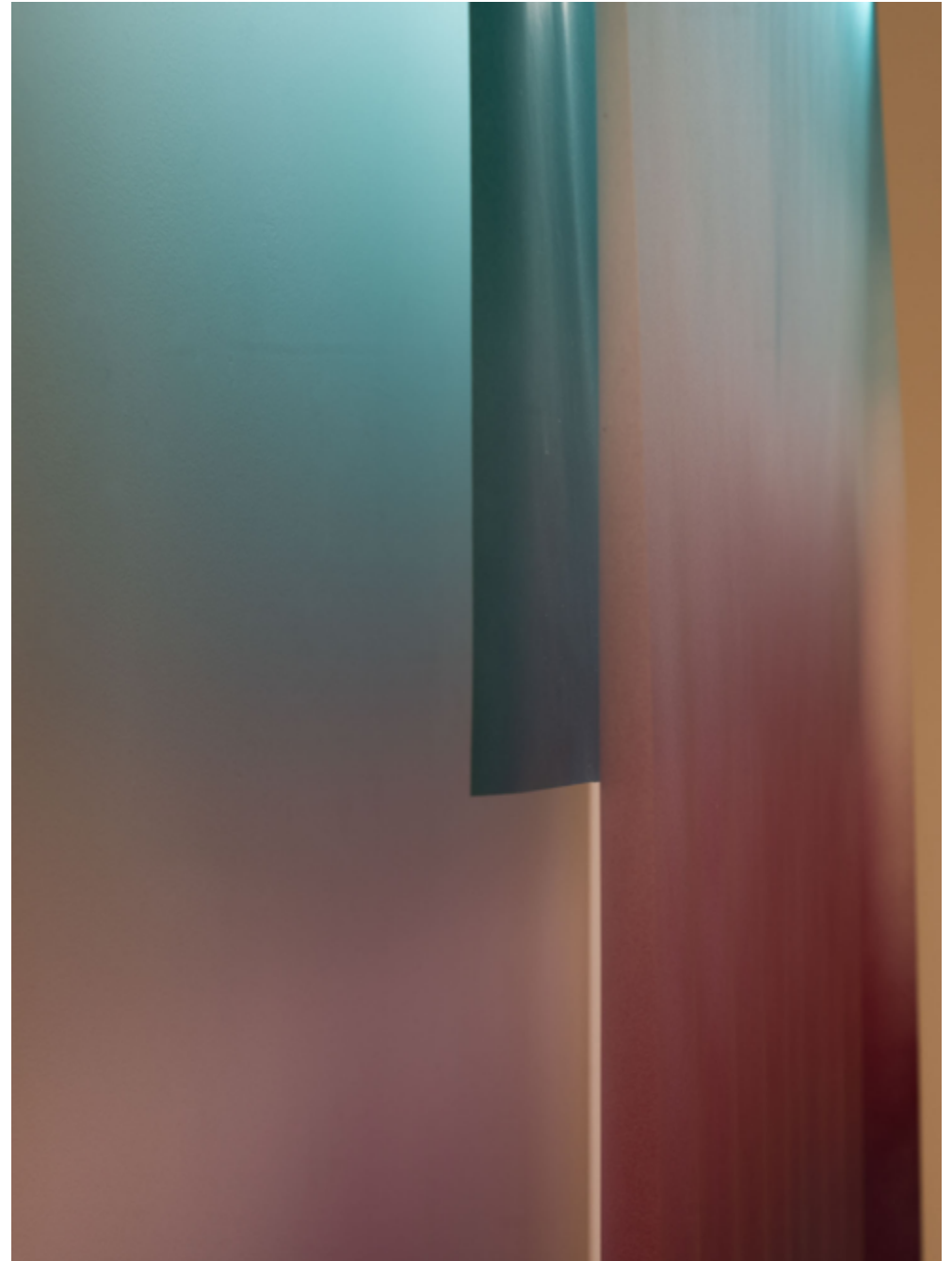
November - December 2026

Jacinto's artistic practice engages with the protocols of the image, narrative fragmentation, and the tension between excess evidence and obscurity. Working with materials such as rubber membrane, thread, fabric, metal, spray, watercolor, loose pigments, she creates works that establish an increasingly fluid boundary between painting, sculpture and installation.

For her inaugural exhibition at DOCUMENT Chicago, Luísa Jacinto modifies the viewer's perception of light and space through an installation of works from two recent series, *Strangers* and *Work in Space*. Together, these bodies of work imbue the gallery with layers of colors, bleeding into one another and influencing their surroundings.

Suspended from the ceiling, taking over the middle of the space and set against the surrounding walls, several works from the *Strangers* series—made up of synthetic rubber membranes, folded and draped over suspended LED tubes that act as both support and light source—sway as visitors approach and walk between them. *Work in Space* is a series that bridges the gaps between drawing, sculpture and installation: colored threads, arranged in a grid-like composition, run across the gallery wall, as if tracing lines with colored pencils.

