

**GALERIA VERA CORTÊS**

André Romão - Fauna

---



**André Romão**

**Fauna**

Curadoria de Pedro Lapa

Museu Coleção Berardo  
2019

Na última década, o trabalho de André Romão revelou-se um dos mais significativos da cena artística nacional. Tem privilegiado a diversidade de meios, na qual poesia, imagem, objeto e seres vivos se relacionam em formas complexas e paradoxais. Uma recursividade poética organiza os seus trabalhos através da palavra, da utilização especulativa dos materiais e da subversão de códigos que opera. O corpo humano e um generalizado vitalismo criativo são os agentes que extravasam a estabilidade da forma sobre uma substância específica, para estabelecerem interações inusitadas com sistemas culturais, históricos, ambientais ou económicos. Estas conexões constitutivas dos seus trabalhos, oriundas da assemblage, apresentam-se como sistemas heterogêneos e conflituosos num devir imprevisível e dialético com o mundo.

A exposição desenvolve-se em quatro capítulos (um para cada sala) e guia-se por uma linha narrativa livre e especulativa, em torno das condicionantes para a sobrevivência — tanto física como cultural — no mundo.

No primeiro capítulo da exposição, encontra-se um grande modelo em acrílico do telhado de uma fábrica cuja iluminação vai obscurecendo progressivamente, recriando um pôr-do-sol. Este é o começo da viagem surreal noturna proposta por Fauna. A mesma sala apresenta um gerador elétrico polinizado por flores de acácia. A presença destas espécies, ditas «invasivas» devido ao seu comportamento agressivo, à sua proliferação descontrolada e à grande adaptabilidade ambiental, será recorrente ao longo da exposição.

O segundo capítulo apresenta uma instalação sonora: a gravação de um texto composto a partir de fragmentos das Metamorfoses de Ovídio sobre Aqueloo, figura que muda constantemente de forma. Este personifica noções de mutabilidade, adaptabilidade e resistência; contudo, revela uma qualidade predatória e viral análoga aos processos económicos. O texto explora a fluidez entre o Homem, a Natureza, o animal, o mineral e o vegetal, entidades abstratas e habitantes efetivos da terra. A gravação foi criada em colaboração com Penny Rimbaud e Eve Libertine, antigos membros da banda punk Crass.

No intervalo entre o segundo e o terceiro capítulo, não há obras, e situa-se um espaço grab & go. No frigorífico, encontra-se um conjunto de objetos e esculturas romanos, gregos e egípcios dispostos em estratos cronológicos que foram doados pela artista e poeta Ana Hatherly ao Museu Nacional de Arqueologia.

O terceiro capítulo apresenta um novo conjunto de esculturas que dão seguimento à investigação de Romão sobre a contaminação de formas artificiais e naturais, a hibridização de corpos e a presença quase viva de materiais inanimados. Os múltiplos agentes bióticos, minerais e simbólicos são concebidos a partir das relações entre os seus mundos interiores e os ambientes externos, que os definem como uma materialização de estados entre o físico e o simbólico, relacionados numa dramaturgia. Os trabalhos estão expostos num grande plinto desenhado segundo as proporções de um palco do teatro noh.

O quarto e último capítulo apresenta um novo trabalho em vídeo: Sunrise. Filmado ao amanhecer, como contraponto ao pôr-do-sol da primeira sala, o vídeo documenta a interação de furões com um fragmento escultórico do corpo humano junto a um canal. Contrastando com esta fluidez de movimentos corpóreos, uma pequena escultura exibe um habitat marinho com lapas, mexilhões e percebes dentro de uma embalagem de cartão destinada à circulação de mercadorias, tal como o sonho se apaga e persiste reorganizado pelas regras do mundo.

Pedro Lapa e André Romão

**André Romão**  
**Fauna**

Curated by Pedro Lapa

Museu Coleção Berardo  
2019

Over the last decade, André Romão's work became one of the most relevant in the Portuguese art scene. It employs a diversity of media, relating poetry, images, objects, and living beings to one another in complex and paradoxical ways. A poetic recursiveness organises his works by means of the word, the speculative use of materials, and the subversion of codes. The human body and a generalised creative vitality are the agents which transcend the stability of form on a specific substance, in order to establish unusual interactions with cultural, historical, environmental, and economical systems. Deriving from assemblage to become an integral part of Romão's work, these connections present themselves as heterogeneous and conflictual systems within an unpredictable becoming in a dialectical relationship to the world.

