

GALERIA AVENIDA DA ÍNDIA

21.09–10.12.2023

# Encontros imediatos de segundo grau

curated by

João Francisco Reis

with

Carlota Bóia Neto, Diogo Luz Pereirinha,  
Gabriel Ribeiro, Madalena Anjos,  
Mafalda Riobom, Manuel Ferreira,  
Maria Máximo, Maryam Shimizu, Pedro o Novo,  
Pedro Barassi, Pedro Tinôco, Rita Paisana



## Close Encounters of the Second Kind

### *A not-so-close encounter*

'Close Encounters of the Second Kind' arose as a result of a text I was due to write about an exhibition at the Faculty of Fine Arts in 2021 involving recently graduated alumni, and after an invitation from Galerias Municipais/EGEAC to curate another exhibition at Galeria Avenida da Índia, which would showcase the works of this group of artists on a wider scale.

During the time I spent reflecting and writing about the first project, questions arose about the obvious disparities between the works on display and I was keen to figure out how such diverse works could share the same space without clashing with one another. I was convinced of two things: that the first moment of confrontation with those paintings and sculptures was one of imminent tension, because they conveyed a deliberate idea of dystopia turned reality; and that those works conveyed an urgency and intensity that, being typical of everyday life and the times we live in, were also inherent in the amount of information imparted to some of the paintings. In other words, wherever you looked, the sense of normality was just as strong as the feelings of discomfort.

### *An intergalactic theory*

Following on from conversations with the artists and various ideas on how to present this exhibition, the focus settled on the ambiguous feeling between the discomfort provoked by the pictorial and material transformations of the chosen works, and the normality of the encounter with them. It was perhaps in the midst of these two questions that the theory behind this exhibition emerged, sparked by the confluence of certain expressions or terms from Portuguese popular culture (the so-called 'Entroncamento phenomena' referred to an overly specific geographical location despite the strangeness of the supernatural events that apparently occurred there) and hours of reflection on science fiction and its disquieting yet notable proliferation in Western culture.

But if the narratives, imagery and dystopias induced a certain discomfort on the part of the viewer, something prompted us to think about the idea of the unknown. This unknown led to the theme that gives the exhibition its name – the scientific cataloguing of Unidentified Flying Objects (UFOs) by American astronomer J. Allen Hynek in the late 1970s. In the interests of a better understanding of what has been contemplated, never taking the reader for granted or wanting them to think that the artists and curator are genuine conspiracy theorists, a short explanation of this scale of sightings or *close encounters* is essential. According to Hynek<sup>1</sup>, this classification is divided into six events, which escalate depending on proximity to the phenomenon:

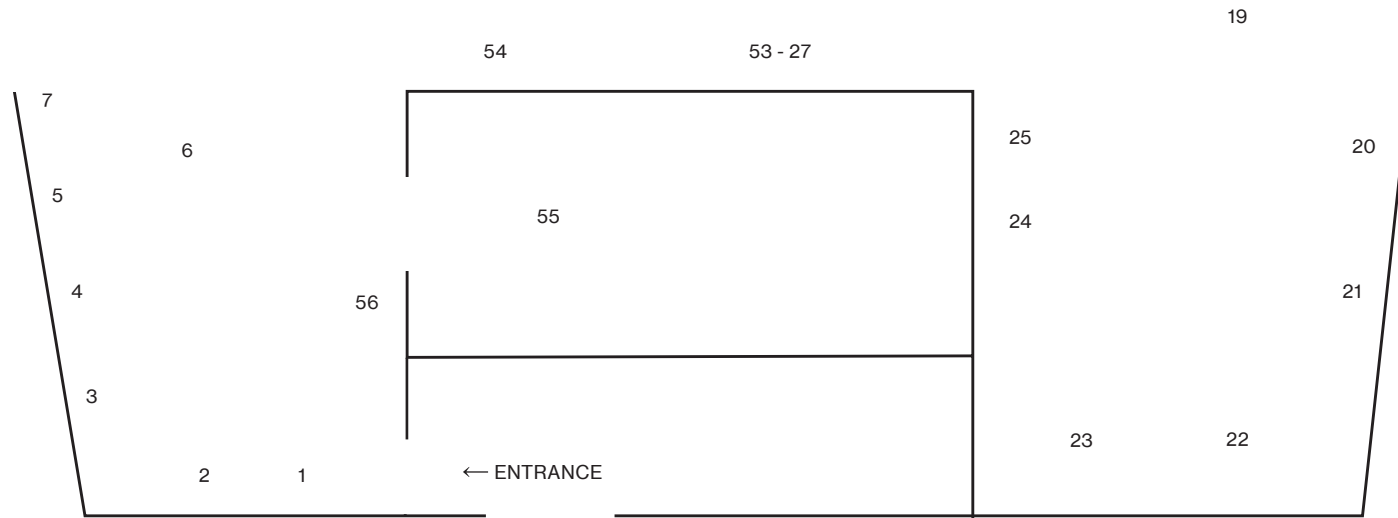
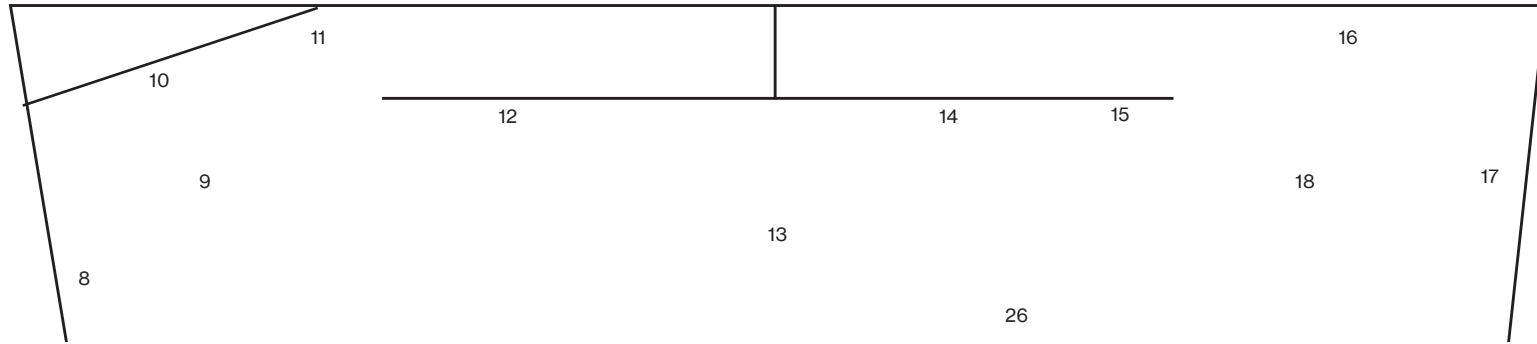
- 1 an encounter with lights in the night sky;
- 2 sightings of UFOs, usually oval or disc-shaped, during the day;
- 3 reports of these objects supported by radar confirmation (supposedly more credible reports);
- 4 Close Encounters of the First Kind – Visual encounters with an unidentified object, apparently less than 150 metres away;
- 5 Close Encounters of the Second Kind – A UFO sighting where there is an alleged physical effect, whether it be on the functioning of an electronic device, a reaction from an animal or, even more importantly in this case, a physiological effect on the viewer similar to paralysis, heat or discomfort. Physical evidence on the ground and in vegetation, or traces of a chemical nature, are also considered important.
- 6 Close Encounters of the Third Kind – A UFO sighting where an animate entity is present, including supposedly human-like pilots, robots or humanoids inside the object.

#### *A close encounter*

I found strangeness wherever I looked at these artists' works. And it was precisely the speculative practices of delving deeper into their artistic universes and the transfiguration of

reality through their experience that gave rise to this exhibition's ground zero. These artistic aspects of the works on show, i.e. the appropriation of image typology and digital and visual culture from the contemporary world, are mirrored in the overload of graphic and typographic elements, in the video game characters, in the focus on technology and technique, in the use of glitter, or in the paradox of painting the back of the canvas. On the other hand, the quasi-scientific dystopia of immaculate universes, or the use of transformations and mutations that turn sculptures into grotesque fragments, are representations of the social and environmental consequences of everyday life. These are not political works awaiting a reaction: they result from the atrophy that is part of the contemporary reality. The real *close encounters of the second kind* are the moments in the creative process when artists find new ways of working with painting, sculpture, video or any other artistic medium. The recreation of this common imagery is a product, not a reaction. I can only try to show it in the most organic way possible. The question that remains is whether the extraterrestrial strangeness of the works is really the driving force behind the viewer's fascination.

<sup>1</sup> Hynek, Allen J. (1998). *The UFO Experience: A Scientific Inquiry*. Cambridge, MA: Da Capo Press.



