

PEDREIRAS/QUARRIES

AN EXHIBITION BY ELLIE GA AND KARIN MONTEIRO

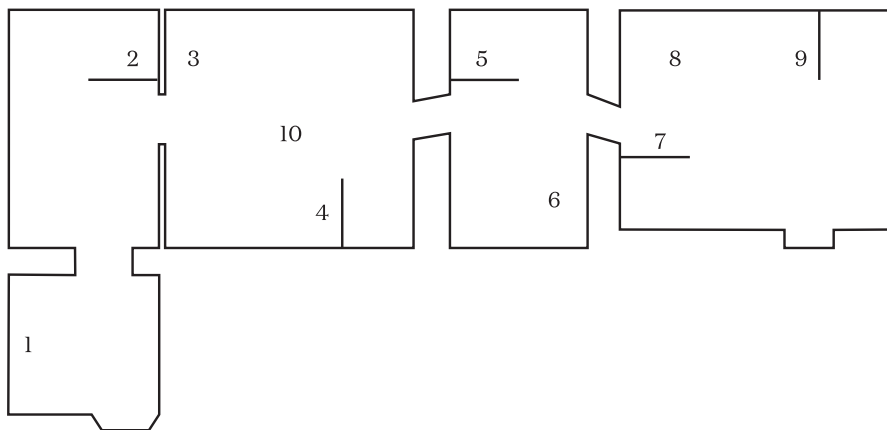
Curated by
NATXO CHECA

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

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

PIZZA SPACE-TIME

AN EXHIBITION BY JOÃO MARÇAL



Translation note: the titles of the pieces 2 to 9 refer to dates, which are written in the Portuguese format, so they should be read as [day-month-year].

ACKNOWLEDGMENTS:

The first stage of this exhibition was presented at the Bienal de Coimbra – Anozero’24, to which the artist and ZDB would like to sincerely thank.

1. *Verão, 2025. (Summer, 2025).*

Acrylic, oil and metallized decorative paint on linen.
126 × 68 cm (shaped canvas).

2. *(07-07-18), 2025.*

Acrylic on linen. 140 × 200 cm (unframed).

3. *(23-11-24), 2025.*

Acrylic on linen. 90 × 60 cm (unframed).

4. *(28-10-22), 2024.*

Acrylic on linen. 162 × 202 cm (unframed).

5. *(11-01-21), 2025.*

Acrylic on linen. 200 × 145 cm (unframed).

6. *(24-11-24), 2025.*

Acrylic on linen. 90 × 60 cm (unframed).

7. *(20-05-19), 2023.*

Acrylic on linen. 162 × 202 cm (unframed).

8. *(07-06-23), 2025.*

Acrylic on linen. 60 × 90 cm (unframed).

9. *(28-12-24), 2025.*

Acrylic on linen. 204 × 128 cm (unframed).

10. *Pizza Space-Time, 2025.*

Installation made up of 80 pizza boxes (41 × 41 × 4 cm) screen-printed in two colors and occasionally intervened with safflower oil. Varying dimensions.

PEDREIRAS/QUARRIES

AN EXHIBITION BY ELLIE GA AND KARIN MONTEIRO

What should be done with the stones extracted from quarries? They can be used to erect massive monuments to power and glory, like the one Salazar erected along the Tagus River to celebrate the conquerors of the Portuguese Empire. Or they can be arranged horizontally in small black and white fragments to draw all kinds of shapes and figures. Ellie Ga puts this opposition at the heart of her film, and she clearly chooses her side: that of the pavement workers in Lisbon and their disappearing craft. *Pedreiras/Quarries* forms a diptych with *Gyres* (shown in ZDB in 2021), it uses the same method: the screen is like a three-part light table, the artist's hands and voice are her tools for a performance of choreographed thought. The movement of images that come, go, slide, are juxtaposed or superimposed, matches the pace of her speech. Everything is flattened, entrusted to the navigation of thought, or to a simple statement of facts expressed in a monotone voice – just like the hands calmly deal out the images, or Jorge, the pavement craftsman, organises black and white paving stones. While *Gyres* sailed on high seas, carried by ocean currents, *Pedreiras/Quarries* focuses on people's hands and people's use of stones across the ages. Her work links impersonal scientific research and personal drama as her relationship with her paralyzed brother is turned into the chorus of the film, like a starting point the story keeps coming back to. Homo sapiens hand sculpted by the tools, her brother's disabled hand, the fork that falls from the *calceteiro's* worn-out hands. What is Ellie Ga doing? She is creating a counter-History: the spirit of resistance to

the glory of power, force and conquest is expressed in her care and tenderness for weakness, mistake and oversight.