The exhibition develops into four chapters (one for each room), guided by a free, speculative narrative line about the conditions for both physical and cultural survival in the world.

In the first chapter of the exhibition, one finds a large acrylic glass model of a factory roof illuminated by a progressively dimming light, recreating a sunset. This is the beginning of the surreal nocturnal voyage proposed by Fauna. The same room presents an electric generator pollinized by acacia flowers. The presence of plants as such, classified as invasive due to their aggressive behaviour, uncontrolled growth, and high adaptivity, recurs throughout the exhibition.

The second chapter presents a sound installation: the recording of a text composed of altered fragments from Ovid's *Metamorphoses* about the shape-shifting character Achelous. The latter embodies ideas of mutation, adaptation, and resistance—as well as a predatory, viral quality, analogue to economical processes. The text explores the fluidity between Man, Nature, animal, mineral, and vegetable, abstract entities and real inhabitants of the land. The recording was created in collaboration with the former Crass band members Penny Rimbaud and Eve Libertine.

In the interval between the second and third chapters, there are no works to be found; instead, there is a grab & go spot. Inside the refrigerator, arranged in chronological layers, there are several Roman, Greek, and Egyptian objects and sculptures donated by the artist and poet Ana Hatherly to the National Museum of Archaeology in Lisbon.

The third chapter presents a set of new sculptures that continue Romão's investigation on the contamination of both artificial and natural forms, the hybridization of bodies, and the life-like presence of inanimate materials. The several biotic, mineral, and symbolic agents arise from the relationships between their internal worlds and the external surroundings, which define them as a materialisation of states, between the physical and the symbolical, connected in a kind of dramaturgy. The works are displayed on a large plinth designed with the proportions of the Noh stage.

The fourth and final chapter presents a new video work: *Sunrise*. Filmed outdoors at sunrise, as a response to the first room's sunset, the video documents the interaction of ferrets with a sculptural fragment of the human body next to a canebrake. Contrasting with such fluidity of corporeal movements, a small sculpture displays a marine habitat with limpets, mussels, and barnacles inside a card box meant for shipping commodities—just as the dream fades away and continues being reorganised by the rules of the world.

Pedro Lapa and André Romão



# André Romão



*Tramonto*, 2019  
Plexiglas, sistema de iluminação computadorizado / Acrylic glass, computerized lighting system  
120 x 200 x 600 cm  
Única / Unique

# André Romão



*Now that I have your attention, 2019*  
Madeira, pôsteres impressos digitalmente / Wood, digitaly printed posters  
260 x 90 x 90 cm  
Única / Unique

*\*A informação sobre o museu não estará impressa na versão final da obra / The museum information will not be printed on the posters of the final version of the work*