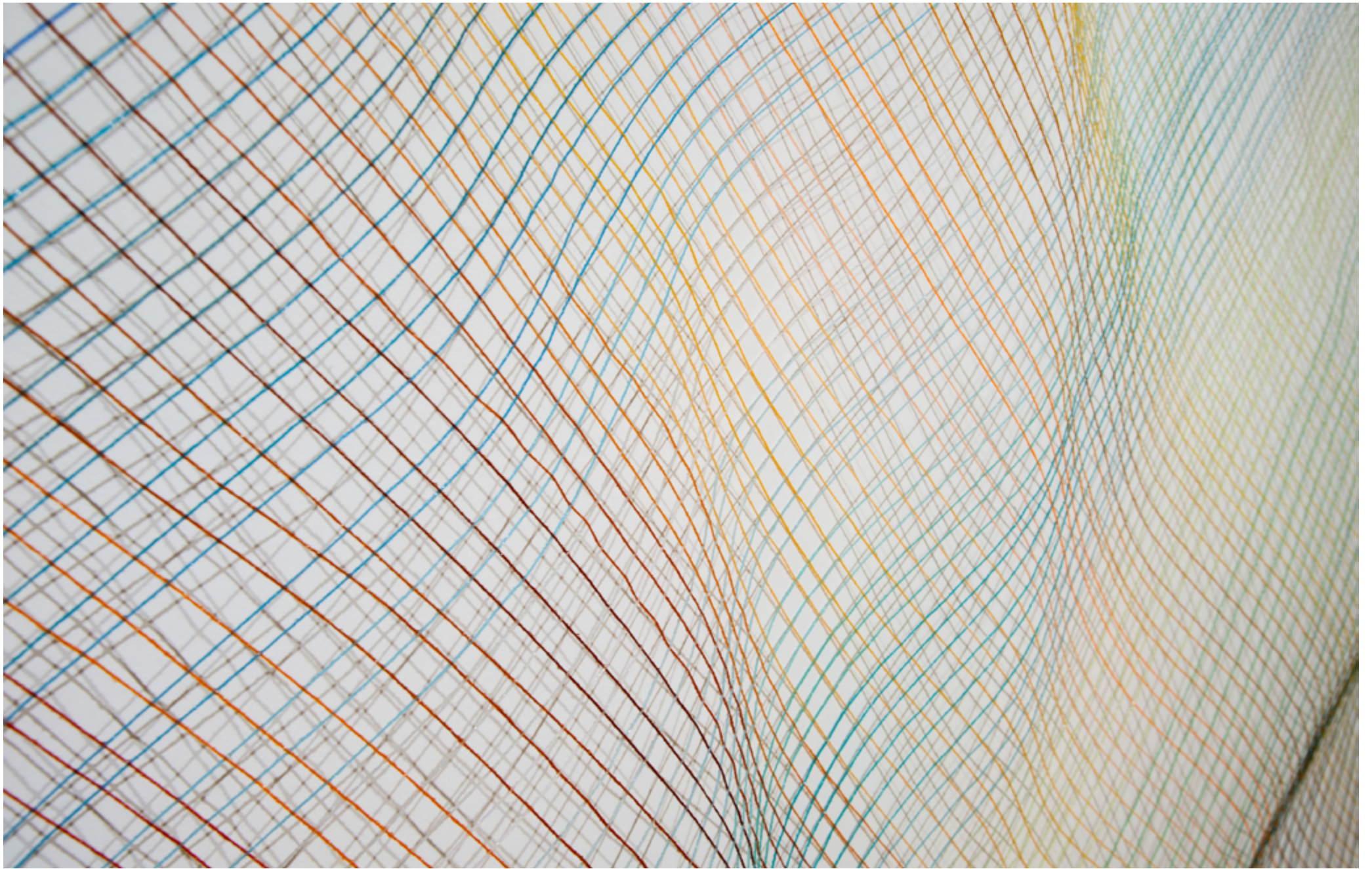
In *Things change quickly*, Jacinto's works form a polychromatic cloud where transparency, layering, and spatial relationships are interdependent of the viewer's trajectory and attention, constantly shifting.











MY SHADOW IS YOURS

Solo exhibition

Parra&Romero, Madrid, Spain

September - October 2025

«I have no house only a shadow. But whenever you are in need of a shadow, my shadow is yours.»

— Malcolm Lowry, *Under the volcano*

Throughout her practice, Luísa Jacinto has carried out a profound investigation into the codes and conventions of pictorial materiality. Her work does not seek to replicate, but to decompose, question, and reformulate these codes.

She has been moving in a liminal space, a transitional territory between the visible and the intangible that has allowed her to reflect on the relationship between the body, the skin that constitutes it, and the environment that surrounds it. In this way, every fold, mark, or erosion revealed in her pieces, beyond being mere formal accidents, become elements loaded with significance.

Luísa is continually exploring new ways of painting. That is why it is common to find materials such as synthetic rubber, silk, or polyester in her large-format pieces. Among the techniques and methods she employs in her paintings, the following stand out: the application of acrylic paint using aerosol painting techniques; industrial screen printing executed on both sides of a semi-transparent silk stretched to its limit; and the use of combs constructed by the artist to paint distinct parallel strokes in a single pass. These and other possible techniques chase the same quest: to defy one's perception, sense of time and depth.

In *My shadow is yours*, Luísa Jacinto presents a set of works that question space, time and weight as essential attributes of painting beyond its traditional boundaries. Through her practice, Jacinto actively dismantles the

presumed stability of painting's surface, revealing instead a medium in constant flux and transformation.

The exhibition brings together for the first time three distinct yet interconnected bodies of work: the skin-paintings of Strangers series, with their vulnerable membrane-like surfaces; the net-paintings of Work in Space, resembling ossified webs suspended between dimensions; and the screen-paintings of I was never, which fragment and multiply the act of seeing itself. The different materials of these series seem to redefine the space in which they are inserted, turning it into a living territory to be visited and activated by the visitor. In this network of works, colour behaves like a kind of atmosphere and the pieces are presented as vulnerable bodies in which wrinkles and folds seem to become traces of a possible material memory.

The title of the exhibition, *My shadow is yours*, refers to one of the dialogues in Malcolm Lowry's novel *Under the Volcano* and suggests the almost symbiotic relationship established between visitor and work, two agents who need each other to compose this space-refuge that seems to emerge organically. Thus, as opposed to an essentialist logic, Luisa proposes an ethic of becoming close to Braidotti's concept of the 'nomadic subject'. Her pieces could be understood as a kind of porous bodies, without the need for a centre or a single direction, in constant change that point towards a cohabitation based on care. Under these coordinates, the shadow is presented, then, as a metaphor for the human condition, as a refuge but also as that uncertain, fleeting and vulnerable part that slips between the real and the possible.

Images © Roberto Ruiz











Exhibition view with *I was never, II, IV e V*, 2025 and *Not knowing*, 2025
Acrylic and spray paint on polyester and silk, stainless steel, variable dimensions



SOLOMBRA

Solo exhibition

Galeria Quadrado Azul, Porto, Portugal

16 November 2024 - 16 January 2025

Text by João Sousa Cardoso

THE LAWS OF PHYSICS

Luísa Jacinto's research has developed in the exact tension of an Ariadne's thread, exploring the supports of painting, the quality of the plane, the interaction between the drawing of the line and the sensation of colour. Moving between small-scale work and large-format painting, between the invoking of figuration and the values of abstraction, between opacity and translucency - harking back to our primal vision that understands light and coloured before discerning shapes - between materialism and spectrality (the phantasmal, the sublime, the spiritual), the artist explores the archipelago of ambiguous regions of perception to the fullest poetic extent.

