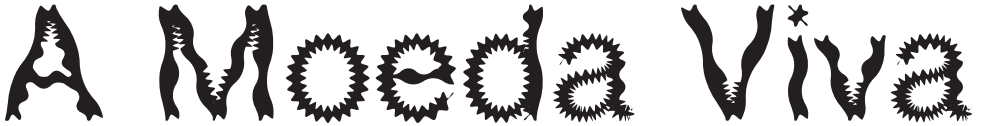


GALERIA QUADRUM

16.05–08.09.2024



curated by

Maria do Mar Fazenda

with

Ângela Ferreira, António Contador & Carla Cruz,  
Cildo Meireles, Fábio Colaço, Filipa César,  
Filipe Pinto, Isa Toledo, Isabel Cordovil,  
Leonor Antunes, Lourdes Castro,  
Luís Paulo Costa, Mauro Cerqueira,  
Nuno Henrique, Pedro A.H. Paixão, Rita GT



## A Moeda Viva

*A Moeda Viva* (Living Currency) is an exhibition about money, not about issues of funding the arts (though this subject is inseparable from any artistic production) nor about the art market (though both the exhibition and the works of art on display are not separate from it). Nor does it address labour issues in the art world or the financial precariousness in which we live (though this last point was partially behind the conception of this curatorial project). In an interview with Brazilian historian, anthropologist and curator Lilia Schwarcz recently published on the *Buala* platform, she quotes the curator Mário Pedrosa, who said: 'in times of crisis, stick close to an artist.' This advice finds particular resonance with the way we think about this exhibition: the participating artists, the selected works, and what those works reveal to us.

This exhibition has two starting points: Pierre Klossowski's essay 'La monnaie vivante' [Living Currency] (1970), from which the exhibition borrows its title, and Robert Bresson's film *L'Argent* (1983). Both works approach the subject of money in a moralising way, albeit differently. In Klossowski's case through a subversive logic and in Bresson's in following a sense of fatalism (like that of Tolstoy; indeed, the film is an adaption of a short story by the Russian author). This exhibition is not the result of the sum of these two parts but rather continues the restless search for what and how this convention we call money, which both circumscribes and describes us, can represent and be represented in art.

*A Moeda Viva* brings together works by sixteen artists from different generations. The vast majority of the works were already produced. Some of them belong to museum or private collections, but also to institutional ones, such as those of a bank. Some of the works have formed part of exhibitions first presented at the Money Museum. While the theme of money recurs in some artists' work, other pieces are isolated cases. Yet other artists have specially reconfigured their pieces (changing presentation devices or adding versions to series of works) for this exhibition. The works that make up *A Moeda Viva* use money as a material, as an image, as an idea, while others disfigure and alter its use.

The analogy between curating, and in particular putting together an exhibition, and film editing is appealing, but in a group exhibition the production of new meanings caused by a work being placed next to others is even more expressive. The approximations between works followed different logics of affinity and dialogue, or of tension and discrepancy. If the guiding thread that united the selection of works (*a priori* foreign to each other) was evident, the proximity between them traces new territories of meaning and possibilities for the reading of each, as well as the relationships produced between them.

The exhibition's narrative proposes a journey through a group of works that reinvent various dimensions of money. Currency is in essence a symbol of exchange, and exchange and transformation are recurring gestures of artists as they seek to reveal, without ever fully doing so, that which escapes us.

– Maria do Mar Fazenda

Money is a system of symbols accepted by the overwhelming majority of the population. Money (i.e., notes and coins) functions as a substitute for the value of things. This abstract link between the paper of banknotes, the metals of coins and all other things is surprisingly tenuous but long-standing, with no revolution that could upturn this state of affairs in sight. You can easily recognise the pernicious and somewhat absurd nature of money if you consider that these pieces of paper and metal are one of the principal objectives of human activity. The sum of the labour and effort expended by the entirety of humanity is exchanged for that symbolic paper which depends only on a tacit agreement, as forgotten as it is present and real, which determines that certain things are worth certain quantities of notes (paper) and coins (metal).

The physical form of money has an explicitly cynical character: coins, which always have a tiny, scarce value, are practically indestructible, and when you drop them, they make a noise, a warning, a jingle. Banknotes, on the other hand, can be worth up to a month's salary – how is it possible, justifiable, defensible to have an entire month of life wrapped up in a symbolic piece of paper that is easily torn, burnt or crumpled? Drop a banknote and it doesn't fall, it flies. The role of paper money is just that: a representation.