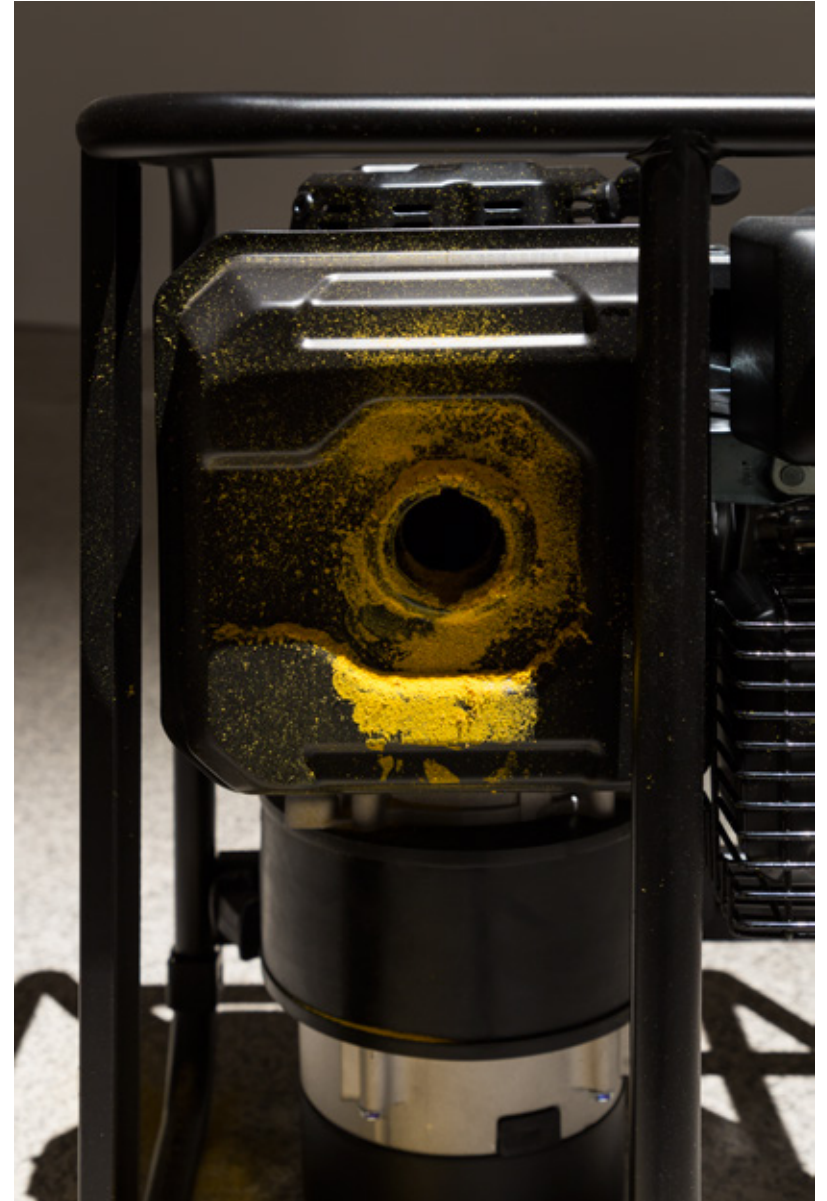


# André Romão



*Gerador*, 2019  
Gerador elétrico, pólen de *Acacia saligna* e *Acacia pycnantha* / Electric generator, pollen of *Acacia saligna* and *Acacia pycnantha*  
65 x 45 x 45 cm  
Única / Unique