Building on the issues addressed in *Shining Indifference*, the artist's recent exhibition at the Museum of Art, Architecture and Technology (MAAT) in Lisbon, Luísa Jacinto takes a deeper look in *Solombra* at the interdependence between the phenomenon of light, the experience of colour and the ballast of absences. And you can't help but remember *Solombra*, the last book by the Brazilian poet Cecília Meireles ("I am that person whom the wind tears, etc.", published in 1963, the year before the author's death), in the unique voice with which - in the midst of the modern adventure - she brought back the intense presence of living things. Or it reminds you of a passage in *Vita Contemplativa* by Byung-Chul Han that Luísa Jacinto gave me to read, between a visit to the studio and other exchanges. Praising the slowing down of everyday life in the global economy, Byung-Chul Han quotes Paul Cézanne on the subject of the painter's fundamental craft: "All his will must become silent. He must silence all the voices of prejudice within himself, forget, forget, be silent, be a perfect echo. Then the whole landscape will be reproduced on his light-sensitive plate."

In this new exhibition, which meditates on colour and obscurity, Luísa Jacinto silences the voices within and welcomes us with a long frieze of small,

crated, mute paintings arranged along the two walls of the entrance corridor, face to face. The works produced between 2022 and 2024, all previously unseen, differ in technique (oil, acrylic, spray, embroidery) and support (linen, cotton, polyester canvas) but repeatedly focus on the marks that disturb the smoothness of the pictorial surface: scratches, creases, wefts, crumples, splashes of paint, picot, stitched thread and the graphic impression of a motif repeated like a succession of photograms (on a canvas entitled *Cinema*). Each canvas refers to a summary conflict or a dramatic synthesis between the plane, the texture and the suggestion of perspective; between the atmospheric (or aqueous) character and the concreteness of the materials. They are micro-landscapes of transfers, displacements, wanderings like ours, following in step with the rhythm of this double-entry frieze.

Once we reach the centre of the gallery, we are confronted with a succession of paintings on rubber membranes suspended from LED tubes and resin nets, arranged in the emptiness of the room, participating in a perceptive game of aerial diagonality made up of openings, overlaps and crossings.

In her approach to expanded painting (in the broad sense of a pictorial activity moulded in the three-dimensionality of objects and space), Luísa Jacinto installs the chromatic planes - bifaces, both in the paintings on membrane and in the nets - in close dialogue with the nature of the supports (in the case of rubber, keeping the memory of the original liquid state and pigment-impregnated material that has received successive layers of colour, solvents and varnish, producing a painting that is autonomous from the wall, consubstantial, undifferentiating front and back), the specific architecture of the space that houses them ("to make painting with the gallery space", the artist describes) and the spectator's body, inviting them to move around each painting-object, evoking the experience of sculpture.

Much has been written about the "diaphanous veils" and a certain volatility of Luísa Jacinto's painting and - without losing sight of the meteorological density of this work, which evokes some of the temperament of William Turner's late period - there are other gravities - "without tragedy", the author explains - that engender this work in its driving force.

Prior to other qualities, Luísa Jacinto is an artist of workshop experimentation who investigates the elements in their possibilities, their behaviour in the course of the creative process and their physical limits, modelling the conduct of the scientist in laboratory observation. Her concentration on the molecular idiosyncrasies of the supports recalls the experiment with paint contained by

the lead wire “between” glass in Marcel Duchamp’s *La Mariée Mise à Nu par ses Célibataires, Même* (1915-1923), the seminal work of object painting that has become a paradigm of contemporary art. While Duchamp’s painting without a face or a reverse turned into a proto-installation by taking in the representation the whole of the surrounding space and the imponderability of occurrences (including the accidental shattering with which it was “definitively concluded”), in Luísa Jacinto the translucency of the rubber membrane (with the thickness of tiny millimetres that don’t crease), the suspended elements, the lighting provided by the supports and the nets frame and reinterpret the whole theatre of the spectators’ presence and mobility. Luísa Jacinto’s painting apparently dealing with a theory of colour, systematically questions the pre-existences of architecture, the body of the actors and the details of anatomy.

Contributing to the active dismantling of the stable surface of painting in the Western tradition, Luísa Jacinto’s skin-painting (the soft canvas) and net-painting (the ossified web) describe, in addition to the unfathomable gradations of colour, the determination of the tenacious gesture of cutting. And they make manifest the harsh line of shadow that divides chromatic sensation through the diffraction of light, on the one hand; and the laceration, the blade of the blow, the suture through drawing, on the other. *Solombra* is therefore a threshold of perception, an intangible door to the mysteries of the tactility of the act of seeing and the desire to see with rigour in order to better understand the signs of painting, the sensitive space it generates (immediately rhythmic) and the aesthetic condition of its material limits.

If in several of the small paintings in the entrance frieze we see stretched cloths that bear the traces of folds and creases from a previous, traumatic and unexplained state, appearing to have been crumpled (echoing the massive metal sheets violently deformed in the workshop in a previous series of works, where Luísa Jacinto discovered the technical term “torture”), in the large canvases in rubber membrane, the fold is once again presented as an insidious motif, recalling the notion of *pli* (fold) with which Gilles Deleuze updated the interstitial forces of the Baroque moment, in all the combinatory of divergences, dissonances and polyvalences of the infinite “fold upon fold” that crosses the ages. The LED tubes that support the canvases in *Solombra* (a load-bearing structure in several works at MAAT), arranged parallel to each other, now open up an interior space to the malleable and redoubled canvas in the suggestion of the archetypal form of a shelter or a para-architecture. Or, on the contrary, these bodies simply allude to a clothesline of washed sheets drying in the sun

and beaten by the wind on the balconies neighbouring Praça das Flores where Luísa Jacinto keeps her studio in Lisbon. This precise painting unites the scales of time, warning that everything echoes everything.

The memory of colour studies in the underlying wave of impressionism that links Claude Monet and Joseph Albers to the values of American colour field painting or the specialism of contemporary artists such as Sam Gilliam or Katharina Grosse are rediscovered here in the tendentially cool, corrosive palette with a citric acidity (underneath the faded colouring of the rubber skin itself), heralding the unrestrained fluidity of colour and the experience of submersion. The alluvium, a recurring figure in Luísa Jacinto’s repertoire, is also connected to the abstention of the gesture and the mark of the brush, diluting the Renaissance fixity, abstracting from the hand, rescuing the archaic and moving vision of colour in its changes, inviting the relative and relational in the dissolution of forms.

