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Galeria Avenida da Índia

Galerias Municipais – Galeria Avenida da Índia
Avenida da Índia 170, 1300-299 Lisboa

Tuesday to Sunday 10am-1pm and 2pm-6pm
Free entrance

Guided tours by appointment
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Mirages and Deep Time

Mónica de Miranda



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**ARTS COUNCIL
ENGLAND**

AUTOGRAPH



curated by Azu Nwagbogu

21.07 – 25.09.2022

Mirages and Deep Time

As we emerge from the confinement of lockdown and assess the benefits and losses from our general syncopation, the artist Mónica de Miranda explores a multi-media exhibition, *Mirages and Deep Time* through her characters, embodied personages from photographs, moving images and embroidered printed matter. These characters manifest as a form of intervention that bring her messaging on the materialising new world order emergent from the dissolution of the past histories into new histories as human activity shapes the evolving world. This so called anthropocene has created multiple time lines and for De Miranda, the artist, the artefacts of our time can never be reduced to mediums, illustration and narratives. All of these converge into *Mirages and Deep Time* and are embodied through her characters. There is a great reveal with the characters presenting as identities and obfuscated narratives, these ostensibly crop-up from her visual cues and metaphors.

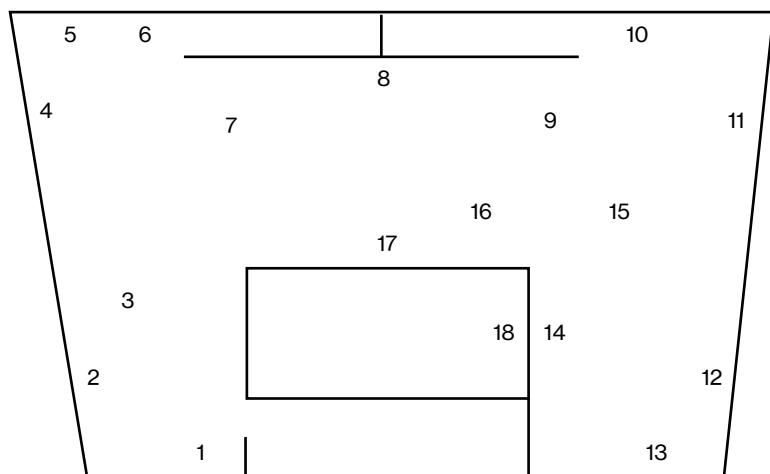
For the seeker, there are obvious fundamentals that need materialising. Is this another false dawn, or are we wise enough to proceed into a newer relationship with each other? One that values interdependence and resists colonisation? The singular thread that runs through our common history is that of colonisation and exploitation. The image of the thirsty traveler lost in a desert who sees water reflected in the sand is a metaphor of the desperation that clouds judgment. These ideas reinforced, encourages the misguided to construct fountains in the desert. How do we emerge into a new timelines with an imagination shaped not from desperation but from freedom. In the natural sciences, Werner Heisenberg's "Uncertainty Principle" establishes the delimitations of subatomic particles with regards to position and momentum. And in contemporary art and culture, understanding the scope and limits of recent discourse around decoloniality and the assimilation of institutional critique into art world discourse risk deflating the potential to shape a new paradigm.

By upending well known visual cues and cliches, Mónica de Miranda's *Mirages and Deep Time* circumscribes the problems with

decolonial tropes. It is not a hopeless task, it is a continuous and unmitigated quest, one that requires hyper-vigilance and an understanding the limits of learned history. *Mirages and Deep Time* give scope to the spiritual and metaphysical aspects about rethinking Black history and identity in Portuguese history. It also advances the conversation towards ecology, nature and new forms of knowledge generation in addressing contemporary world's biggest challenge in climate change in the age of anthropocene.

Azu Nwagbogu
Curator

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1
In Defense of the Land, 2022
Inkjet print on cotton paper, 124 x 22 cm.
Courtesy of the artist.

2
Close to the Wind, 2022
Inkjet print on cotton paper, 263 x 100 cm.
Courtesy of the artist and Autograph (London).

3
Mirages, 2022
Wood, mirror, mosquito net, wheels, soil and natural vegetation, 75 x 75 x 200 cm.
Project design: Paulo Moreira architectures.
Courtesy of the artist.

4
Double Force, 2022
Inkjet print on cotton paper, 105 x 70 cm.
Courtesy of the artist and Autograph (London).

5
Deep Green, 2022
Vinyl print, 635 x 360 cm.
Courtesy of the artist.

6
Tide, 2022
Inkjet print on cotton paper, 105 X 70 cm.
Courtesy of the artist and Autograph (London).

7
Play in, 2022
Wood, metal, mirror, wheels, velvet, inkjet print on cotton paper, soil and natural vegetation, variable dimensions.
Project design: Paulo Moreira architectures.
Courtesy of the artist.

8
Salt Island, 2022
Inkjet print on embroidered Baryta paper, 420 x 80 cm.
Courtesy of the artist.

9
Step up, 2022
Wood, metal, wheels, soil and natural vegetation, 105 x 75 x 200 cm.
Project design: Paulo Moreira architectures.
Courtesy of the artist.

10
Mirror Me, 2022
4 inkjet prints on cotton paper, 75 x 50 cm (each).
Courtesy of the artist and Autograph (London).

11
The Bath, 2022
Inkjet print on cotton paper, 250 x 95 cm.
Courtesy of the artist and Autograph (London).

12
Our bodies are older than images and words, 2022
Steel, 30 x 310 x 0,25 cm
Courtesy of the artist, Yara Nakahanda Monteiro and Frac des Pays de la Loire.

13
Black Islands, 2022
9 drawings, Chinese ink on cotton paper, 56 x 76 cm (each).
Courtesy of the artist and Frac des Pays de la Loire.

14
Lost and found, 2022
Wood, sound speakers, variable dimensions.
Sound, 42' 38".
Sound design: Gaia Olino; voices: Rafaela Adriana Casseno Neto, Jean-François Priou and Mauro Herminio.
Courtesy of the artist and Frac des Pays de la Loire.

15
No Person is an Island, 2022
Wood, soil and natural vegetation, 180 x 225 x 110 cm.
Courtesy of the artist and Frac des Pays de la Loire.

16
Mirror and Mirages, 2022
Wood, wheels, mirrors, vinyl print, variable dimensions.
Project design: Paulo Moreira architectures.
Courtesy of the artist.

17
The Lunch on the Beach (after Manet), 2022
Inkjet print on cotton paper, 350 x 230 cm.
Courtesy of the artist and Autograph (London).

18
The Island, 2022
HD video, sound, 37'30".
Cinematography: Rui Sérgio Afonso; text: Mónica de Miranda and Yara Nakahanda Monteiro; sound design: Filipe Ridolfi; actors: Isabél Zuua Anilson Eugénio, Copper Ray, Izilda L.G.C. Maseko, Mauro Herminio, Nádia Yracema, Lara Dias, Taísa Dias, Yara Milengo.
Courtesy of the artist and Autograph (London).