

B A
L C O
N Y

Hugo Brazão

OUT OF SIGHT
OUT OF MIND

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ABOUT US

Balcony Contemporary Art Gallery appeared in 2017, adding one more reference to the arts map of Lisbon. Located in Alvalade, in an old store of Edifício América, it was transformed in a generous exhibition space with an area of over 220m² with two floors which allows the creation of different circuits and exhibition room.

The Gallery exhibits emerging artists, both portuguese and foreign, in Portugal and abroad. The progressive participation in national and international art fairs, together with the creation of projects in and out of the gallery has made the artists more visible, suporting and presenting several interdisciplinary projects.

Gallery Represented Artists

Dealmeida Esilva (PT) | Horácio Frutuoso (PT) | Hugo Brazão (PT) | Fernão Cruz (PT) | Nuno Nunes-Ferreira (PT) | Nikolai Nekh (PT) | Philipp Schwalb (GER) | Sara Mealha (PT) | Tiago Alexandre (PT)

HUGO BRAZÃO

Hugo Brazão (1989, Madeira) lives and works in London. His artistic practice covers painting, sculpture and textile and develops from the fiction/reality paradox, reimagining the material found within his research and finding its technical possibilities and different narratives that can be created around it. Brazão received his MA in Fine Arts with distinction at Central Saint Martins (London, 2015) and a BA in Painting at Faculdade de Belas-Artes de Lisboa (2013).

Recent solo exhibitions include TAKE TEN (2019) at the Las Palmas project space and Colmatar o hiato, tapar buracos ou como adiar um perigo iminente (2017) at MUDAS - Contemporary Art Museum of Madeira. He has also been exhibiting in group exhibitions in the United Kingdom, Portugal, Spain and Italy.

Future projects include a solo exhibition in London at the Embassy of Brazil (2019), followed by another solo show at Balcony gallery (Lisbon, 2020).

Brazão was recently awarded with the VIA Arts Prize (London, 2018), a residency in the Norwegian island of Stokkøya (2018) and The Helen Scott Lidgett Studio Award (London, 2015).

FORMAÇÃO | EDUCATION

2015

MA Fine Art, Central Saint Martins, Univeristy of the Arts London, United Kingdom

2012

BA Painting, Faculdade de Belas Artes, Universidade de Lisboa, Portugal

PRÉMIOS | PRIZES

- VIA Arts Prize (winner) | United Kingdom, 2018
- Arte Laguna Art Prize (Shortlisted) | Italy, 2017
- The Helen Scott Lidgett Studio Award, ACME Residency and Awards Programme | United Kingdom, 2015

RESIDÊNCIAS | ARTIST RESIDENCE

2020

- Hangar, Centro de investigação artística | Lisbon, Portugal

2018

- StokkoyArt Residency, Stokkoya | Trondelag, Norway

2017

- Galeria dos Prazeres | Madeira, Portugal

2016

- Warton House Studios, ACME Residency and Awards Programme | London, United Kingdom

2011

- Imperial Academy of Fine Arts | Saint Petersburg, Russia

EXPOSIÇÕES INDIVIDUAIS | SOLO EXHIBITION

2019

- Best Foot Backward, Embassy of Brazil, Curated by Luis Manuel Araujo | London, United Kingdom
- O'mice an'men, Galeria Diferenca | Lisbon, Portugal
- TAKE TEN, Las Palmas | Lisbon, Portugal

2017

- TO FILL IN A GAP, TO PLUG IN A HOLE OR HOW TO POST PONE AN IMINENT PROBLEM, MUDAS
Contemporary Art Museum of Madeira | Madeira, Portugal

2012

- HUGO BRAZÃO and CRISTIANA SOUSA, Galeria Monumental | Lisbon, Portugal

EXPOSIÇÕES COLETIVAS | GROUP EXHIBITION

2019

- Ilhéstico, Curated by Miguel Von Hafe Pérez, Porta 33 | Funchal, Portugal
- Galerie 3, PARALLEL | Vienna, Austria
- An Exhibition On One Hand, Kingsgate Project Space | London, United Kingdom