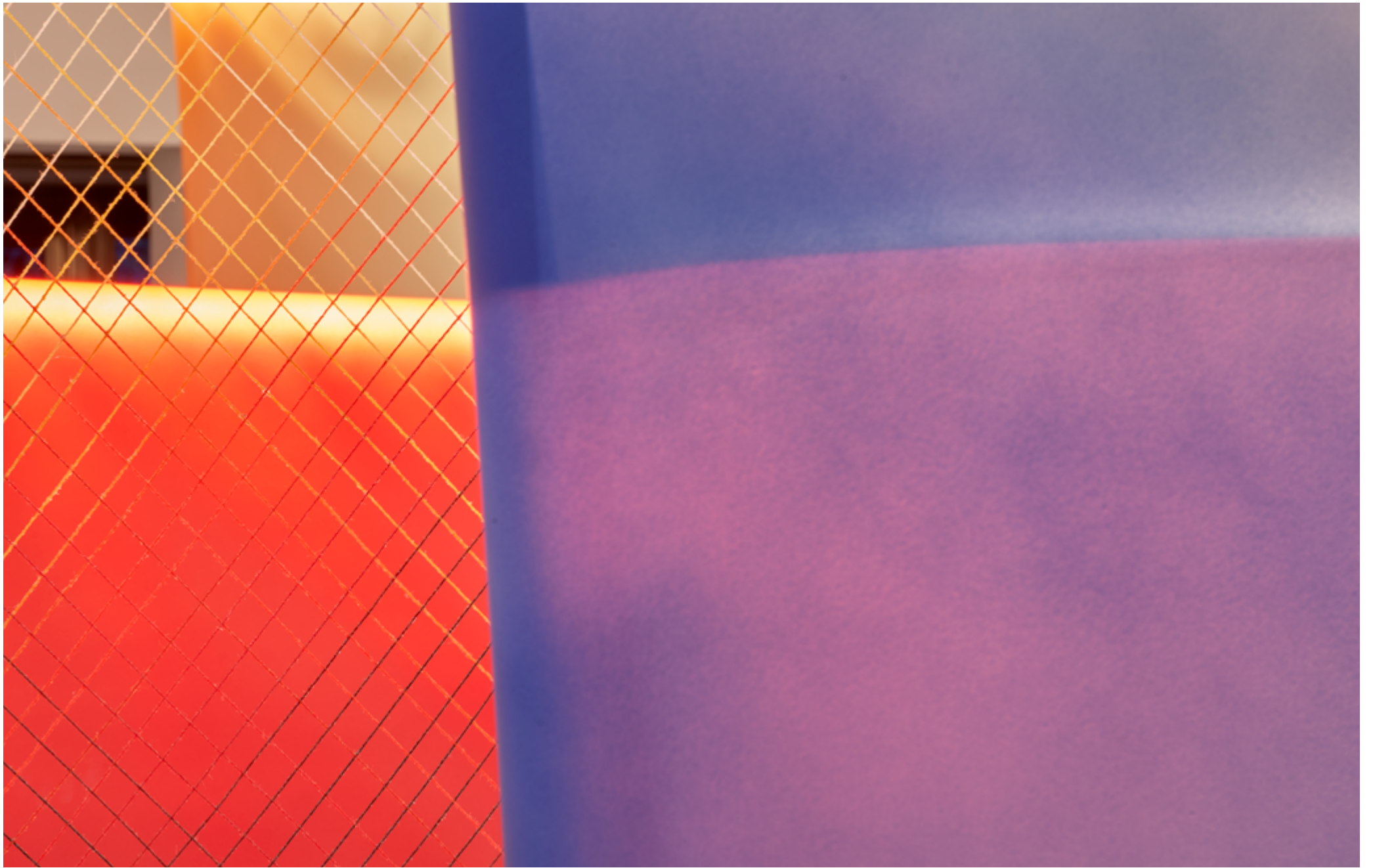
Close to the surface of the metal, the photographic emulsion and the solvent elements, between retention in the void and the imminent fall, significantly resisting the photographic record, Luísa Jacinto’s work summons the mirage, the trepidation, the reflections and the draggings, in a certain tradition of impressionism moulded in the industrial sequentiality of a new condition of the world at speed, from the modern perception of the landscape through the train window to the generalised dispersion of vision in the age of digital mediality.

In this work between languor and tension, the filmic and the quiet, in the double breathing of the right pauses between circumscription and openness, the redoubled canvases, the pulled weave of the nets, the haptic character of the textures and the voluptuousness of the forms contradict the first degree in which they appear and instead describe a densification of the atmosphere, less mild and timeless. And rightly so, transhistorical.

Luísa Jacinto studies the Laws of Physics against the *a priori* of the school gaze and the restraint of cultural systems of perception, finding in the carpentry of making that experience is subjective, realities polycentric and truths contradictory. And that it is in the interval between the evanescence of the screens and the tight mesh of this fabric of materials with its roughness that we ultimately identify the founding place where raw power, labour without opinion and that “perfect echo” (in Cézanne’s expression) of the spark of reality are rooted. And - in the deceleration of attention to which Luísa Jacinto’s work invites us - the vital possibilities of a certain experience of vertigo, clean and serious, for the wandering spectator.



exhibition view with *Strangers XI, XII, XIII e XIV*, 2024 and *Work in Space VI*, 2024
synthetic rubber, LED tubes, electric cables, stainless steel cables, variable dimensions / polyester threads and resin, 124 x 190 cm





Strangers XIV, 2024 in installation view

Synthetic rubber, LED tubes, electric cables, stainless steel cables, variable dimensions / membrane measures: 144 × 300 cm





Solar Wind, 2024, acrylic, spray paint and polyester thread on cotton, 70 × 55 cm

SHINING INDIFFERENCE

Solo exhibition

MAAT Museum, Lisbon, Portugal

March - September 2024

Excerpts from the text by João Pinharanda, curator of the exhibition

The diaphanous veil

Exploring derivatives from the historical experiences of monochromatism and American colour field painting by investigating the inseparable binomials of colour-light and support-space, the work of Luísa Jacinto (Lisbon, 1984) is a permanent process of experimenting with the boundaries of the language of painting.

In the present phase of her research, the artist gives colour its own body, thus separating it from the customary body of the painting, dispensing with the continuous surfaces of support – the rigid surfaces (such as wood, a wall or metal) or the tensed surfaces (such as canvas) – and ensuring it autonomy and freedom.

Material autonomy: by making colour inseparable from the new supports; spatial freedom: by exploring the spaces where the works are displayed. A scenographic dialogue is thus set in motion and we are choreographically involved in it – following paths that are simultaneously free and constraining, labyrinthine and open.