Banknotes are evidently the most powerful symbol of money (itself already symbolic). They are volatile, can disappear without a trace, and pass from hand to hand, boosting the economy and keeping the game solvent. The cynicism of money boils down to this: valuable notes that are silent, light and eminently fragile; ordinary coins that are noisy, heavy and indestructible. Everything about money seems back-to-front: what lasts the longest should be the most valuable; what lasts the least, the least.

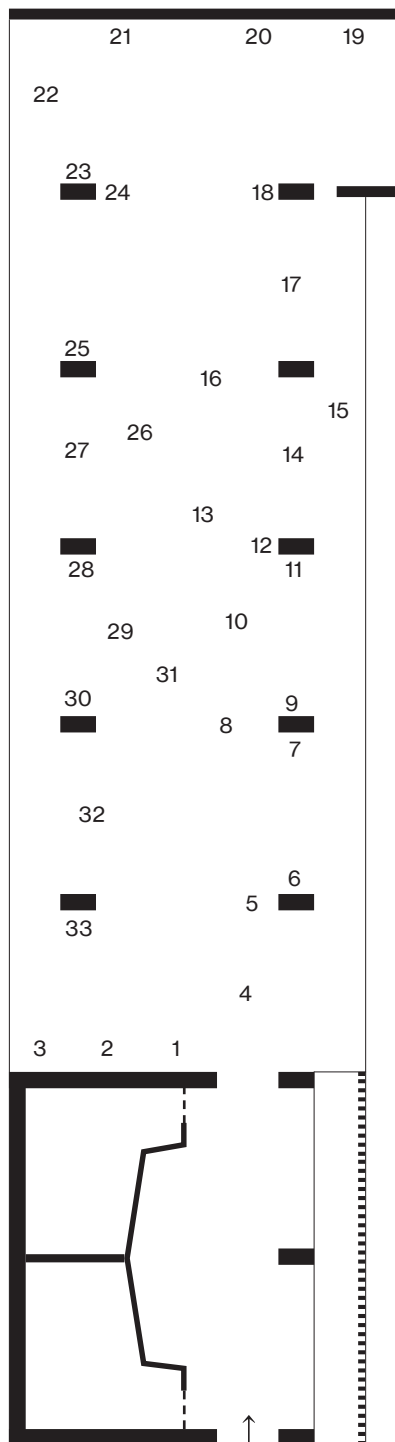
Banknotes are surreptitious, while coins are clear; the surreptitiousness of banknotes serves to camouflage their existence and value, as if they didn't exist, as if they had no value at all. While the lightness of banknotes serves to facilitate accumulation, it is not practically feasible to accumulate kilos and kilos of coins into a fortune. The lightness of banknotes

makes this easier. The banknote has no thickness. What characterises and differentiates it is the absolute density of the agreed value, much more than the absolute density of gold or the absolute density of diamonds. A day of abundant living, a month of tight living can be hidden in just a couple of grams of symbolic paper: five hundred euros, a thousand dollars. The real (material) value of a coin is much closer to its symbolic (face) value than the real value of a banknote. How much does a one cent coin cost to produce? And a twenty euro note?

Money is a means to an end, of course, but sometimes it also ends up being an end in itself. This is why astronomical sums are amassed, sums that will never be spent by their owners. And it is in this scenario that money finally regains its true and congenital symbolic character.

– Filipe Pinto, 'Dinheiro' in *Economia Social – Leituras & Debates*, no. 6, September 2019.

ÂNGELA FERREIRA (1958, Maputo, Moçambique. Vive e trabalha em Lisboa.)  
ANTÓNIO CONTADOR (1971, Vitry-sur-Seine, França. Vive e trabalha em Paris.) &  
CARLA CRUZ (1977, Vila Real, Portugal. Vive e trabalha no Porto.)  
CILDO MEIRELES (1948, Rio de Janeiro, Brasil. Vive e trabalha no Rio de Janeiro.)  
FÁBIO COLAÇO (1995, Lisboa, Portugal. Vive e trabalha em Lisboa.)  
FILIPA CÉSAR (1975, Porto, Portugal. Vive trabalha em Berlim.)  
FILIPE PINTO (1975, Lisboa, Portugal. Vive e trabalha em Lisboa.)  
ISA TOLEDO (1990, São Paulo, Brasil. Vive e trabalha em Lisboa.)  
ISABEL CORDOVIL (1994, Lisboa, Portugal. Vive e trabalha em Lisboa.)  
LEONOR ANTUNES (1972, Lisboa, Portugal. Vive e trabalha em Berlim.)  
LOURDES CASTRO (1930–2022, Funchal, Madeira.)  
LUÍS PAULO COSTA (1968, Abrantes, Portugal. Vive e trabalha entre Abrantes e Lisboa.)  
MAURO CERQUEIRA (1982, Guimarães, Portugal. Vive e trabalha no Porto.)  
NUNO HENRIQUE (1982, Funchal, Madeira. Vive e trabalha entre Funchal, Lisboa e Nova Iorque.)  
PEDRO A.H. PAIXÃO (1971, Lobito, Angola. Vive e trabalha entre Lisboa e Milão.)  
RITA GT (1980, Porto, Portugal. Vive e trabalha entre Viana do Castelo e Luanda.)