2018

- Contextile 2018, Contemporary Textile Art Biennial | Guimarães, Portugal

2017

- Arte Laguna Finalists Show, Arsenale di Venezia | Venice, Italy

2016

- Wherewithal, PEER Gallery | London, United Kingdom
- Magical Offspring, Geddes Gallery | London, United Kingdom
- Brunswick Art's Event, British Museum | London, United Kingdom
- We Are Always Several at Once, Safehouse Peckham | London, United Kingdom

2015

- Granfalloon, MA Fine Art Degree Show | United Kingdom

2014

- Tomorrow Today, Bargehouse, OXO Tower | London, United Kingdom

2013

- Art Pendeo, Visual Collective Space | United Kingdom

2012

- À Sombra de Plínio, FBAUL Gallery Space | Lisboa, Portugal

PUBLIC ARTWORKS

Finding Kjolna, 2018 | Stokkoya, Trondelag, Norway
Mural painting in Clapton, 2015 | London, United Kingdom
Mural painting in Ribeira Seca, Machico, 2013 | Madeira, Portugal
Mural painting in Funchal, 2012 | Portugal

PT

Out of sight, Out of mind assenta numa pesquisa acerca de locais aos quais, por uma razão ou outra, é difícil ou impossível aceder. Esta inacessibilidade prende-se com diversos fatores: características topográficas e geográficas particulares, grande distância entre estes locais e zonas habitadas, razões espirituais ou políticas. Ou então simplesmente a incapacidade do ser humano se aproximar destes sítios por falta de meios ou recursos. Aquilo que é notável nestes locais é que, arrançando maneira de lá chegar, o mais provável é que não se vá encontrar lá nenhuma outra pessoa. São o derradeiro destino de um escapista. Representam uma ideia quase infantil de que existe um lugar para onde podemos fugir e que está livre de todos os problemas: longe da vista, longe do coração. Contudo, mesmo nestas zonas “isentas de problemas”, podemos encontrar evidências e vestígios dos problemas dos quais estamos a tentar fugir. Por exemplo, a água no Ponto Nemo, um ponto no Oceano Pacífico que é o mais isolado da Terra, contém mais de 26 microplásticos por metro cúbico.

É a partir desta dicotomia que o trabalho apresentado nesta exposição se desdobra, fazendo referência a estes locais que são exteriores e distantes do espaço da galeria e em simultâneo servindo-se do espaço da própria galeria para explorar as possibilidades de acessibilidade e habitabilidade destes lugares e criar novas narrativas dentro deles.

Nós sabemos da existência destes espaços, temos acesso às suas coordenadas exatas, mas o mais provável é que nenhum de nós, ou qualquer outra pessoa que conheçamos, chegue alguma vez a ir lá. Por esta razão estes espaços carregam uma característica quase ficcional que nos dá lugar para ponderarmos qual a razão para esta extrema, impraticável e moralmente duvidosa viagem.

EN

Out of Sight, Out of mind researches locations that, for one reason or another, are difficult or impossible to reach. This inaccessibility is caused either by their topographic or geographic characteristics, their distance from inhabited areas, or political or spiritual reasons. Or simply because humans don't have the right means to get there.

What is remarkable about these places is that, if you find a way of getting there, you most likely won't find anyone else. They are the ultimate escapist destination. They represent the child-like idea that there is a place that is free from any problems, where one could run away to: out of sight, out of mind. On the other hand, even in these 'problem-free' areas, one can find evidence of the problems one might be running away from: the water in Point Nemo, a point in the Pacific Ocean that is the most isolated place on earth, has 26 microplastic particles per cubic meter.

It is from this dichotomy that the work in this show unfolds, referencing these locations that are external and far away from the gallery space and coming back to the gallery space itself, exploring its accessibility and habitability and creating new possibilities and narratives with what lies within it. We know these places exist, we have access to their exact coordinates, but most likely will never go there during our lifetimes or know anyone that will. For that reason, they carry in them a quasi-fictional quality that opens up space for debate around the reason for these extreme, impracticable and morally dubious journeys.