Luísa Jacinto further investigates some of her previous experiments: the question of colour – the ways of applying it and showing it, but mainly of integrating it into the space – is explored in a work – *Everywhere / Nowhere*, 2024 – consisting of two huge, delicate polyester curtains that have been spray-painted and embroidered (always on both sides). This piece operates as a pair of screens that move around the space and occupy it in the form of a suspended structure with a spiral format. Two dark chromatic patches appear inverted (a spherical cap at the top and another at the base of each curtain), enlivening the surface and the space. At the same time, the artist establishes a maritime horizon in embroidered lines (transposing a dialogue from the inside of the room to the

outside landscape of the Tagus estuary), thus accentuating the dynamics of a group of pieces that flutter with the currents of air or the movements of the visitors around the constrained/distended space. These curtains thereby establish a dynamic dialogue with us – in such a way that they can be understood as stage curtains that, in keeping with Hélio Oiticica's "penetrables", invite us to participate.

Following this same tendency to interpose screens in the space, Luísa Jacinto also displays the beginning of new lines of work. In the first one, she creates supports of synthetic rubber whose most interesting features are their translucence, flexibility and the incorporation of colour (series "Strangers", 2024). In the second, the artist tries to distance herself from the continuous surfaces of support by creating spatial "drawings" that are highly ambiguous – they are real networks, simultaneously two-dimensional and three-dimensional (series *Work in space*, 2024). [...]

The "drawings" from the *Work in space* series consist of coloured threads of cotton and polyester. Thickened by layers of resin that make them harder, they simulate in the space the lines of a geometrical drawing on paper (the grids found in *Op* or kinetic art in compositions with strong vanishing lines); suspended, these drawings are simultaneously line, matter and colour – or rather, they are the material expression of the colour, drawings that can stand alone by themselves on the wall or initiate unlikely dialogues with the space and other pieces in the exhibition, either appearing inside some of them or creating games of shadow and duplication in the corners of the room.

With these two lines of research, Luísa Jacinto seeks to materialise the line and the colour in drawing and painting and to make them autonomous. In all of these works as a whole, there is a desire to assert the independence of the elements of painting in relation to our feelings and subjectivities – to the point of the artist giving the title *Shining Indifference* to the exhibition that brings them all together. But the powerful appeal that these works make to the participation of the visitors, the sense of strangeness that its elements (materials and light) arouse in us, the fact that the synthetic rubber membrane and the polyester fabric of the curtains challenge us to see through their surfaces, but then deny us such a sight or make it difficult to discern, or even the fact that the diaphanous veils that occupy the room fold in upon themselves and break, all of this offers us a scene that is open to the wandering gaze of each of us.

