

**B A
L C O
N Y**

UMA COBRA NATURALMENTE FALSA

***A NATURALLY FALSE SNAKE**

Evya Jokhova & Mané Pacheco

Curated by Ana Cristina Cachola

May 29 - Jul 10, 2021

In collaboration
with the gallery:

**3
+ 1**

No princípio nunca foi o verbo

A necessidade constante de ancoragem verbal de coisas que não são verbais em si mesmas é uma invenção milenar. A sua perpetuação reinventada apresenta-se enquanto falácia constituinte de relações de poder assimétricas e persistentes, não deixando de ser uma premissa despótica que dita hierarquias entre diferentes formas de conhecimento.

A própria narrativa bíblica coloca na palavra o ónus da criação do mundo: “No princípio era o Verbo, e o Verbo estava com Deus, e o Verbo era Deus”. A identificação da palavra com o primordial e o onipotente comprometeu (e compromete) potências epistémicas diversas que se estabelecem no campo do sensorial e do afectivo. A obrigatoriedade de instituir referentes (ainda que arbitrários), sem flexibilidade significativa, assume-se enquanto dispositivo de vigilância e controlo do imaginário e do simbólico.

As obras de Evy Jokhova e de Mané Pacheco resistem a esta sedimentação cultural pela palavra-autoridade, recuperando uma imagética ritualística que escapa à nomeação ou a uma crono localização específica. As duas artistas convocam uma ancestralidade, de conexão à Terra, projectada no presente, interrogando lugares simultâneos de conhecimento, reconhecimento e desconhecimento, que promovem uma tão necessária ecologia do saber e do sentir. Esta ecologia integrativa e regenerativa articula-se em torno de um cuidado e de um olhar ecofeminista que incorpora o trabalho outro, a coexistência (de seres vivos, espécies, condições, histórias, etc.) desprovida da vontade extractivista que, tantas vezes, guia o contemporâneo. Os usos e re-usos de matérias e materiais abalam sistemas de conformidade estruturantes: o novo, a escala, a narrativa.

A natureza e o natural, a tecnologia e a técnica conjugam-se para desconstruir a normatividade dos modos de ver, quase sempre dependentes do academicismo e do (supra)sistema de crenças. Por isso, nesta exposição, não há paisagem; há forma, disforme e informe: desconstrução da maneira artificial e condicionada como observamos o natural.

A cobra, elemento sobre o qual as duas artistas estavam a trabalhar no momento do convite para esta exposição, funciona, assim, como figura aglutinadora destas questões. Estes animais, que em grande parte das mitologias simbolizam a dicotomia bem-mal, estavam já presentes nos mais antigos rituais conhecidos da história da humanidade. Contudo, na tradição (sempre invenção) católica a cobra é naturalmente falsa, responsável primeira pela corrupção humana e pelo pecado original. É a ciência, nomeadamente a medicina e farmacologia, que preserva imagetivamente o seu simbolismo dicotómico, numa referência clara à simultânea perigosidade e capacidade curativa dos seus venenos.

É neste interstício entre a doença e a cura, o veneno e o antídoto, ou o veneno enquanto antídoto, que a figura (presente) da cobra coloca a exposição num lugar (desejado) de ambiguidade. As relações visuais (e hápticas) propostas, entre as obras e entre o trabalho das duas artistas, não se apresenta enquanto nexo linear ou prescrição programática da exposição. Cada criação(-criatura) poderia facilmente mudar de lugar, pois mais do que em diálogo, as obras respondem a uma lógica de convivialidade, mutuamente constitutiva. Contudo, a singularidade autoral é clara. Se há afinidades óbvias entre Jokhova e Pacheco, quer no magma temático explorado, quer no fazer manual especulativo, as abordagens, os materiais e as técnicas são distintos e diferentes.

Aliás, toda a exposição se assume enquanto desafio à mesmidade, impossibilidade do mesmo, ainda que entre iguais. Há revelações em opacidade, transparências indizíveis, silêncios maviosos nos (mudos) ruídos bruscos. Por isso, ver a exposição e ler este texto são exercícios autónomos. Aliás, este texto nada diz sobre o que é a exposição pois se no princípio nunca foi o verbo, no fim tão pouco o será.

Ana Cristina Cachola
Maio de 2021

In the beginning it was never the word

The constant need for a verbal anchoring of things that are non-verbal in themselves is an ancient invention. Its reinvented perpetuation presents itself as a fallacy that constitutes asymmetric and persistent power relations, while remaining an imperious premise that dictates hierarchies between different forms of knowledge.

The biblical narrative itself, pegs on the Word the burden of the world's creation: "In the beginning was the Word, and the Word was with God, and the Word was God". The binding of the Word with the primordial and the omnipotent, compromised (and still compromises) several epistemic powers that are established within the sensory and affective fields. The obligation to establish referents (albeit arbitrary), without significant flexibility, it is seen as a method for monitoring and controlling the imaginary and the symbolic.