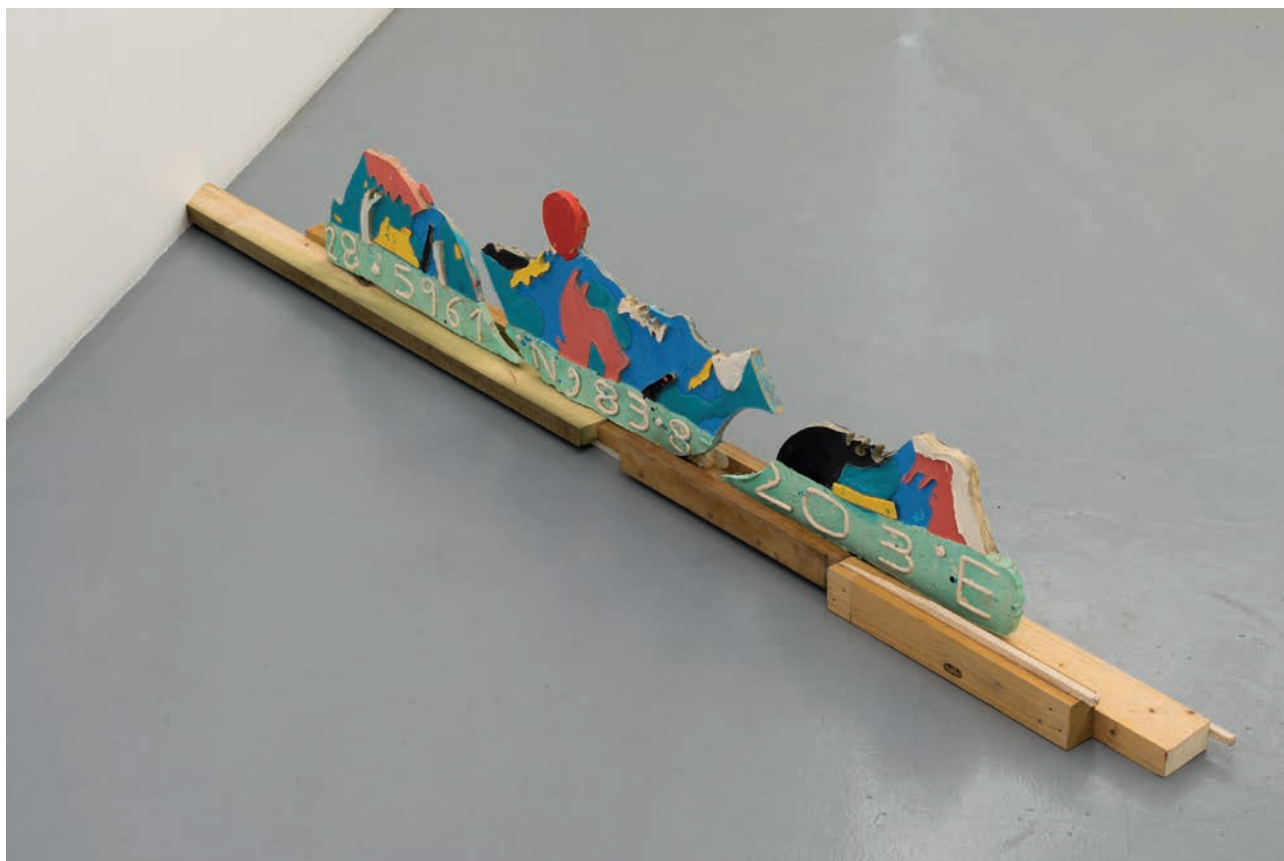
Hugo Brazão

38° 44' 53.7"N 9° 8' 9.5"W, 2020
Jesmonite and aqueous pigments
46,5 x 15 x 2,5 cm



Hugo Brazão

Out of sight Out of mind, 2020
Polycotton, felt, acrylic paint, spray paint and wood
288 x 220 cm



Hugo Brazão

Anna Purna, 2020
Jesmonite, aqueous pigments, wood and tracing paper
41 x 250 x 18 cm