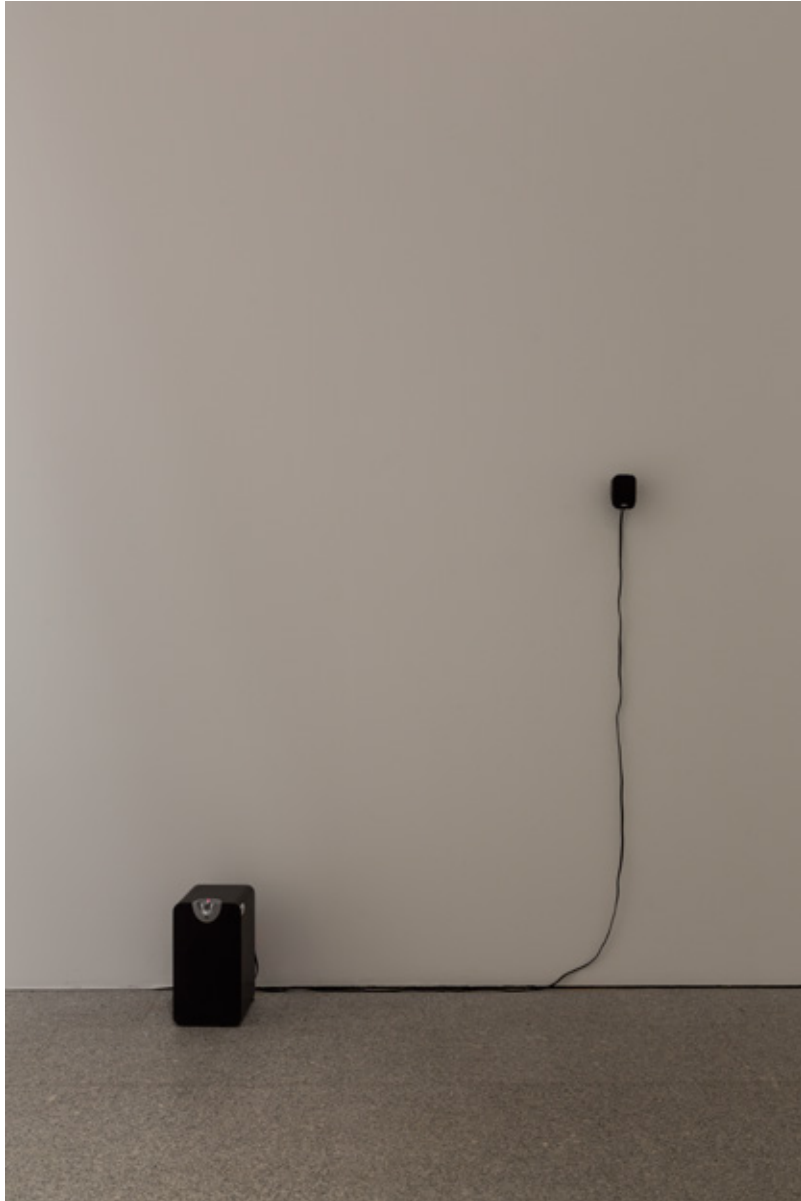
André Romão







# André Romão



*Of bodies changed to other forms I tell*, 2019

Instalação sonora de quatro canais, texto composto a partir de fragmentos das Metamorfoses de Ovídio interpretado por Penny Rimbaud e Eve Libertine / Four channel sound installation, text composed from fragments of Ovid's Metamorphosis, performed by Penny Rimbaud and Eve Libertine

Sem fim / Endless

Ed. 3 + PA / AP

**André Romão**

*Of bodies changed to other  
forms I tell*

He removes his face, his rustic face and head,  
from beneath his waters, rising from the ground  
to stand erect and assume a human shape.  
He throws aside his green cloak, poises his hands  
half-curved before his chest and stands to fight.  
And on rushes Hercules in fury,  
pressing his attack at every point,  
at his neck first, then at his twinkling legs.  
His weight protects him, he stands unscathed  
like a rock that waves beat with a roaring crash,  
and there it stands fast in the safety  
of its mighty mass. But Hercules strikes,  
whirls him around and clings with all his weight  
upon his back, crushing him like a mountain.  
At last, forced to his knees, he bits the hard sand.  
Outmatched and out'man'ned, Achelous  
transforms itself into a long smooth snake.  
He stretches along the ground. Over his  
coarsened skin he feels scales form and bluish  
markings spot his long blackened body.  
Prone upon his breast he falls; his legs join,  
and gradually they taper to a long  
pointed tail. Flickering his forked tongue he  
hisses horribly. In circling sinuous  
coils, he winds and slides away from him.  
But Hercules strikes once more, locking his  
fingers round the snake's neck. Achelous feels  
his windpipe in a vice and in agony  
he fights to free his gullet from his thumbs.  
Vanquished again, another shape remains,  
and into a large savage bull he turns.  
He shortens his neck and pointed ears sprout,  
transforming his tendril body into  
a long-legged animal, draped in soft hide.  
Again transformed he fights back! Yet, from his  
left side, Hercules throws his arms around his  
bulging neck to drag him down, forcing  
the bull's horns right into the hard ground