The works of Evy Jokhova and Mané Pacheco resist this cultural sedimentation by the word-authority, recovering a ritualistic imagery that escapes a title or a specific chrono-location. The two artists call for an ancestry of connection to the Earth, designed in the present, questioning places of simultaneous knowledge, recognition and ignorance, which promote a much-needed ecology of knowing and feeling. This inclusive and regenerative ecology is formulated around an ecofeminist care and view that incorporates the invisible work of others, the coexistence (of living beings, species, conditions, stories, etc.) devoid of the extractivist will that, so often, guides the contemporary. The use and recycling of materials and supplies in the art works undermine structural conformity systems: the new, the scale, the narrative.

Nature and the natural, technology and technique come together to deconstruct the normativity of ways of seeing, almost always dependent on academicism and a belief system. In this exhibition, there is no landscape. There is form, shapelessness and deformity: a deconstruction of the artificial and the conditioned way we observe the natural.

The snake, an element which both artists were working on at the time the exhibition was conceived, serves as the agglutinating figure for these issues. These animals, which in most mythologies symbolize the dichotomy of good and evil, were present amongst the oldest known rituals in the history of mankind. However, in the Catholic (ever fictional) tradition, the snake is naturally deceitful, primarily responsible for human corruption and original sin. It is science, namely medicine and pharmacology, that preserves its symbolism in a clear reference to the simultaneous danger and curative capacity of its poisons.

It is in this gap between the disease and the cure, the poison and the antidote, or the poison as an antidote, that the snake's (present) figure places the exhibition in a (desired) place of ambiguity. The visual (and haptic) relations proposed, between the works and between the practices of both artists, do not appear as a linear link or a programmatic prescription for the exhibition. Each creation(-creature) could easily exchange places because more than being in dialogue, the works respond to a logic of mutually constitutive. However, the singularity of each author is clear. If there are obvious affinities between Jokhova and Pacheco, both in the thematic magma explored and in the speculative manual making, their approach, materials and techniques remain completely distinct.

As a matter of fact, the entire exhibition can be seen as a challenge to sameness, and the impossibility of the same, even if among equals. There are revelations in opacity, unspeakable transparencies, mournful silences in the (mute) sudden noises. Therefore, exploring the exhibition and reading this text are non-related exercises. In fact, this text says nothing on what the exhibition is about because, if in the beginning it was never the word, in the end it won't be either.

Ana Cristina Cachola
May, 2021

EVY JOKHOVA

Evy Jokhova (Suíça, 1984) vive e trabalha entre Lisboa, Londres e Viena. Jokhova é uma artista multidisciplinar cuja prática dedica-se aos diálogos e relações entre a antropologia social, a arquitetura, a filosofia e a arte. Através do desenho, escultura, instalação, som, vídeo e performance, procura colmatar as lacunas entre as diversas áreas e as suas estruturas hierárquicas inerentes.

Obteve o seu MA Fine Art da Royal College of Art (2011) e MA Political Communications de Goldsmith College (2013). Jokhova recebeu os prémios de Arts Council Individual Grants Award (2018), Royal Academy Schools Fellowship (2016-19), Royal British Society of Sculptors Bursary Award (2017-18), Wien Kultur Förderung (2017) e Amsterdam Fonds voor Kultur (2018). Das suas residências artísticas contam-se Belvedere Museum Vienna (2017), Yarat Contemporary Art Space (2018), BijlmerAIR Amsterdam (2017), Villa Lena (2017), Nida Art Colony (2017) e Florence Trust (2008-09). Exposições individuais: *Between these lines I operate*, Galeria Foco (Lisboa 2019); *Weighed down by stones*, Lily Brooke (Londres 2018); *I dance for you my edifice*, l'etrangere (Londres 2018); *The Shape of Ritual*, comissionado pelo Belvedere Museum (Viena 2017); *How to live together*, CBK Zuidoost (Amsterdão, 2018); *Towering in the conditions of fragments*, Passengers (Londres 2017); *Staccato*, Marcelle Joseph Projects (Londres 2016). Exposições coletivas recentes: *On Photographic Beings*, Latvian National Museum (Riga 2020); *Nuovo Cinema Galleria*, Galeria Vera Cortes (Lisboa 2020); *Boundary Layers*, Yarat Contemporary Art Space, (Baku 2019); *Prevent this Tragedy*, Dateagle / Vongoetz Art (Londres 2018); *The Garden*, Lisa Kandlhofer Galerie (Viena 2018); *Contemporary Sculpture Fulmer*, William Benington Gallery (Londres 2018), *Better Living: Tenderflix* film festival, *The Horse Hospital* (Londres 2017) entre outras. A artista é responsável desde 2014 pelo projeto Allotment - uma investigação colaborativa que explora as relações sociais e cultura política através da comida.

Os trabalhos de Evy Jokhova fazem parte de coleções públicas tais como British Government Art Collection, Reino Unido; Lafayette College Library, EUA; Royal College of Art, Reino Unido; e Royal Shakespeare Company, Reino Unido.