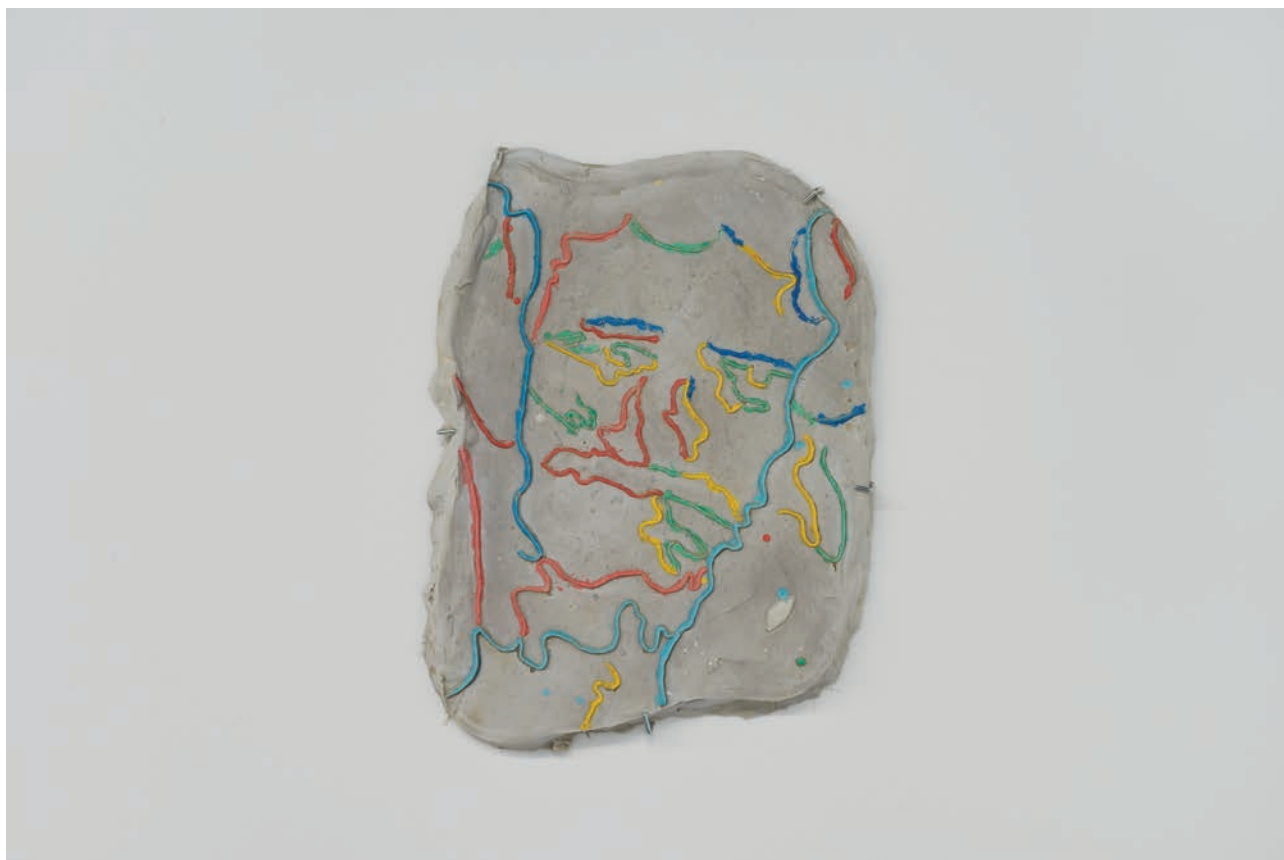
Hugo Brazão

38° 44' 53.7''S 170° 51' 50.5''E, 2020
Jesmonite, aqueous pigments, funny gummy and U-hook
43 x 36 x 7 cm



Hugo Brazão

Gangkhar Puensum, 2019
Jesmonite, aqueous pigments, wood, tracing paper and U-hook
40 x 200 x 15 cm