Images © Bruno Lopes, Bruno Lança and Pedro Pina



Strangers I and II, 2024, synthetic rubber, LED tubes, stainless steel cables



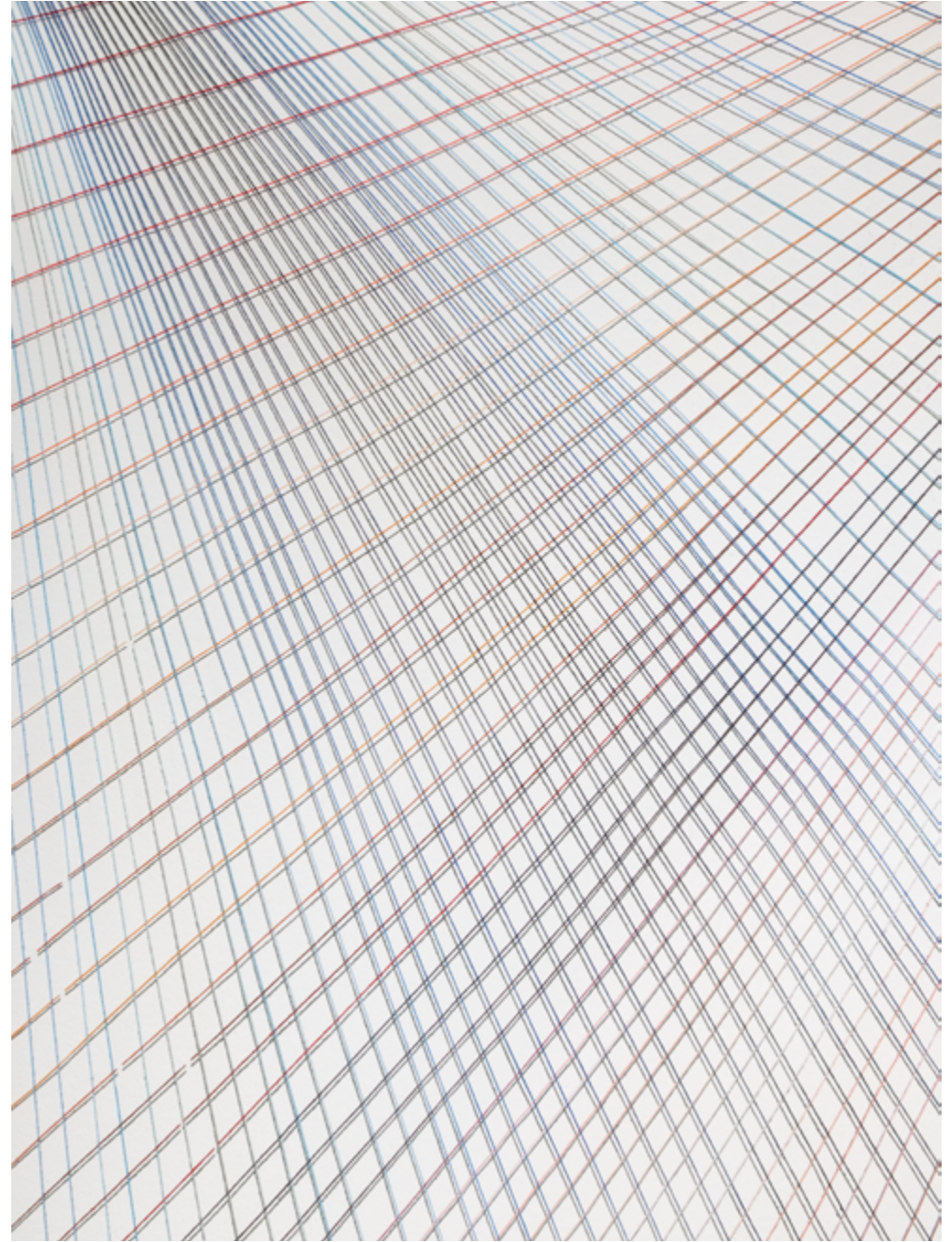
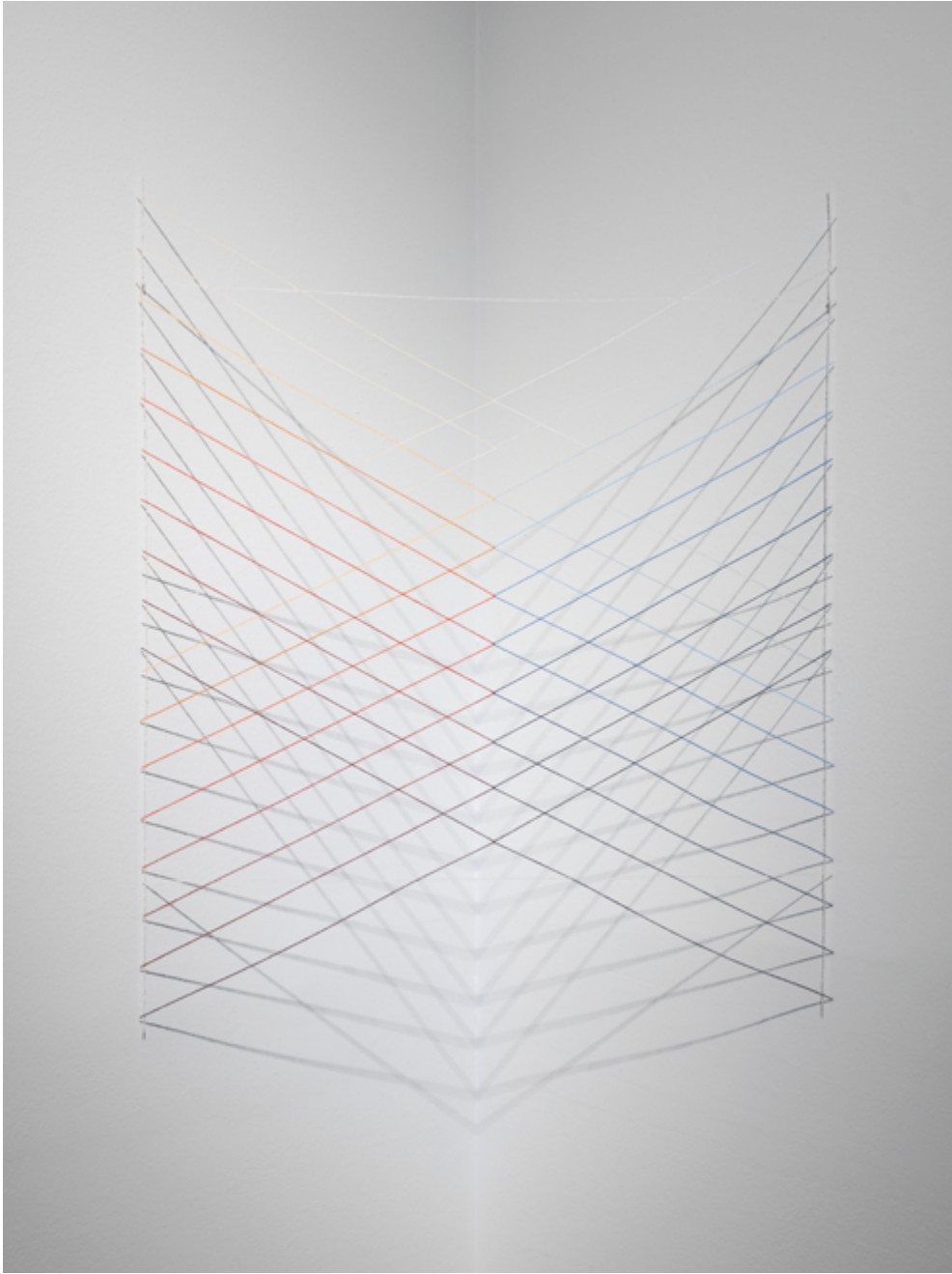




Everywhere/Nowhere, 2024, synthetic rubber, LED tube, stainless steel cables, polyester threads, spray on polyester, aluminium,
two elements (300 × 817 cm and 300 × 1420 cm) installation with variable dimensions







Work in Space II and III, 2024
cotton and polyester threads, resin (90 × 73 cm and 196 × 128 cm)



THE IDEA OF RETURNING

Solo exhibition

Galeria Quadrado Azul, Lisboa, Portugal

May - July 2022

The idea of returning is an exhibition that can be understood as an essay on painting and how it can problematize its gesture, and therefore the body, in two sequential moments: in its precedence and in its absence. Luísa Jacinto confronts us with surfaces, processes, and devices that, without intending to inventory the mechanisms of perception, develop different visual relations in the space and time that the viewer is subject to in the presence of the artworks. The title, of poetic and literary nature, refers to an idea of transience as a speculative moment, and therefore dialectic, that unfolds between possibility and memory. In this process, there's a procedure that interposes, without becoming an opposition, the gesture which draws and grounds the pictorial matters on the construction of a balanced chromatic pallet, and in its most radical expression, subjects the pictorial image to a mechanical sweep that deconstructs the thickness of the paint on canvas into translucent screens, like veils that receive the image without the gesture confirming its sediment. Those screens, like windows, seem to transit, to pass on or go through, as if the viewer was in a time capsule. Even if only for a brief moment, facing the painting surface or going through it into the unfolding of the space where we find ourselves. In, within, and out of the frame.

Excerpt from the text by João Silvério accompanying the exhibition.

All images © James Newitt







I was never the same I, II and III, 2022, acrylic on canvas, 130 × 185 cm each



I was never the same I, II and III, 2022, and I was never I, II e III





I was never the same II e III, 2022, acrylic on polyester, stainless steel, 130 × 185 cm



The idea of returning, 2022, acrylic, spray paint, pigments and resin on fabrics, 70 × 385 cm

STONE-VEIL

Solo exhibition

Artworks Alvalade, Lisbon, Portugal

21 November–23 January 2020

Stone-Veil is an installation made possible by the partnership of two artistic residency institutions: Air351: www.air351.art + No Entulho: www.noentulho.com / www.artworks.pt

Stone-Veil

“There was a moment,” Luísa Jacinto says, “when I understood that I didn’t just want to make beautiful surfaces, but to face vertigo, the accident. It’s like a distancing game where I try not to give everything at first. There is a certain risk, but also a certain reckoning”.