MANÉ PACHECO

Mané Pacheco (Portalegre, 1978), vive e trabalha em Lisboa. Estudou e trabalhou na área de Ambiente/Educação para a Sustentabilidade, actividade que manteve a par das formações em Desenho (SNBA), Pintura (Ar.Co) e da Pós-Graduação em Design Urbano (Centro Português de Design e Universidade de Barcelona). Aos 28 anos ingressou na FBAUL, onde terminou o curso de Arte Multimédia com a Distinção de Mérito da Universidade de Lisboa e o Prémio BPI/FBAUL 2010. Foi professora assistente na Escola Superior de Teatro e Cinema (ramo Design de Cena).

A sua prática desenvolve-se de forma interdisciplinar, onde as diversas áreas de formação convergem num corpo de trabalho artístico (desenho, escultura, instalação, vídeo, fotografia, performance) conectado com esta diversidade de interesses.

Expõe regularmente desde 2010, ano em que participou no Festival de Landart Cascais e na 'Residência Artística para Criadores de Iberoamérica y de Haití en México' (Fondo Nacional para la Cultura), tendo exposto no Museo Diego Rivera-Anahuacalli e no Centro Cultural de España en México. Salienta-se ainda a participação recente em exposições no Museu Colecção Berardo, Museu Nacional de Arte Contemporânea do Chiado, Galeria Municipal de Almada, Drawing Room Lisboa, Galeria Balcony, Galeria Zé dos Bois, Museu de Arte Contemporânea de Elvas, Bienal Anozero'19, Casa das Artes Bissaya Barreto (Coimbra), Museu das Artes de Sintra, Galeria 'O Armário' e In Spite Of - Porto. Está representada em várias coleções das quais se destacam a Coleção António Cachola, William Allen Word and Image, Galeria Zé dos Bois e Museu das Artes de Sintra.

EVY JOKHOVA

Evy Jokhova is a multi disciplinary artist whose practice engages with dialogue and relationships between social anthropology, architecture, philosophy and art. Working with drawing, sculpture, installation, sound, film and participatory events, Jokhova aims to bridge gaps between these fields and their inherent hierarchical structures.

Born in Switzerland to Russian/Estonian parents, Jokhova lived in Soviet and post-Soviet Russia, Austria, Estonia and the UK. She is currently based between Lisbon, London and Tallinn. Her multi-cultural background and exposure to diverse social and political structures in altering states of flux and stability form the backbone of Jokhova's research and practice, that investigates the relationships between things, how social behaviour can be altered through architectural construction, body memory and the relationship between building, body and mind. Exploring social narratives and remembered 'truths', Jokhova questions her own subjective role in and relationship to society, history, landscape, architecture and public 'signifiers' such as monuments. The complex relationships between the perceived, the imagined and the accepted norm are driving factors in Jokhova's multi-faceted practice which is also often supported by anthropological fieldwork and interviews.

Jokhova works on a project-by-project basis. Recent projects include: 'The Shape of Ritual' – a project exploring the relationship between sound, architecture and the body through transcribing buildings into music and then into dance; and 'I dance for you my edifice' – a project that investigates our relationship with stone – as 'historical constant' whose significance is simultaneously entwined with ancient mythology and contemporary obsessions with materiality and synthesis through site-specific installations comprised of interactive sound sculptures, images and performances.

MANÉ PACHECO

Mané Pacheco (Portalegre, 1978), works and lives in Lisbon. She studied and worked in Environment and Education for Sustainability, something she maintained as she trained in Drawing (SNBA), Painting (Ar.Co) and Urban Design Postgraduate studies (C.P.Design/University of Barcelona). At 28 she enrolled at Faculty of Fine Arts of Lisbon, where she graduated in Multimedia Arts distinguished with a merit scholarship from the University of Lisbon and the BPI/FBAUL 2010 Award. She was assistant professor at the School of Theatre and Cinema (Stage Design course).

Her practice is multidisciplinary where all her training areas merge into an artistic body of work (drawing, sculpture, installation, video, photography and performance), connecting such diversity of interests.

Mané Pacheco have been regularly exhibiting their work since 2010. The same year she had a commissioned work at Festival Landart Cascais and represented Portugal in the Artistic Residency 'Creadores de Iberoamérica y de Haití en México' (National Fund for Culture and the Arts - FONCA), exhibited at Museo Diego Rivera-Anahuacalli and Centro Cultural de España en Mexico. Recently, her work was included in group exhibitions at several spaces such as Museu Coleção Berardo, Museu Nacional de Arte Contemporânea do Chiado, Drawing Room Lisboa, Galeria Balcony, Galeria Zé dos Bois, Museu de Arte Contemporânea de Elvas, Bienal Anozero'19 - Coimbra, Galeria Municipal de Almada, Casa das Artes Bissaya Barreto (Coimbra), Museu das Artes de Sinta, Galeria 'O Armário' e In Spite Of - Porto. Mané's work is represented in several collections, including William Allen Word and Image, António Cachola Collection, Galeria Zé dos Bois and Museu das Artes de Sintra.

EVY JOKHOVA

Born in Switzerland to Russian/Estonian parents, Jokhova lived in Soviet and post-Soviet Russia, Austria, Estonia and the UK. She is currently based between Lisbon, London and Tallinn.