laying him again low in the deep sand.  
Defeated, Achelous discards his beastly  
form, and resumes his watery self.  
His limbs soften, his bones begin to bend,  
and his hooves to lose their hardness. All his  
slenderest parts were liquid first, fur, horns,  
tail and legs. The change is slight and short:  
from mighty limbs to chilly water.  
Then shoulders and back dissolve in slender  
rivulets and disappear. And last,  
in place of warm and living blood, water flows  
along his wasted veins and nothing  
now that Hercules could grasp remains.  
Achelous sinks down through deep blind caverns,  
swelling into a devouring torrent  
to gather forces and resume the fight.  
He removes his face, his rustic face and head,  
from beneath his waters, rising from the ground  
to stand erect and assume a human shape.  
He throws aside his green cloak, poises his hands  
half-curved before his chest and stands to fight.  
And on rushes Hercules in fury,  
pressing his attack at every point,  
at his neck first, then at his twinkling legs.  
His weight protects him, he stands unscathed  
like a rock that waves beat with a roaring crash,  
and there it stands fast in the safety  
of its mighty mass. But Hercules strikes,  
whirls him around and clings with all his weight  
upon his back, crushing him like a mountain.  
At last, forced to his knees, he bits the hard sand.  
Outmatched and out'man'ned, Achelous  
transforms itself into a long smooth snake.  
He stretches along the ground. Over his  
coarsened skin he feels scales form and bluish  
markings spot his long blackened body.  
Prone upon his breast he falls; his legs join,  
and gradually they taper to a long

pointed tail. Flickering his forked tongue he  
hisses horribly. In circling sinuous  
coils, he winds and slides away from him.  
But Hercules strikes once more, locking his  
fingers round the snake's neck. Achelous feels  
his windpipe in a vice and in agony  
he fights to free his gullet from his thumbs.  
Vanquished again, another shape remains,  
and into a large savage bull he turns.  
He shortens his neck and pointed ears sprout,  
transforming his tendril body into  
a long-legged animal, draped in soft hide.  
Again transformed he fights back! Yet, from his  
left side, Hercules throws his arms around his  
bulging neck to drag him down, forcing  
the bull's horns right into the hard ground  
laying him again low in the deep sand.  
Defeated, Achelous discards his beastly  
form, and resumes his watery self.  
His limbs soften, his bones begin to bend,  
and his hooves to lose their hardness. All his  
slenderest parts were liquid first, fur, horns,  
tail and legs. The change is slight and short:  
from mighty limbs to chilly water.  
Then shoulders and back dissolve in slender  
rivulets and disappear. And last,  
in place of warm and living blood, water flows  
along his wasted veins and nothing  
now that Hercules could grasp remains.  
Achelous sinks down through deep blind caverns,  
swelling into a devouring torrent  
to gather forces and resume the fight.

# André Romão



*Ricinus communis*

Réplica à escala 1:1 do satélite Po-Sat, 1993 / 1/1 model of the satellite

Po-Sat 1 1993

90 x 75 x 40 cm

Cortesia do / Courtesy of Laboratório de Óptica, Lasers e Sistemas  
da Faculdade de Ciências - Universidade de Lisboa



# André Romão



Armário refrigerador vertical/ Upright display cooler / serie 450  
Cortesia de / Courtesy of Olitrem S.A.

-  
Estatueta funerária de madeira, Egípcia, Império Médio / Wooden funerary statuette, Egyptian, Middle Kingdom (inv. 997.78.2)

Chauabti de terracotta, Egípcio, Império Novo / Terracotta Ushabti, Egyptian, New Kingdom (inv. 997.78.1)

Estatueta funerária de madeira, Egípcia, Império Novo / Wooden funerary statuette, Egyptian, New Kingdom (inv. 997.78.3)

Oinochoe, Grego, Idade do Bronze Médio / Oinochoe, Greek, Middle Bronze Age (inv. 997.78.7)

Aryballos, Coríntio, período Arcaico / Aryballos, Corinthian, Archaic (inv. 997.78.4)

Aryballos, Coríntio, período Arcaico / Aryballos, Corinthian, Archaic (inv. 997.78.5)

Busto de terracota, Grego, período Helenístico / Terracotta bust, Greek, Hellenistic (inv. 2000.6.1)

Púcaro Ceramico, Romano (?) / Ceramic jug, Roman (?) (inv. 997.78.6)

Unguentarium em vidro, Romano, período Imperial / Glass Unguentarium, Roman, Imperial period (inv. 997.78.8)

Cortesia do / Courtesy of Museu Nacional de Arqueologia (National Archaeological Museum), Lisboa