1.  
**LOURDES CASTRO**  
*Sombras e chocolates (moedas)*, 1974  
 Colored pencils, silver chocolates and glossy paper glued onto paper  
 32 x 49,5 cm  
 Col. Fundação de Serralves - Museu de Arte Contemporânea, Porto

2.  
**ISABEL CORDOVIL**  
*Schrödinger (99)*, 2024  
 99 "raspadinhas" framed  
 100 x 80 cm  
 Courtesy of the artist

3.  
**ISA TOLEDO**  
*Pick a card from the series "One in/A/Million/Aire"*, 2021  
 Inkjet print and ink  
 43 x 23,7 cm  
 Courtesy of the artist

4.  
**FÁBIO COLAÇO**  
*Welcome (500€)*, 2019  
 UV printing on cairo carpet  
 130 x 70 cm  
 Courtesy of the artist

5.  
**FILIPE PINTO**  
*Vénus*, 2020 - 2024  
 200 coins with the effigy of Venus, double-sided glue tape, nylon, epoxy  
 200 x 2 x 0,5 cm  
 Courtesy of the artist

6.  
**ÂNGELA FERREIRA**  
*S/ título (da série Diamantes)*, 2018  
 Pastel and graphite on paper  
 45,3 x 60,4 x 3,5 cm  
 Col. CAM – Fundação Calouste Gulbenkian, Lisbon

7.  
**LUÍS PAULO COSTA**  
*Dois cafés X*, 2024  
 Two sheets of laminate flooring, oil on canvas, acrylic on plaster mould, acrylic on coins  
 31,5 x 40 x 45,5 cm  
 Courtesy of Galeria 111, Lisbon

8.  
**LUÍS PAULO COSTA**  
*Dois cafés VI*, 2024  
 Two bricks, an MDF board, oil on canvas, wood, acrylic on coins  
 34 x 25,2 x 25,2 cm  
 Courtesy of Galeria 111, Lisbon

9.  
**ANTÓNIO CONTADOR & CARLA CRUZ**  
*Finding Money, novi-coin "Paris" (frente)*, 2013  
 Digital print on Ilford Gold Silk paper  
 110 x 86 cm  
 Edition 1/5  
 Col. Pedro Santos

10.  
**LUÍS PAULO COSTA**  
*Dois cafés II*, 2022  
 Box of trainers, a ream of sheets of paper, oil on canvas, acrylic on coins  
 17 x 25 x 35 cm  
 Private collection

11.  
**ANTÓNIO CONTADOR & CARLA CRUZ**  
*Finding Money, novi-coin "Paris" (verse)*, 2013  
 Digital print on Ilford Gold Silk paper  
 110 x 86 cm  
 Edition 1/5  
 Col. Pedro Santos

12.  
**LUÍS PAULO COSTA**  
*Dois cafés I*, 2022  
 MDF boards, a ream of paper sheets, oil on canvas, acrylic on coins  
 15 x 27 x 31,5 cm  
 Private collection