FORMAÇÃO | EDUCATION

MA Political Communications, Goldsmiths College, London, UK, 2013
MA Fine Art, Royal College of Art, London, UK, 2011
BA Fine Art, Central St Martins, UAL, London, UK, 2006

PRÉMIOS | AWARDS

2016-19

- Royal Academy Schools Fellowship, UK

2018

- Individual Arts Grants, Arts Council England, UK

2016-18

-Royal British Society of Sculptors Bursary Award, UK

2017-18

LCN Professional Development Award, UK (supported by SPACE & the European Union)

2017

-Amsterdam Fund for the Arts (AFK) grant, NL

- Wien Kultur Förderung, AT

- First@108: Public Art Award, Royal British Society of Sculptors, finalist, UK

2016

- Tenderflix International Film and Video Prize, finalist, UK

2012

- Individual Arts Grants, Arts Council England, UK

2011

- COS commission for Frieze Art Fair, London, UK

2009-10

- Royal College of Art Fine Art Bursary Award, UK

2010

- John Norris-Wood Drawing Prize, Royal College of Art, UK

RESIDÊNCIAS | RESIDENCIES

2021

- Cittadelarte – Fondazione Pistoletto, Biella, IT upcoming

2019

- theCoLAB, London, UK

2018

- Yarat Contemporary Arts Centre, Baku, Azerbaijan

2017

- Belvedere Museum Vienna / Belvedere 21, Vienna, AT

- NIDA Art Colony, Nida, LT (supported by Ministry of Culture of the Republic of Lithuania)

- BijlmerAIR (CBK Zuidoost in cooperation with Stedelijk Museum Amsterdam), Amsterdam, NL

- Villa Lena, Tuscany, IT

2016

- studio das weisse haus, Vienna, AT

2008- 09

- Florence Trust, London, UK

EXPOSIÇÕES INDIVÍDUAIS (selecção) | SOLO EXHIBITIONS (selected)

2021

- TBC (with Mane Pacheco, cur. Ana Cristina Cachola), Balcony Gallery, Lisbon, PT *upcoming*

2020

- Between these lines I operate, Se· di· men· to, Lisbon, PT

2019

- Between these lines I operate, Galeria Foco, Lisbon, PT (cur. Aude Vignac)
- Magellan, Moca London, UK online

2018

- Weighed down by stones, Lily Brooke Gallery, London, UK (supported by Arts Council England)
- I dance for you my edifice, l'etrangere gallery, London, UK (supported by Arts Council England)

2017

- The Shape of Ritual, commissioned by Belvedere Museum, Vienna, AT
- Towering in the conditions of fragments, Passen-gers: The Brunswick Centre, London, UK (cur. Julie Hill)

2016

- Staccato, Marcelle Joseph Projects | House of St Barnabas, London, UK

EXPOSIÇÕES COLECTIVAS, RODAGENS, EVENTOS (selecção) | GROUP EXHIBITIONS, SCREENINGS, EVENTS (selected)

2021

- Wotrubakirche, Belvedere Museum, Vienna, AT (cur. Gabrielle Stöger-Spevak) *upcoming*
- TBC, Fundação Leal Rois, Lisbon, PT (cur. Carolina Trigueros) *upcoming*

2020

- On Photographic Beings, Latvian National Museum, Riga, LT (cur. Paulius Petraitis)
- Dear Image, Part II, 3+1 Arte Contemporanea, Lisbon, PT
- Nuovo Cinema Galleria, Galeria Vera Cortes, Lisbon, PT (cur. Orsola Vannocci)

2019

- The Speed of Thought, Newington Gallery, London, UK (cur. Alison Hand & Isabel Young)
- Sisyphus in Retrograde, Regents Place, London, UK (cur. Aindrea Emelife & Gabriella Sonabend)
- Art Rotterdam (w. Filip Berendt), l'etrangere, Rotterdam, NL
- Capitulo Um', AMAC, Barreiro, PT (cur. Tim Ralston & Diana Cerenzino)

2018

- Boundary Layers, Yarat Contemporary Art Space, Baku, AZ
- Prevent this Tragedy, curated by Dateagle at Post_Institute, London, UK
- The Garden, Lisa Kandhofer Galerie, Vienna, AT
- Contemporary Sculpture Fulmer, William Bennington Gallery, UK
- Materias Primas, PADA, Barreiro, PT (cur. Tim Ralston & Diana Cerenzino)
- New Relics, Thames-Side Studios Gallery, London, UK (cur. Kate Terry & Tim Ellis)
- Ode to the Bijlmer, CBK Zuidoost, Amsterdam, NL

2017

- Multiplex, Passen-gers: The Brunswick Centre, London, UK (cur. Julie Hill | supported by Arts Council England)
- The Manicured Wild (w. Jonny Briggs), Kristin Hjelegjerde Gallery, London, UK
- Architecture as Metaphor, Griffin Gallery, London, UK (cur. Becca Pelly-Fry & Steve Johnson)

2016

- Better Living: Tenderflix film festival, The Horse Hospital, London, UK

- Telling Tales, Collyer Bristow Gallery, London, UK
- Shapeshifters, Arthouse1, London, UK- We work in the dark, (with Alice Anderson & Phil Illingsworth), Rye, UK (cur. Paula MacArthur)
- Counter_Fitters, Geddes Gallery, London, UK (cur. Sasha Bowles & Rosalind Davis)