Hugo Brazão

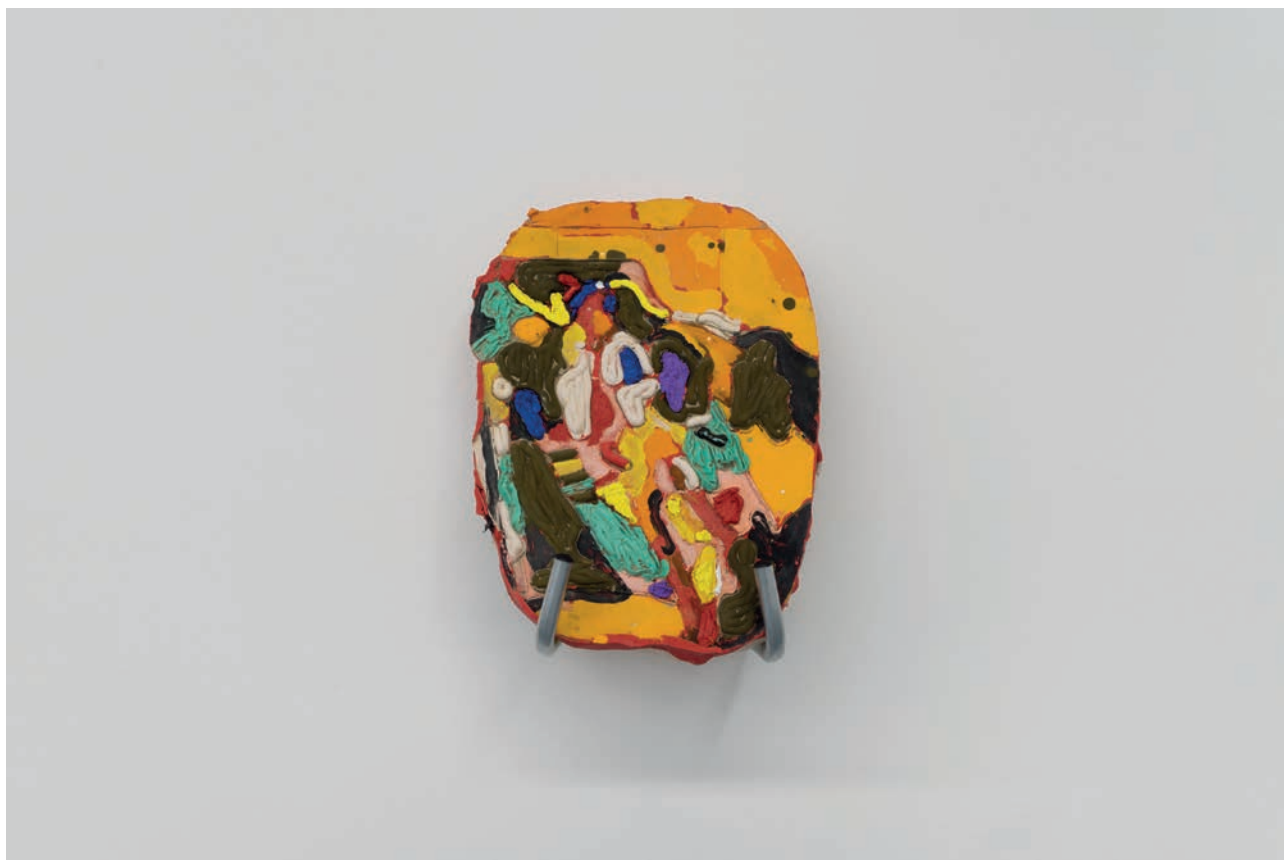
Drawing of a man sleeping, 2020
Jesmonite and aqueous pigments
41 x 31 x 2 cm



Hugo Brazão

Kemp Land, 2020

Plywood, floor paint, jesmonite, aqueous pigments, wood, felt, cotton,
river sand, funny gummy, acrylic paint, acrylic, paper tape
186 x 235 x 350 cm



Hugo Brazão

Kemp Land?, 2020
Jesmonite, aqueous pigments, oil paint and U-hook
40 x 30 x 4 cm



Hugo Brazão

Yeti Crab, 2019
Jesmonite, aqueous pigments and synthetic white fur
56 x 33 x 1 cm



Hugo Brazão

Point Nemo, 2020
Felt, Polycotton, plywood, acrylic paint, aqueous pigments, wood
and white marble gravel
312 x 140 x 8 cm



Hugo Brazão

GNZ 11, 2020

Felt, polyester, acrylic paint, white marble gravel, upholstery webbing,
cotton webbing and unfired clay
Variable dimensions



Hugo Brazão

Balcony, 2020
Jesmonite, aqueous pigments and U-hook
42 x 30,5 x 2 cm

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THANK YOU

Balcony Contemporary Art Gallery
Rua Coronel Bento Roma 12 A
1700-122 Lisboa, Portugal

+351 969 847 655 | +351 211 399 866
info@balcony.pt | www.balcony.pt