We are in the artist’s small studio in the centre of Lisbon. The sun is shining, it is October and the new works that will be part of the next exhibition are piling up. The metal plates seem to be in a kind of limbo, between improvising and finishing, something that is halfway to another, and which Luísa Jacinto will later synthesize with the expression “calling material to life”. A debate between space, perception, and painting is what the artist pursues. The front and back of the representation interest her in the same way.

The title she chose is absolutely appropriate! *Véu-Pedra* (*Stone-Veil*), with a hyphen, it is a play-on-words, rubbing together, an enigma spoken through the mouth of a sphinx. What really matters here is not interpreting whether the veil is made of stone, whether the stone is like a veil that conceals. All that matters is the image, the thick evanescence of a metaphor. It is also a title which stresses the cognitive magnitude of materials, where colour and texture withhold the artist’s gesture becoming independent forms of existence.

The fact that Luísa Jacinto felt ambivalence while planning the entire

exhibition, as the title suggests, makes perfect sense, because it is the very practice of painting that she seeks to stress. The metal plates were worked on as if canvasses: first “attacked”, then painted, and afterwards straightened by powerful calendering and bending machines as basis for consecutive pictorial interventions (“It’s a lot of torture for a metal plate”, she says in an interview). Still, what we call “painting” is, strictly speaking, an alchemy of pigment work (cadmium, iridescence, brown, cobalt), something betwixt spraying and decanting.

We are therefore precisely in contemporary painting territory, where the “old” machinery for representing the world is no longer worthy, or, as Isabelle Graw writes, “where painting abandons its former home - which was the image on the canvas - and becomes omnipresent in other forms of art.”

I am intrigued by the future developments of the *Stone-Veil* exhibition. At some point in our conversation we turn our attention to the very white squares, resembling vinyl stickers, which Luísa Jacinto painted on top of some metal plates. We contemplate them as independent, intriguing figures... and I can look at them through the eyes of João Miguel Fernandes Jorge, author of a wonderful text about the artist.

Therefore, I interpret art as an endless network of meanings, communicating different historic eras. Actually, the snail in *The Annunciation* by Francesco del Cossa (c. 1470-72), which later enters a memorable text by Louis Marin, comes to mind. A strange, yet obvious, association because just like the gastropod mollusc in the painting by Ferrara, these little white squares are made to question the status of representation. Painted *over* the painting, but not *in* the painting, they seem to be closer to us and therefore less integrated inside the painting. I would also add that they undo our credulity (“it’s all folks”), thus avoiding the fundamental mimetic gesture.

Luísa Jacinto’s thought invites us to instigating interpretations, and perhaps the artist does not agree with me, but I would like to end by stressing that the (in)significant white squares bring an openness. They indicate a path. A painting that opens up to new means? Self-referential? Yes, if in this we are able to see the ways in which painting addresses its own discourse. In Luísa Jacinto’s case, always a space between ambivalence, concealment and poetry.

Text by Marta Mestre accompanying the exhibition.
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Stone-Veil, 2019, acrylic on aluminium, front and back, two suspended sheets, 150 × 90 cm each



Stone-Veil, 2019, spray paint on polyester, 300 × 600 cm, detail





Stone-Veil, 2019, acrylic, spray paint, resin and pigments on aluminium, 150 × 140 cm





EDUCATION

2017 **Maumaus** Independent Study Programme, Lisbon, Portugal.
2008/09 **MA Fine Art at the Central Saint Martins – Byam Shaw**
School of Art London, United Kingdom – with Trask Fund scholarship.
2002/07 **5 year BA in Painting** at Faculdade de Belas Artes da
Universidade de Lisboa, Portugal.

SOLO EXHIBITIONS – SELECTION

Trois Sources, Festival L'art dans les chapelles, Pontivy, France, 2026;

At the same time /Gleich-zeitig, Kunst-Station Sankt Peter, Cologne,
Germany, 2026;

So Many Names, Fundação Carmona e Costa, curated by Miguel Mesquita,
Lisbon, Portugal, 2025;

Things change quickly, Document Space, Chicago, U.S.A, 2025;

My shadow is your /Mi sombra es tuya, Galería Parra & Romero, Madrid,
Spain, 2025;

Solombra /Schadowe, Galeria Quadrado Azul, Oporto, Portugal, 2024;

Shining Indifference, MAAT Museum, curated by João Pinharanda, Lisbon,
Portugal, 2024;

The idea of returning, Galeria Quadrado Azul, Lisboa, Portugal, 2022;

The morning will not be different from the night, Galería Silvestre,
Madrid, Spain, 2022;

Stone-Veil, Artworks Alvalade, in partnership with AiR351, Lisbon,
Portugal, 2019;

We had the experience but missed the meaning, curated by Sérgio
Fazenda Rodrigues, Galería Silvestre, Madrid, Spain, 2018;

We can always escape in the car, Fundação Portuguesa das
Comunicações, with Galeria Bessa Pereira, Lisbon, Portugal, 2018;

No one knows, 5/5 Five Artists Five Project Rooms, Faculty of Human
Sciences of Universidade Católica Portuguesa - Lisbon, Portugal, 2017;

Casa, Greenhouse Cycle, Casa-Museu Medeiros e Almeida, Lisbon,
Portugal, 2016;

The smell of the shadow, Galería silvestre, Tarragona, Spain, 2015-2016;

Slow days, Museu Nogueira da Silva, Braga, Portugal, 2015;

Work in Space, Carpe Diem - Arte e Pesquisa, Lisbon, Portugal, 2015;

A single day is enough, Museu Carlos Machado, curated by João Miguel
Fernandes Jorge, Ponta Delgada, Azores, Portugal, 2012;

Unpunished desire, Galeria Alecrim 50, Lisbon, Portugal, 2011;

COLLECTIVE EXHIBITIONS – SELECTION

Avenida 211, commissariée par Núria Enguita et Marta Mestre, Museu
MAC/CCB, Lisbonne, Portugal, 2025;

Exhibit C, Collective exhibition at Document Lisboa, Portugal, 2025;

First Step, Big Splash, project by Pedro Valdez Cardoso, Lisbon, Portugal,
2024;

Abril Vermelho, curated by Miguel von Hafe Pérez, Centro Artes Visuais
Coimbra, Portugal, 2024;

Desenbos concretos para futuros incertos, curated by João Mourão,
Arquipélago Centro de Artes, Ribeira Grande, Portugal, 2023;

Wireless, Cortéx Frontal, Arraiolos, Portugal, 2023;

Painting without end, Brotéria, Lisbon, Portugal, 2023;