2015

- One Plus One, Lubomirov / Angus-Hughes, London, UK
- No-One Lives in The Real World, Standpoint Gallery, London, UK
- Activating the Archive, Banner Repeater, London, UK
- Mimesis, (with Amelia Critchlow), Westminster Art Library, London, UK

2014

- Facing Extinction: Gustav Metzger, James Hockey Gallery, UCA Farnham, UK
- Recording Britain Now, Millennium Gallery, Sheffield, UK (touring to Trinity Buoy Wharf, London)
- KALEID 2014, Kaleid Editions, London, UK

2013

- POPIERUKAS, Kaunas Photography Gallery, Kaunas, LT
- CO-ORDINATE, ArtLicks weekend, London, UK (cur. Cornelia Marland)

2012

- Play/Game/Place/State, Day+Gluckman, London, UK
- Kilburn Grand Tour, Kingsgate Gallery, London, UK (supported by Arts Council England)

2011

- A Future Pump House, Pump House Gallery, London, UK
- Beyond the Screen, 12 Star Gallery, London, UK
- CMYOK!, CGP, London, UK

2010

- Drink and Dial, WW Contemporary Art, London, UK
- The Market Estate Project, a project by Telling Tales Group, London, UK
- Custom Made, Barbican Art Gallery, London, UK

2009

- TravellingLight, WW Contemporary Art, London, UK
- Both Ends Burning, WW Contemporary Art, London, UK
- The Grand Plasto-Baader-Books, Kaleid Editions, London, UK
- FT09, Florence Trust, London, UK

EVENTOS, PERFORMANCES (selecção) | EVENTS, PERFORMANCES (selected)

2019

- Between these lines I operate, Galeria Foco, Lisbon, PT (w. Patricia Keleher)
- Allotment: Ration, Regents Place, London, UK | participatory event (supported by Arts Council England)

2017

- Heaven & Hell, Amsterdam Museum Night, CBK Zuidoost, Amsterdam, NL | performance (supported by AFK)
- Paper, Scissors, Stone, Passen-gers: The Brunswick Centre, London, UK | performance (supported by ACE)
- Paper, Scissors, Stone, CBK Zuidoost, Amsterdam, NL | performance

2015

- Allotment: Portion, Florence Trust, London, UK | participatory event

2014

- Allotment: Revolution, SALT Beyoglu, Istanbul, TR | participatory event & symposium
- Allotment: Ration, Britton Street, Farringdon, London, UK | participatory event

2012

- Stringscape: Patio Projects, WW Contemporary Art, London, UK | durational performance

COLEÇÕES | COLLECTIONS

British Government Art Collection, UK

Lafayette College Library, USA

Royal College of Art, UK

Royal Shakespeare Company, UK

WW Contemporary Art, UK

Private collections internationally

PUBLICAÇÕES | PUBLICATIONS

- 'On Lines & Rituals' 2019. Nida Art Colony, Nida, LT

- 'Capitulo Um' 2019. ed. Tim Ralston and Diana Cerenzino of PADA, Barreiro, PT

- 'Prevent this Tragedy' 2018. ed. Dateagle, London, UK

- 'Passen-gers' 2018. ed. Julie Hill with text contribution from Paul Carey-Kent et. all; London, UK (supported by Arts Council England)

- 'Don't Call it Off-Space'. 2018. 10-year anniversary publication, Kunstverein das weisse haus, Vienna, AT.

- 'Architecture as Metaphor' 2017. Text by Ackerman Dally & artist contributions, Griffin Gallery, London, UK

- 'Staccato' 2016. Texts by Marcelle Joseph & Umberto Bellardi Ricci. Marcelle Joseph Projects, London, UK

- 'Mimesis' 2015. Co-written with Amelia Critchlow, commissioned text by Becky Huff Hunter; London, UK

- 'Yapp' 2013. Edited by Noora Lamers et al., Leiden University, NL

- 'Passport to Pimlico' 2014. Edited by Lana Locke, Chelsea College, UAL, London

- 'POPIERUKAS' 2013. Virgo Design Studio and Four Arts, Kaunas, LT

- 'Plot 82' 2011. Images and text by Evy Jokhova, Royal College of Art, London, UK

- 'Futures' 2011. Text by Sacha Craddock, Mark Leckey and Jo Stockham, Royal College of Art, London, UK

- 'Book Art' 2011. By Paul Sloman, Gestalten, Berlin, DE

- 'Folio' 2011. Royal College of Art and the Royal Shakespeare Company, London, UK

- 'Teaching Creativity: Multi-mode Transitional Practices' 2009. By Derek Pigrum. Continuum International, London, UK

- 'Florence Trust 2009' With text by Kit Hammonds, Florence Trust, London, UK

IMPRENSA (selecção) | PRESS (selected)

- 'I am very Influenced by the places that I live in', by Ieva Raudsepa, Arterritory, 4 December 2020