1. RITA PAISANA  
*Stone fruit, 2023*  
Silicone, oil bar, graphite, oil pastel, gouache, oil, glitter on canvas, 81 x 64,5 cm  
Courtesy of the artist
2. RITA PAISANA  
*Go-go dancer, 2023*  
Graphite, silicone, oil, dry pastel, glue, glitter on canvas, 40 x 40 cm  
Courtesy of the artist
3. RITA PAISANA  
*A gruta de Clarice [Clarice's cave], 2023*  
Silicone, oil bar, graphite, pigment, gouache, glitter on canvas, 100 x 80 cm  
Courtesy of the artist
4. RITA PAISANA  
*Geleia viva [Living jelly], 2023*  
Silicone, oil bar, graphite, pigment, gouache, glue, glitter on canvas, 50 x 40 cm  
Courtesy of the artist
5. RITA PAISANA  
*Liquid mercury can I play with it, 2023*  
Silicone, oil stick, graphite, glue, glitter, gouache, stickers on canvas, 50 x 40 cm  
Courtesy of the artist
6. CARLOTA BÓIA NETO  
*PIMPAMPUM, 2022*  
Fabric and polyester, 62 x 47 cm (x2)  
Courtesy of the artist
7. PEDRO TINÓCO  
*moonblast, 2023*  
Oil on canvas, 118 x 65,5 cm  
Courtesy of the artist
8. GABRIEL RIBEIRO  
*Lightning Rod, 2023*  
Stainless steel, silicone, pigment, 60 x 80 x 5 cm  
Courtesy of the artist
9. GABRIEL RIBEIRO  
*Deep Tissue, 2023*  
Glazed ceramic, stainless steel, variable dimensions  
Courtesy of the artist
10. GABRIEL RIBEIRO  
*Earth Rod, 2023*  
Stainless steel, resin, pigment, 25 x 33 x 10 cm  
Courtesy of the artist
11. GABRIEL RIBEIRO  
*Dust Might, 2023*  
Stainless steel, sand, pigment, 60 x 30 x 5 cm  
Courtesy of the artist
12. MADALENA ANJOS  
*Reflex, 2023*  
Markers, acrylic, oil and graphite on paper, 190 x 294 cm  
Courtesy of the artist
13. MAFALDA RIOBOM + MARYAM SHIMIZU  
*E se? [What if?], 2023*  
Fabric, wood, pasta letters, steel wire, paper, acrylic paint, pin, steel, toothpick, mirror, plastic, resin, paraffin, 480 x 230 x 180 cm  
Courtesy of the artists
14. MADALENA ANJOS  
*Untitled, 2023*  
Markers, oil and graphite on paper, 171 x 286 cm  
Courtesy of the artist
15. MARIA MÁXIMO  
*Muda [Mute], 2022*  
Marble and bone, 36 x 20 cm  
Courtesy of the artist and Private collection
16. MANUEL FERREIRA  
*Na tua luz, dias e noites se revelam, Brasília, beleza ardente [In your light, days and nights reveal themselves, Coat of arms, burning beauty], 2023*  
Oil on canvas, 199 x 160 cm  
Courtesy of the artist
17. PEDRO TINÓCO  
*sparkling aria, 2023*  
Oil on canvas, 203 x 181 cm  
Courtesy of the artist
18. GABRIEL RIBEIRO  
*Negative to Ground, 2023*  
Ceramic, stainless steel, variable dimensions  
Courtesy of the artist
19. CARLOTA BÓIA NETO  
*Some thoughts are sharper than knives, 2023*  
Printing on canvas and engraved knives, 100 x 155 x 35 cm  
Courtesy of the artist
20. PEDRO BARASSI  
*Cotovelo [Elbow], 2021*  
Oil on canvas, 41 x 19 cm  
Courtesy of the artist
21. DIOGO LUZ PEREIRINHA  
*WestEast, 2022*  
Spray and acrylic on cloth and wood, 185 x 150 x 20 cm  
Courtesy of the artist
22. PEDRO O NOVO  
*Background, 2023*  
Oil on canvas, 150 x 150 cm  
Courtesy of the artist
23. PEDRO O NOVO  
*Backoffice, 2023*  
Oil on canvas, 150 x 150 cm  
Courtesy of the artist
24. PEDRO BARASSI  
*Mecanismo [Mechanism], 2021*  
Oil on canvas, 90 x 70 cm  
Courtesy of the artist
25. PEDRO BARASSI  
*Paisagem com hélice [Landscape with propeller], 2021*  
Oil on canvas, 130 x 105 cm  
Courtesy of the artist
26. MARYAM SHIMIZU  
*Progressiva [Progressive], 2021*  
Compresses, latex, sewing thread and acrylic, 227 x 220 x 230 cm  
Courtesy of the artist
27. MAFALDA RIOBOM  
*Untitled (1/2), 2023*  
Graphite on paper, 24 x 19 cm  
Courtesy of the artist
28. MAFALDA RIOBOM  
*Untitled (2/2), 2023*  
Graphite on paper, 24 x 19 cm  
Courtesy of the artist
29. MAFALDA RIOBOM  
*Untitled, 2023*  
Indian ink on paper, 43 x 33,3 cm  
Courtesy of the artist
30. MAFALDA RIOBOM  
*Untitled, 2023*  
Oil pastel and colored pencil on paper, 16,5 x 22 cm  
Courtesy of the artist
31. MAFALDA RIOBOM  
*Untitled, 2023*  
Pen on paper, 17 x 24 cm  
Courtesy of the artist
32. MAFALDA RIOBOM  
*Untitled, 2023*  
Felt pen on paper, 29,5 x 40,5 cm  
Courtesy of the artist
33. MAFALDA RIOBOM  
*Untitled, 2023*  
Oil pastel and graphite on paper, 29,5 x 40,5 cm  
Courtesy of the artist
34. MAFALDA RIOBOM  
*Untitled, 2023*  
Felt pen on paper, 29,5 x 21 cm  
Courtesy of the artist
35. MAFALDA RIOBOM  
*Untitled, 2023*  
Indian ink on rice paper, 40 x 30 cm  
Courtesy of the artist
36. MAFALDA RIOBOM  
*Untitled, 2023*  
Felt pen on paper, 40,5 x 29,5 cm  
Courtesy of the artist
37. MAFALDA RIOBOM  
*Untitled, 2023*  
Oil pastel on tracing paper, 22 x 30 cm  
Courtesy of the artist