13.  
LUÍS PAULO COSTA  
*Dois cafés IX*, 2024  
XPS polystyrene insulation boards, laminate floating floor boards, acrylic on canvas, oil on canvas, acrylic on coins  
22 x 34,5 x 20,5 cm  
Courtesy of Galeria 111, Lisbon
14.  
NUNO HENRIQUE  
*Metal invertido*, 2016 - 2024  
Sound, speakers, 65 sound files played in random mode, 5' 57"  
Courtesy of the artist
15.  
NUNO HENRIQUE  
Edition of 3 postcards for the exhibition  
*The Living Currency*, 2024  
Digital printing with perforation, 300 copies  
41,8 x 10,5 cm  
Graphic design by Dayana Lucas  
Courtesy of the artist
16.  
LUÍS PAULO COSTA  
*Dois cafés IV*, 2023  
Laminated plasterboard, a ream of paper sheets, oil on canvas, acrylic on coins  
21,5 x 24 x 34 cm  
Courtesy of Galeria 111, Lisbon
17.  
PEDRO A.H. PAIXÃO  
*Nomismata (1- 40)*, 2011- 2017  
Coloured pencil on paper  
dimensions variable  
40 elements  
Col. Figueiredo Ribeiro
18.  
CILDO MEIRELES  
*Inserções em Circuitos Antropológicos - Zero Dollar Zero Cent*, 1974 - 1978  
Notes, coins  
41,5 x 33,5 x 3 cm  
Col. Fundação de Serralves – Museu de Arte Contemporânea, Porto
19.  
ISA TOLEDO  
*The Nature of things ammy bobs from the series "Pick a card, any card"*, 2021  
Ink on office paper  
100 x 77 cm  
Courtesy of the artist and Galeria Miguel Nabinho, Lisbon
20.  
FILIPA CÉSAR  
*Espírito Santo (caixa-forte)*, 2003  
Lamba print on aluminum  
120 x 180 cm  
Edition 2/3  
Col. Novo Banco, Lisbon
21.  
MAURO CERQUEIRA  
*Fogo nos Olhos*, 2015  
Series of 12 drawings  
31 x 41 cm (each)  
Courtesy of the artist and Galeria Nuno Centeno, Lisbon
22.  
LUÍS PAULO COSTA  
*Troco de dois cafés*, 2022  
Two cement bricks, oil on canvas, acrylic on paper, acrylic on coins  
40,2 x 27 x 52 cm  
Courtesy of Galeria 111, Lisbon
23.  
FÁBIO COLAÇO  
*A copper-plated golden cent put into circulation*, 2017  
Inkjet print on fine art paper  
30,5 x 20,5 cm  
Courtesy of the artist
24.  
FÁBIO COLAÇO  
*Golden Cent*, 2017  
Gold cast  
ø 16,25 mm  
Courtesy of the artist
25.  
RITA GT  
*Untitled (I've got it all)*, 2006  
Duratrans print on light box  
100 x 100 cm  
Col. PLMJ, Lisbon
26.  
LUÍS PAULO COSTA  
*Dois cafés VII*, 2024  
Two bricks, two ceramic mosaic tiles  
oil on canvas, acrylic on coins  
25 x 33,5 x 33,5 cm  
Courtesy of Galeria 111, Lisbon
27.  
LEONOR ANTUNES  
*1785 / 87 / 90*, 2010  
Artist book, printed on textile pages, cotton thread  
33 x 23,5 cm (folded), 33 x 166 cm (unfolded)  
Courtesy of the artist  
[The artist's book can be handled with cotton gloves.]
28.  
ANTÓNIO CONTADOR & CARLA CRUZ  
*Finding Money, novi-coin "London"* (front), 2023  
digital print on Ilford Gold Silk paper (framed),  
110 x 86 cm  
Edition 1/5  
Courtesy of the artists
29.  
LUÍS PAULO COSTA  
*Dois cafés III*, 2022  
An encyclopaedia in two volumes, a ream of sheets of paper, oil on canvas, acrylic on coins  
16 x 27 x 35 cm  
Courtesy of Galeria 111, Lisbon
30.  
ANTÓNIO CONTADOR & CARLA CRUZ  
*Finding Money, novi-coin "London"* (verse), 2013  
Digital print on Ilford Gold Silk paper  
110 x 86 cm  
Edition 1/5  
Courtesy of the artists
31.  
LUÍS PAULO COSTA  
*Dois cafés VIII*, 2024  
Acrylic on MDF boards, acrylic on canvas, dictionary, plastic cover, acrylic on coins  
28 x 25,2 x 25,2 cm  
Courtesy of Galeria 111, Lisbon
32.  
NUNO HENRIQUE  
*Objectos Celestes*, 2018–2024  
Artist's book, single copy, 108 pages.  
Handmade paper (100% cotton, mixture of pulps dyed with different colours, with added paper cut-outs) produced by the artist at Dobbin Mill (Brooklyn), India ink, black marker and graphite on paper, photographic print, artist's binding, cotton fabric bag and volara foam. Table with metal structure and fabric-lined top.  
Book: 62.5 x 42 x 3.5 cm;  
table: 250 x 76 x 93 cm  
Courtesy of the artist  
[The artist's book can be handled with cotton gloves and with the assistance of an exhibition technician].
33.  
LUÍS PAULO COSTA  
*Dois cafés V*, 2023  
Acrylic on coins  
dimensions variable  
Courtesy of Galeria 111, Lisbon

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Palácio dos Coruchéus  
Rua Alberto de Oliveira, 52  
1700-019 Lisboa

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