

BAAHAHAL

AN EXHIBITION BY PIZZ BUIN

Curated by
NATXO CHECA

From February 28th to June 7th 2025
Monday to Saturday / 6PM to 10PM

GALERIA ZÉ DOS BOIS
Rua da Barroca, 59
zedosbois.org

BAAHAHAL

AN EXHIBITION BY PIZZ BUIN

Baahahal

Baaaaaahh

Ah ah ah ah

Há papel para isto tudo?

O aço é duro

O osso é mole

Só sobrou cascalho

O pilim virou pudim

Nem cheta restou

Do restolho ao olho

O cascalho no fogo

E o cão?

ITA Ita ufa UFO

Baahahal

Baaaaaahh

Ah ah ah ah

Is there cash for all the stash?

Hard is the brass

Soft is the bone

Only spare beans

The bread turned boodle

Out of the green

From chips to chin

From beans to the broth

And the poodle?

ITA Ita ufa UFO

FROM GOLD TO GODS

The golden calf, from the Book of Exodus, is a classic episode where one can witness a tension between power, representation, and matter — or subject, image, and medium — and the coexistence of extremes in the same object: the creation of images and their destruction, the visible and the invisible, the material and the immaterial, the animate and the inert. The calf is sacred not because it represents God or because it is made of gold, but because it is a divine image — the material object and the image it supports. The image is so powerful that it competes with God as his rival. Its materiality manages to make visible what is supposed to be invisible, manages to make divinity present. This paradox, the concomitance of concreteness and abstraction, also characterizes art.

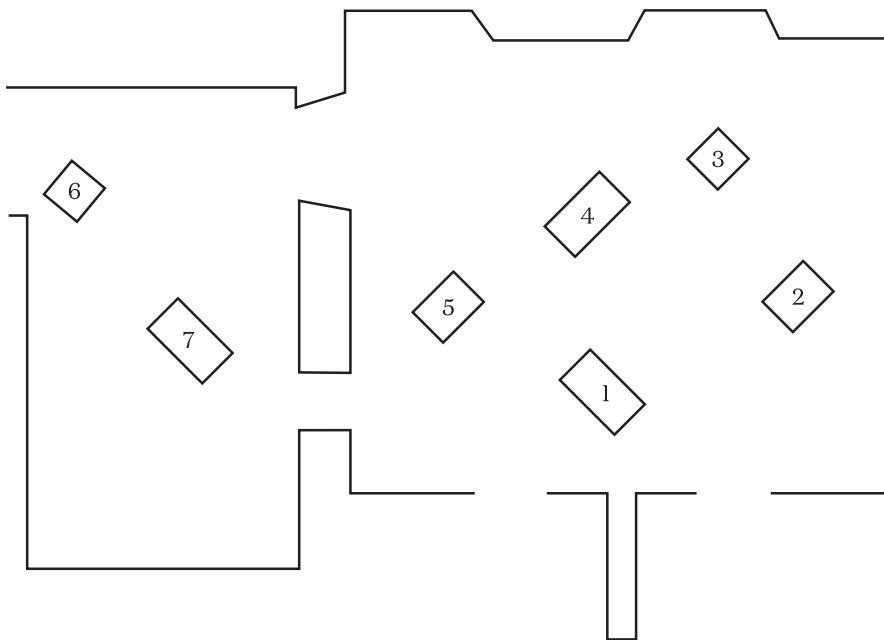
A Pizzbuinian intervention in this story could invite a laugh, a glitch in the word Baal that turns the Lord into something closer to a talking animal. Pizz Buin may fall into this idolatrous temptation. Still, they do so through an “iconoclash” (borrowing from Bruno Latour), a constructive destruction, an ambiguous place of destruction/creation: art can originate in its own destruction, the image can reinvent itself and reproduce itself as an image based on the destruction of the image itself.

Baahahal proposes the veneration of a form that lives on the shapeless. It is a totem of unrecognizable bodies. In this case, the creative fire generates a process of dedifferentiation, a regression to a previous stage that allows matter to transform into something else — a continuous process of becoming-other. The work itself establishes a space of search for a potential image. An image-that-has-been transformed into an image-to-be, or into an “art yet to come” already tested by the furiousness of its appearance’s impact.

Text by Liz Vahia

FULL TEXT: <https://zedosbois.org/en/programa/baahahal/>





PIZZ BUIN

Rosa Baptista, Irene Loureiro, Vanda Madureira, Sara Santos

CASTING

Guilherme Silva and Miguel Sousa Cardinho

PHOTOGRAPHY

Jorge das Neves

TRANSLATION OF THE “BAAHAHAL” POEM:

Margarida Vale de Gato

ACKNOWLEDGEMENTS

Eduardo Rosa, Gonalo Pena , C rculo de Artes Pl sticas de Coimbra (CAPC)

1. *Carcanhol*, 2023

Nordic Gold

24 × 14 × 11,5 cm

2. *Guito*, 2025

Nordic Gold

20 × 16 × 14 cm

3. *Cascalho*, 2023

Nordic Gold

17 × 20 × 16 cm

4. *Graveto*, 2025

Nordic Gold

17 × 20 × 16 cm

5. *Bafunfa*, 2023

Nordic Gold

31 × 16 × 15,7 cm

6. *Paca*, 2023

Nordic Gold

29 × 19 × 11 cm

7. *Cacau*, 2023

Nordic Gold

24,5 × 12,7 × 12 cm

TRANSLATION NOTE:

the titles of the pieces refer to different ways of saying “money” in Portuguese.

Curated by
Natxo Checa

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GALERIA ZÉ DOS BOIS

Rua da Barroca, 59, Bairro Alto, Lisbon

Monday to Saturday

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zedosbois.org

[@galeriazedosbois](https://www.instagram.com/galeriazedosbois)

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