38.  
MAFALDA RIOBOM  
*Drawings grow on trees (2)*, 2023  
Indian ink on paper, 43 x 33,5 cm  
Courtesy of the artist
39.  
MAFALDA RIOBOM  
*Despertar [Awakening]*, 2023  
Felt pen on paper, 29,5 x 20 cm  
Courtesy of the artist
40.  
MAFALDA RIOBOM  
*Untitled*, 2023  
Felt pen on paper, 29,5 x 20,5 cm  
Courtesy of the artist
41.  
MAFALDA RIOBOM  
*Untitled*, 2023  
Felt pen on paper, 29,5 x 40,5 cm  
Courtesy of the artist
42.  
MAFALDA RIOBOM  
*Untitled*, 2023  
Felt pen on paper, 40,5 x 29,5 cm  
Courtesy of the artist
43.  
MAFALDA RIOBOM  
*Untitled*, 2023  
Graphite on paper, 21 x 15 cm  
Courtesy of the artist
44.  
MAFALDA RIOBOM  
*Untitled*, 2023  
Oil pastel and graphite on paper, 40,5 x 29,5 cm  
Courtesy of the artist
45.  
MAFALDA RIOBOM  
*Untitled*, 2023  
Graphite on paper, 38 x 40,5 cm  
Courtesy of the artist
46.  
MAFALDA RIOBOM  
*Lavar os dentes, pintar os dentes [Brush your teeth, paint your teeth]*, 2023  
Felt pen on paper, 29,5 x 20 cm  
Courtesy of the artist
47.  
MAFALDA RIOBOM  
*Drawings grow on trees (1)*, 2023  
Indian ink on paper, 43,5 x 33,5 cm  
Courtesy of the artist
48.  
MAFALDA RIOBOM  
*Untitled*, 2023  
Indian ink on paper, 43 x 33 cm  
Courtesy of the artist
49.  
MAFALDA RIOBOM  
*Untitled*, 2023  
Oil pastel on paper, 43 x 33,3 cm  
Courtesy of the artist
50.  
MAFALDA RIOBOM  
*Untitled*, 2023  
Graphite on paper, 15,5 x 22 cm  
Courtesy of the artist
51.  
MAFALDA RIOBOM  
*À pesca de uma imagem qualquer [Fishing for any image]*, 2023  
Graphite on paper, 15,5 x 21 cm  
Courtesy of the artist
52.  
MAFALDA RIOBOM  
*Untitled*, 2023  
Graphite on paper, 15,5 x 21 cm  
Courtesy of the artist
53.  
MAFALDA RIOBOM  
*Untitled*, 2023  
Felt pen on paper, 29,5 x 21 cm  
Courtesy of the artist
54.  
DIOGO LUZ PEREIRINHA  
*Eu quero asas [I want wings]*, 2023  
Latex, acrylic and silicone on plastic and nylon,  
50 x 45 x 30 cm  
Courtesy of the artist
55.  
MARIA MÁXIMO AND IDA MARIBOE  
*A Gift*, 2023  
Full HD video, color, sound, 43'29"  
Courtesy of the artist
56.  
MANUEL FERREIRA  
*Key Largo*, 2022  
Oil on cloth, 125 x 139 cm  
Courtesy of the artist

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Avenida da Índia 170, 1300-299 Lisboa

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