I like your work, can I poke your brain? Collective exhibition with Sara Bichão and Mónica Drózincka, Residency Unlimited, Brooklyn, New York, U.S.A., 2022;

QAXXV P.2, curated by Miguel von Hafe Pérez, Lisboa, Portugal, 2023;

It's the scenery that moves, exhibition with Isa Melsheimer at Brotéria, Lisbon, Portugal, 2022;

Tisanas, infusions for the impending future, curated by Maria do Mar Fazenda, Centro de Arte e Cultura, Fundação Eugénio de Almeida, Évora, Portugal, 2022;

Painting: Observation Field, curated by João Pinharanda, Cristina Guerra Contemporary Art, Lisbon, Portugal, 2021;

Oscillation Isolation, Outono Projects, New York, U.S.A., 2021;

What we don't have we can create, solo project Battlefield, organizado por PADA Studios, Barreiro, Portugal, 2020;

A Play of Boundaries, curated by Maria do Mar Fazenda, Manuela Pedrón Nicolau and Jaime González Cela, Galeria Carlos Carvalho, Lisbon, Portugal, 2019;

PADA, ASG Gallery, London, United Kingdom, 2019;

Cave of Forgottene Dreams – Vestibule, exhibition with Lauren Moya Ford, Aartes – Pavilhão Mota-Galiza, Porto, Portugal, 2019;

WAIT, curated by Orlando Franco, Museu Coleção Berardo, Lisboa, Portugal, 2019;

Stray Gods, organized by Marta Mestre and Gonçalo Pena, Galeria Graça Brandão, Lisbon, Portugal, 2019;

Saudade, China & Portugal - Contemporary Art, curated by Yuko Hasegawa, Fosun Foundation, Museu Coleção Berardo, Lisbon, Portugal, 2018;

Victória sobre o Sol - from black square to loophole, curated by António Olaio and Pedro Pousada, Colégio das Artes, Coimbra, Portugal, 2018;

Saudade, Unmemorable place in time – China-Portugal Contemporary Art, curated by Yuko Hasegawa, Fosun Foundation at The Bund, Shanghai, China, 2018;

O Tempo inscrito. Memória, Hiato e Projecção: Obras da Colecção de Arte Contemporânea Figueiredo Ribeiro, curated by Sérgio Fazenda Rodrigues, quARTel, Abrantes, Portugal, 2017;

Pontos Colaterais - Colecção Arte Contemporânea Arquipélago, uma seleção, curated by João Silvério - FLAD, Ribeira Grande, S. Miguel, Azores, Portugal, 2015;

Largo Tempo, curated by João Miguel Fernandes Jorge, Museu Carlos Machado, Ponta Delgada, Azores, Portugal, 2014;

Summer Night Series at Union Square Park, curated by Arte Institute, with Andrea Bianconi and Mark Bolotin, New York, U.S.A., 2012;

Krik Festival, Video Screenings and **(D)FEFV Festival of Experimental Film and Video**, Croatia, 2010;

17 ingredients – Measures of Autonomy, curated by Shama Khanna e Blanche Craig, Studio One, London, United Kingdom, 2009.

ARTIST RESIDENCIES

Residency Unlimited, three-month residency with the support (by nomination) of Atelier Museu Júlio Pomar, New York, U.S.A., 2022;

Wireless#1, one week residency at Córtex Frontal, Alentejo, Portugal, 2022;

AiR 351, one year residency, Cascais, Portugal, 2018/2019;

No Entulho/Artworks, in partnership with AiR 351, Póvoa de Varzim, Portugal, 2018/2019;

Raum, online residency, invited by Jürgen Bock, 2017;

CENTA/Residency at Tojeira, 10 days, Vila Velha de Ródão, Portugal, 2016;

Carpe Diem - Arte e Pesquisa, two years artist residency, Lisbon, Portugal, 2014-2015;

Casa Tomada, three month residency, São Paulo, Brazil, 2013

PUBLICATIONS –SELECTION

So many names, Luísa Jacinto, catalogue de l'exposition personnelle, Fundação Carmona e Costa, Portugal, 2026;

Trois Sources, Festival L'art dans les chapelles, Pontivy, France, 2026;

Shining Indifference, Luísa Jacinto, catalogue of the solo exhibition, MAAT Museum, Portugal, 2024;

Luísa Jacinto, No one knows, monograph published by AiR 351 and Stolen Books, Portugal, 2022;

Tisanas, infusions for the impending future, catalogue of the exhibition curated by Maria do Mar Fazenda, Centro de Arte e Cultura, Fundação Eugénio de Almeida, Évora, Portugal, 2022;

O Tempo inscrito: Memória, Hiato e Projecção. Works from the Figueiredo Ribeiro Collection, exhibition catalogue, text by Sérgio Fazenda Rodrigues, quARTel, Abrantes, Portugal, 2017;

Pontos Colaterais – Coleção Arte Contemporânea Arquipélago, exhibition catalogue, text by João Silvério – FLAD, Ribeira Grande, S. Miguel, Azores, Portugal, 2015;

Largo Tempo, Museu Carlos Machado – exhibition catalogue, text by João Miguel Fernandes Jorge, Ponta Delgada, 2014, ISBN 978-972-647-298-8;

Basta um só dia/A single day is enough, catalogue of the solo exhibition; text by João Miguel Fernandes Jorge, Museu Carlos Machado, Ponta Delgada, 2012, ISBN 978-972-647-279-7;

17 Ingredients, Measures of Autonomy, exhibition catalogue, texts by Shama Khanna, Dean Kenning and Christopher Kul-Want, Studio One, Londres, 2009, ISBN 978-0-9563504-0-4;

Video-Documentary of the Dada Performance Foule Immobile by Serge Charchounne, Mummery+Schnelle gallery, London, 2009, curated by de Merlin James.

COLLECTIONS – SELECTION

Fundação Calouste Gulbenkian, Lisbon, Portugal

CACE — Coleção Arte Contemporânea do Estado, Portugal

Fundação EDP, Portugal

Colecção Figueiredo Ribeiro, Portugal

Colecção Teixeira de Freitas – Madeira Corporate Services, Portugal

Fundação Portuguesa das Comunicações, Lisbon, Portugal

Arquipélago, Centro de Artes Contemporâneas/Governo dos Açores

Artworks, Portugal

Outono Projects Collection, USA

Collection Coquillade, France

Torres Vedras Municipality Collection, Portugal

Lisboa Municipality Collection, Portugal