Doação / Donation Ana Hatherly

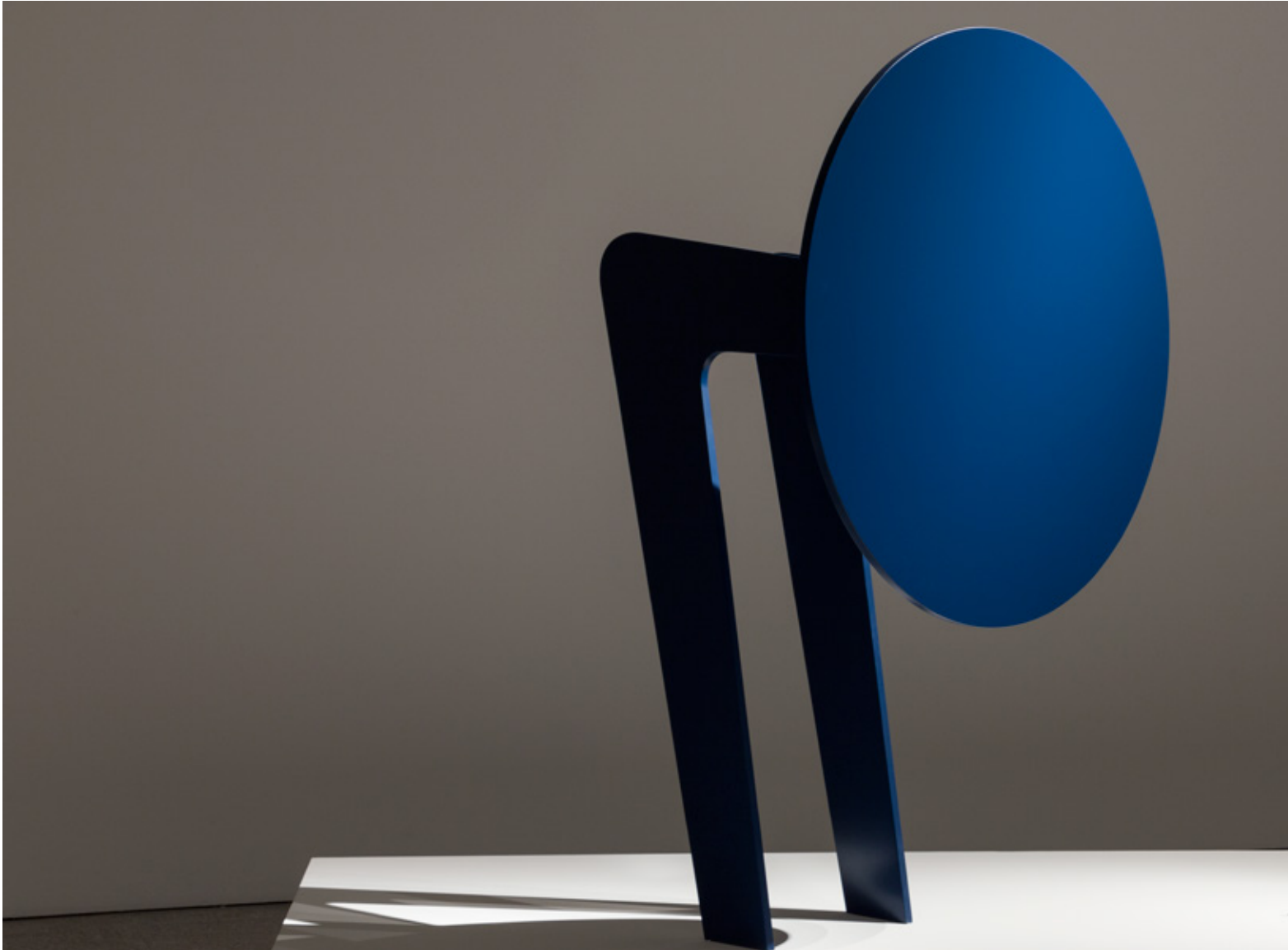


# André Romão





# André Romão



*Noite*, 2019  
Contraplacado pintado / Painted plywood  
180 x 90 x 90 cm  
Única

# André Romão



*Armadura*, 2019  
Ferro, plexiglas, mexilhão / Iron, acrylic glass, mussels  
177 x 75 x 78 cm  
Única / Unique

# André Romão

*Ear-cora*, 2019  
Gesso, coral / Plaster, coral  
18 x 24 x 20 cm  
Única / Unique