- 'Image as substance enveloping space and place' by Santa Hirša, Blok Magazine, 21 October 2020

- 'Imagining Photographic Beings' by Maija Rudovska, echo gone wrong, Latvia, 12 October 2020

- 'Dear Image' by José Luís Porfírio, Expresso, Portugal, 5 September 2020

- 'Evy Jokhova' interview with Katherine Sirois, Umbigo Magazine, Issue 72, April 2020

- 'Evy Jokhova' by Pippa Eason, Young Artists in Conversation, 3 April 2020

- 'How do art fairs contribute to climate crisis?' by Melanie Gerlis, Financial Times, 7 June 2019

- 'Sisyphus in Retrograde: Episode II, Evy Jokhova,' podcast: talking to Marlin Nova about "In this hot dessert I miss the snow" commissioned by Yarat Contemporary Arts Centre, 25 April 2019

- 'Snow in the desert: multi-disciplinary artist Evy Jokhova on cultural belonging and the natural environment', by Sophie Breitsameter, Baku Magazine, 1 February 2019

- 'Evy Jokhova at Lily Brooke', Art Viewer, 26 January 2019

- 'Evy Jokhova: Artist Interview', by Yannis Kostarias, Art Verge, 18 January 2019

- 'Evy Jokhova: Weighed down by stones', by Jacob Charles Wilson, thisistomorrow, 18 December 2018

- 'The Top 7 Art Exhibitions to see in London before Christmas', by Tabish Khan, FAD Magazine, 16 December 2018

- 'Evy Jokhova's 'Weighed down by stones' at Lily Brooke, London', by Cara Bray, AMBIT Magazine, 6 December 2018

- 'The Art Fix Gallery Guide #2', by Chairman Kato, The Art Fix, 4 December 2018

- 'Art Picks: Winter Edition', Boundary Magazine, 19 November 2018

- 'Andea V Wright, Evy Jokhova & Nika Neelova: Prevent this Tragedy', Boundary Magazine, November 2018

- 'The Metamorphosis (of Perception)', Wall Street International, review by Alice Bauer, November 2018

- 'Prevent this Tragedy', Selvedge Magazine, review by Jessica Edney, November 2018
- 'Prevent the Tragedy', FAD Magazine, review by Tabish Khan, November 2018
- 'Evy Jokhova' interview with Dina Varhapovsky for Assemblage Magazine, March 2018
- 'Experience Series: Evy Jokhova', interview with Nour-Lise Valette for This Surrounding us All, November 2017
- 'Evy Jokhova', interview with Hugo Barclay & Emma Mowat for Art Thou, September 2017
- 'The Manicured Wild', Trebuchet Magazine, review by Isabella Lorenzi, August 2017
- 'Shout out on social media...', The Art Newspaper, by Javier Pes, June 2017
- 'Staccato', 3rd Dimension, Review by Leonie Summers & commissioned text, May 2017
- 'Architecture as Metaphor', Studio International, review by Veronica Simpson, April 2017
- 'Architecture as Metaphor', Artlyst, Review by Paul Carey-Kent, March 2017
- 'Towering in the conditions of fragments', thisistomorrow, review by Anya Smirnova, February 2017
- 'Plurality Please!', FAD Magazine, review by Paul Carey-Kent, November 2016
- 'Amelia Critchlow & Evy Jokhova', Studio International, London, interview with Anna McNay, December 2015
- 'One Plus One', Wall Street International, review by E Scherly, October 2015

MANÉ PACHECO

Nasceu em 1978, Portalegre. Vive e trabalha em Lisboa, Portugal.

FORMAÇÃO

Académica

Arte Multimédia, Faculdade de Belas Artes da Universidade de Lisboa (2009)

Design Urbano e Arte Pública, Centro Português de Design e Universidade de Barcelona (2000/01)

Saúde Ambiental, ESTES/IPL (1996/2000)

Complementar

Cinema Independente, com Gabriel Abrantes. Galeria Zé dos Bois. (2011)

Escultura em Bronze por cera perdida. Centro de Estudos Volte Face. Universidade de Lisboa. (2009)

Pintura Ar.Co (2006/07)

Desenho SNBA (2004/05)

EXPOSIÇÕES

2020

- ProjectoMAP 2010–2020 - Mapa ou Exposição, curadoria de Alda Galsterer e Verónica de Mello | Museu Coleção Berardo. Lisboa, Portugal.

- O Sol de Inverno a Cavalos Congela a Minha Sombra, curadoria de Natxo Checa. Drawing Room Fair | SNBA. Lisboa, Portugal.

- Four Flags Lisboa, curadoria de Luiza Teixeira de Freitas e Natxo Checa | Galeria Zé dos Bois. Lisboa, Portugal

- Fazer de Casa Labirinto, curadoria de Ana Cristina Cachola e Sérgio Fazenda Rodrigues | Balcony Gallery. Lisboa, Portugal.

- 2012-2020 - Obras da Col. António Cachola | MACE - Museu de Arte Contemporânea de Elvas, Portugal

- Prémio D. Fernando/V Ed. Prémio de Fotografia de Sintra | Museu das Artes de Sintra, Portugal.

2019

- ShipShape, projecto de curadoria de Tomás Cunha Ferreira, (curadoria de Agnaldo Farias). | CAPC Círculo Sereia. Anozero'19 - Bienal de Arte Contemporânea de Coimbra, Portugal.

- SHIU! O diálogo do Silêncio, curadoria de Miguel Mesquita, Filipa Alfaro e Inês Teles Carvalhal. | Programa Convergentes Anozero'19. Biblioteca Geral da Universidade de Coimbra, Portugal

- A Sonic Youth, curadoria de Filipa Oliveira. | Galeria Municipal de Almada, Portugal.

- LOOPS 2018, Festival Temps D'Image. | CITEMOR, Casa das Artes Bissaya Barreto. Coimbra, Portugal.

- RUN, curadoria de A. C Cachola e M. Espiridião. | In Spite Of. Porto, Portugal.

- E Juntos Habitamos a Substância do Tempo, curadoria de Filipa Oliveira. | Almada, Portugal.

- Mellifluous Elephant, curadoria Galeria 'O Armário' na 'Casa da Dona Laura'. | Lisboa, Portugal.

2018

- A Guerra Como Modo de Ver, curadoria de Ana Cristina Cachola. | Museu de Arte Contemporânea de Elvas, Portugal.

- LOOPS 2018, Festival Temps D'Image. | MNAC -Museu Nacional de Arte Contemporânea do Chiado. Lisboa, Portugal.

(INDIVIDUAL)

- Significação - Outras Imagens do Jardim, curadoria de R. Escarduça (júri, Marc Lenot e Isabel Capelo Gil). | Mu.Sa e Parques Sintra;

- Para Toda a Obra, curadoria de Ana cristina Cachola e Marta Espiridião. | Galeria 'O Armário'. Lisboa, Portugal.

2017

- Efeito-suruba, curadoria Pipi-colonial. | Polo Cultural Gaivotas. Lisboa, Portugal.

- Propeller Ø, HÉLICE. Stolen Books edition | Leitaria do Povo. Lisboa, Portugal.

- Verbivocovisual, curadoria de Natxo Checa. | Galeria Zé dos Bois. Lisboa, Portugal.

- Bonecas Russas, Colectivo Sophiemarie | Polo Cultural Gaivotas. Lisboa, Portugal.

2016

- mOstra'16 | Edifício Vasco da Gama. Lisboa, Portugal.

2015

- Festival Silêncio. Cultural Trend Lisbon. | Praça de S. Paulo. Lisboa, Portugal.
- Desconstrução civil. | EKA Palace, Agosto. Lisboa.

2014

- Prémio Banco BES Renovar a Esperança. | Centro de Interpretação da Identidade Local de Esperança, Arronches, Portugal.
- Levantamento das Pestes, Laboratório Galeria | Departamento de Artes da Universidade de Évora, Portugal.

2013

- Desdobramento, enfim! Laboratório Galeria | Convento de Sta. Mónica, Lisboa.
- 2012 Festival Safira – Artes na Paisagem. | Montemor, Portugal.

2011

- Tercera Muestra de Arte Visual Iberoamericano | Centro Cultural de España. México DF, México.
- INROT-6, Rotary International. | Évora, Castelo Branco, Portalegre (Portugal), Badajoz, Cáceres, y Mérida (España)

2010

- Tercera Muestra de Arte Visual Iberoamericano. | Museo Diego-Anahuacalli, México DF, México.
- Tercera Muestra de Arte Visual Iberoamericano. | Centro de Artes Francisco Toledo. San Agustín de Etlá, Oaxaca, México.
- Artemar Estoril (2 ed.), curadoria de Luisa Soares de Oliveira. | C.M.Cascais e Fundação D. Luís. Estoril, Portugal.
- Festival Landart Cascais, curadoria de Luisa Soares de Oliveira. | Cascais Natura e Fundação D. Luís.
- Mostra Nacional de Jovens Criadores – categoria de Artes Plásticas. | Clube Português de Artes e Ideias e Secretaria de Estado da Juventude e dos Desportos. Palácio D. Manuel –Évora, Portugal.

PRÉMIOS E BOLSAS

- Walk&Talk Azores 2020 (Open Call);
- V ed. Prémio de Fotografia de Sintra 2019. Mu.Sa (1º lugar);
- LOOPS 2018, Festival Temps d'Image (finalista);
- Significação – Outras Imagens do Jardim 2018 (Mu.Sa e Parques Sintra);
- BES Fotografia - Recuperar a Esperança 2012 (1º lugar);
- Prémio BPI/FBAUL 2010, categoria Escultura;
- Prémio de Escultura Artemar 2010, CMC e Fundação D. Luís I (1º lugar);
- Bolsa de Mérito 2009/10 da Universidade de Lisboa;
- Mostra Nacional de Jovens Criadores 2009, categoria de Artes Plásticas.