# André Romão



*Testa*, 2019

Geode, escultura em gesso patinado (Italia c.1950), terra / Geode, patinated plaster sculpture (Italy, ca.1950), dirt

19 x 25 x 20 cm

Única / Unique





# André Romão



*Sunrise*, 2019  
Vídeo 4k, preto-e-branco, som / 4k video, black-and-white, sound  
07:00 min. loop  
Ed. 3 + AP

[Link video](#)









# André Romão



*Box, 2018*

Caixa de cartão, mexilhão, lapas, pintura, resina / Card box, mussels, limpets, paint, resine

27 x 32 x 45 cm

Única / Unique



**André Romão**  
Lisboa, 1984

André Romão nasceu em Lisboa, Portugal, onde vive e trabalha.

O seu trabalho tem lidado com os aspectos humanos ocultos nos sistemas culturais e económicos de produção, explorando o confronto de micro e macro-estruturas na sociedade contemporânea através de uma pesquisa nos campos da economia, erotismo, violência e apropriação.

Uma seleção das suas exposições individuais inclui: Museu Berardo, Lisboa (2019); BoCA Biennial, Braga (2019); Galeria Vera Cortês, Lisboa (2018, 2015), García Galería, Madrid (2017); Syntax, Lisboa (2016); Kunstraum Botschaft, Berlim (2016); The Green Parrot, Barcelona (2015); MACRO – Museo d’Arte Contemporânea, Roma (2014); Middelheim Museum, Antuérpia (2012); Galleria Umberto di Marino, Nápoles (2011); Kunstlerhaus Bethanien, Berlim (2010) e Kunsthalle Lissabon (2010). O seu trabalho tem sido incluído em exposições coletivas em instituições e galerias tais como: Abbaye Saint André Centre d’art contemporain, Meymac (2018); Museu de Arte Contemporânea de Elvas (2017); MAAT, Lisboa (2017); CentroCentro, Madrid (2016); FUTURA, Praga (2016); CAPC musée d’art contemporain, Burdeos (2015); Astrup Fearnley Museet, Oslo (2014); Museu de Serralves, Porto (2013 e 2010); Galerie Kamm, Berlim (2013); PhotoCairo 5, Cairo (2012); Fundação Calouste Gulbenkian, Lisboa (2010); Museu da Cidade, Lisboa (2009); Spike Island Art Center, Bristol (2008), entre outros.

É co-editor do ATLAS projectos desde 2007.

**André Romão**  
Lisbon, 1984

André Romão lives and works in Lisbon.

His practice has been dealing with the human aspects hiding in cultural and economical systems of production, exploring the confrontation of macro and micro structures in contemporary society through an 'against the grain' research on economics, eroticism, violence, and appropriation.

A selection of his solo exhibitions includes: Museu Berardo, Lisbon (2019); BoCA Biennial, Braga (2019); Galeria Vera Cortês, Lisbon (2018, 2015); García Galería, Madrid (2017); Syntax, Lisbon (2016); Kunstraum Botschaft, Berlin (2016); The Green Parrot, Barcelona (2015); MACRO – Museo d'Arte Contemporanea, Rome (2014); Middelheim Museum, Antwerp (2012); Galleria Umberto di Marino, Naples (2011); Künstlerhaus Bethanien, Berlin (2010) and Kunsthalle Lissabon (2010).

His work has been featured in group exhibitions in institutions and galleries such as Abbaye Saint André Centre d'art contemporain, Meymac (2018); Museu de Arte Contemporânea de Elvas (2017); MAAT, Lisbon (2017); CentroCentro, Madrid (2016); FUTURA, Prague (2016), CAPC musée d'art contemporain, Bordeaux (2015); Astrup Fearnley Museet, Oslo (2014); Serralves Museum, Oporto (2013 and 2010); Galerie Kamm, Berlin (2013); PhotoCairo 5, Cairo (2012); Fundação Calouste Gulbenkian, Lisbon (2010); Museu da Cidade, Lisbon (2009); Spike Island Art Center, Bristol (2008), among others.

André Romão is co-editor of ATLAS Projectos since 2007.

# GALERIA VERA CORTÊS