COLEÇÕES

- Coleção António Cachola
- Galeria Zé dos Bois
- William Allen – Word e Image
- Museu das Artes de Sintra
- Rotary Club
- Coleções Privadas



Evy Jokhova

SARA, 2019

Archival print on Hahnemuhle
68 x 102 cm



Evy Jokhova

Genevieve, 2020

Stoneware clay, horse hair, gold leaf
40 x 4,5 x 4,5 cm



Evy Jokhova

Bou Bou | Harriet, 2020 | 2021

Natural materials, rope, ceramic | Wood, graphite, stoneware clay, natural materials
170 x 7 x 5 cm | 35 x 47 x 4 cm



Evy Jokhova

Ria, 2021

Twine, wool, buttons, stoneware clay, gold leaf
40 x 68 x 5 cm



Evy Jokhova

Selina, 2020

Stoneware clay
25 x 35 x 2,5 cm



Evy Jokhova

BRAD, 2021

Stoneware clay, sheep wool, tassels, chord, buttons
70 x 40 x 6 cm



Evy Jokhova

Office plant, 2020

Stoneware clay, plant
50 x 19 x 18 cm



Mané Pacheco

Ameaça 2021

Painted copper serpentine, stainless steel hardware
47 x 52 x 43 cm (aprox.)



Mané Pacheco

Bibit, 2021

Opuntia xylem, acrylic resin, acrylic paint, paper paste, painted copper pipe, stainless steel hardware
103 x 52 x 35 cm (aprox.)



Evy Jokhova

Fabio, 2020

Natural materials, rope, ceramic
45 x 10 x 6 cm



Mané Pacheco

Muda / Shed (II), 2021

Snake skin, latex, stainless steel hardware
72 x 23 x 9 cm (aprox.)



Mané Pacheco

Anti-colapso, 2021

Opuntia xylem, acrylic resin, acrylic paint, paper paste, painted copper pipe, stainless steel hardware
70 x 105 x 37 cm (aprox.)



Mané Pacheco

Invasora (Bicho-lixo), 2021

Painted copper pipe, *Opuntia xylem*, acrylic resin, acrylic paint, hardware
55 x 50 x 33 cm (aprox.)



Mané Pacheco

Alien species, 2021

Natural rubber, painted copper pipe
74 x 53 x 37 cm (aprox.)



Mané Pacheco

Daninha (Bicho-lixo), 2021

Painted copper pipe, *Opuntia* xylem, acrylic resin, acrylic paint, hardware
82 x 55 x 18 cm (aprox.)



Mané Pacheco

Coral (Bicho-luxo) | Piton (Bicho-luxo), 2021

Painted copper serpentine, nautical cable in dyneema
133 x 1,5 x 1,5 cm (aprox.) | 140 x 1,5 x 1,5 cm (aprox.)



Evy Jokhova

Celine, 2021

Stoneware clay, linen
15 x 22 x 3,5 cm



Evy Jokhova

CLARA & FRANCIS, 2021

Stoneware clay, gold leaf, wool, recycled twine
12 x 45 x 13 cm



Evy Jokhova

Selin, 2020

Stoneware clay
14 x 27 x 4 cm



Evy Jokhova

URS, 2021

Stoneware clay, brass, horse hair
31,5 x 13 x 20 cm



Evy Jokhova

Philos, 2020

Stoneware clay
12 x 20 x 8 cm



Evy Jokhova

Pluto | Benedectine | Cleo, 2021 | 2020 | 2020

Stone, wool, recycled twine, steel | Wool, twine, natural materials, wood, graphite, steel | Stoneware clay, gold leaf
60,5 x 39 x 30 cm | 19 x 60 x 44 cm | 10 x 20 x 5,5 cm



Evy Jokhova

Cleo, 2020

Stoneware clay, gold leaf
10 x 20 x 5,5 cm



Evy Jokhova

Marie-Joelle, 2021

Twine, wool, stoneware clay, button
86 x 40 x 5 cm



Evy Jokhova

Saihai, 2021

Stoneware clay, fabric, faux leather
48 x 58 x 12 cm



Evy Jokhova

MATTI, 2021

Wool, stuffing, steel
113 x 56 x 30 cm



Evy Jokhova

JUSTE | Snake study, 2021 | 2020

Ceramic, plastic | Graphite, gouache and crayon on perforated card
215 x 45 x 15 cm | 45 x 52,5 cm



Evy Jokhova

Snake study, 2020

Graphite, gouache and crayon on perforated card
45 x 52,5 cm



Mané Pacheco

Xylems, 2021

Opuntia xylem, acrylic resin, acrylic paint, stainless steel hardware
Variable dimensions



Mané Pacheco

Seiva bruta, 2021

Opuntia xylem, acrylic resin, acrylic paint, stainless steel hardware
Variable dimensions



Mané Pacheco

Jogo da cobra / Snake game, 2021

1'44" Loop - Raspberry Pi 5" 800 x 480 HDMI-B Touchscreen



Mané Pacheco

PET (low maintenance), 2021

Opuntia xylem, acrylic resin, acrylic paint, painted copper pipe, stainless steel hardware
87 x 53 x 30 cm (aprox.)



Mané Pacheco

Flagella, 2021

Natural rubber, nautical rope, climbing rope, painted copper pipe
Variable dimensions

**B A
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N Y**

THANK YOU