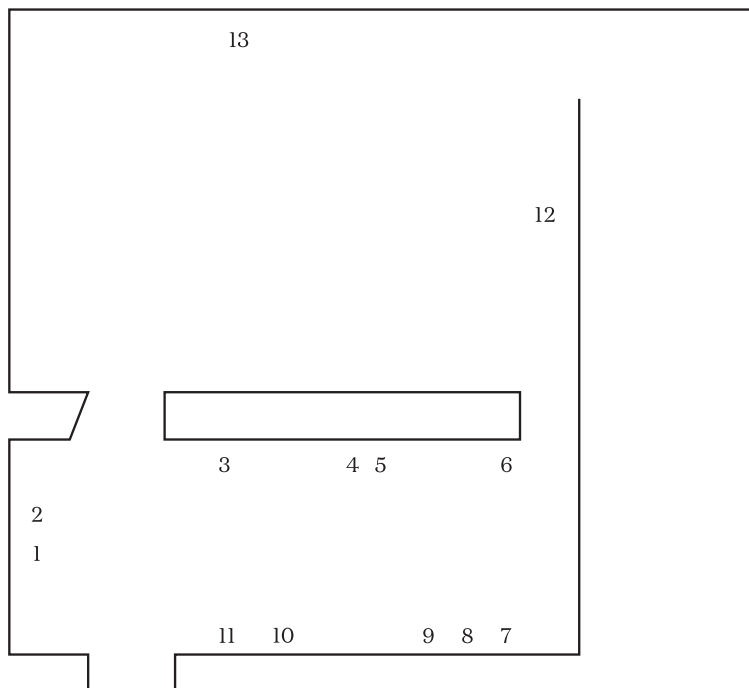
Based on a text by Cyril Neyrat

ELLIE ABOUT KARIN

When I first arrived in Lisbon for a residency 2019, I had already spent several years gathering material about the hand's relationship to stone. I was slightly embarrassed to tell Lisboners my growing obsession with calçada. What a tourist! But the more I learned, the more I looked and understood calçada as a type of philosopher's stone, about the history of the calçada, where we can trace multiple narratives leading to forced labor, colonization, knowledge on the verge of obsolesce and the humble gesture of leaving a mark in the face of anonymity.

*I was carrying around an out of print, enormous book, really much too heavy to be used as a field guide and yet offering up detailed itineraries of 1983 Lisbon (*Empedrados artísticos de Lisboa*). I wondered about photographer Karin Monteiro, who was she, what had she been thinking about, head down photographing the ground making her way through the city. Through an extraordinary series of coincidences, I befriended Karin Monteiro. We started a correspondence which became one of the stories woven through my film *Quarries*. Through our correspondences, I learned about her photography work in Mozambique and Portugal which spanned several decades. When I finally had a chance to visit her (she was based in Sintra at the time), I was overjoyed to see shelves in her office filled with canisters of negatives, including the*

negatives for the Empedrados book. One conversation lead to another and in December 2024, Karin donated much of her photographic archive to the Arquivo Municipal de Lisboa. This is the first exhibition in Lisbon based on this work. Karin, who currently lives in Maputo, wrote to me last week to say that she wanted people to know that the photos Natxo and I selected for this exhibition was for her a metaphor of the crumbling of the empire.



Photographs by Karin Monteiro:

**1. Calçada Portuguesa (Traditional Portuguese paving)
1985–1986**

KRM000759 / Location: Mozambique

**2. Calçada Portuguesa (Traditional Portuguese paving)
1974–1976**

KRM000622 / Location: Mozambique

**3. Calçada Portuguesa (Traditional Portuguese paving)
1985–1986**

KRM000545 / Location: Mozambique

**4. Calçada Portuguesa (Traditional Portuguese paving)
1985–1986**

KRM000757 / Location: Mozambique

**5. Calçada Portuguesa (Traditional Portuguese paving)
1985–1986**

KRM000531 / Location: Mozambique

**6. Calçada Portuguesa (Traditional Portuguese paving)
1985–1986**

KRM000525 / Location: Mozambique

**7. Calçada Portuguesa, rua em obras (Traditional
Portuguese paving, street undergoing construction)
1974–1976**

KRM000318 / Location: Mozambique

**8. Calçada Portuguesa (Traditional Portuguese paving)
1985–1986**

KRM000599 / Location: Mozambique

9. Edifício dos correios de Maputo, calçada portuguesa (Maputo post office building, traditional Portuguese paving) 1985–86

KRM000004 / Location: Mozambique

10. Calçada Portuguesa (Traditional Portuguese paving) 1985–1996

KRM000184 / Location: Mozambique

11. Calçada Portuguesa (Traditional Portuguese paving) 1974–1976

KRM000626 / Location: Mozambique

12. Calçada Portuguesa (Traditional Portuguese paving) 1985–1986

KRM000530 / Location: Mozambique

ALL PHOTOS © LISBON MUNICIPAL ARCHIVE

Video by Ellie Ga:

13. *Quarries*, 2022

HD video + sound, 39 minutes

TEXT, NARRATION, IMAGE
Ellie Ga

ACKNOWLEDGEMENTS

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Margo Herre & Itzel Gonzalez Ishida (Rockefeller University)

Teresa Guerreiro (Escola Municipal de Calceteiros de Lisboa)

Gabrielle Russo & Jason Lewis (Stony Brook University)

FLAD + AIR 351

Konstnärsnämnden, Sverige

Mount Tremper Arts, New York

NEW YORK
Rockefeller University
Laboratory of Integrative Brain Function
Laboratory of Neurogenetics and Behavior
Stony Brook University, Turkana Basin Institute

PORTUGAL
Academia das Ciências de Lisboa
Sociedade de Geografia de Lisboa
Museu do Aljube Resistência e Liberdade
Escola Municipal de Calceteiros de Lisboa

GREECE
Katraki Vase Museum, Aitoliko, Messolonghi

ENGLAND
Maidstone Museum, Maidstone, Kent

WORKS DIRECTLY CITED
Pereira Maintains, António Tabbuchi (transl. Patrick Creagh)
A Woman of No Importance, Sónia Purnell
Empedrados artísticos de Lisboa (ed. M. Bairrada)
Grandfather A Pioneer Like Us (1974/2020),
Harald Szeemann, Swiss Institute, New York

TEXT EDITING
Matvei Yankelevich, Ben Wilson

COLOR CORRECTION
Nils Fridén/Velour Films

PORTUGUESE TRANSLATION OF THE “ELLIE ABOUT KARIN” AND
PEDREIRAS/QUARRIES TEXTS
Francisca Medeiros

SUBTITLES
Mauro Soares and Ellie Ga

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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.

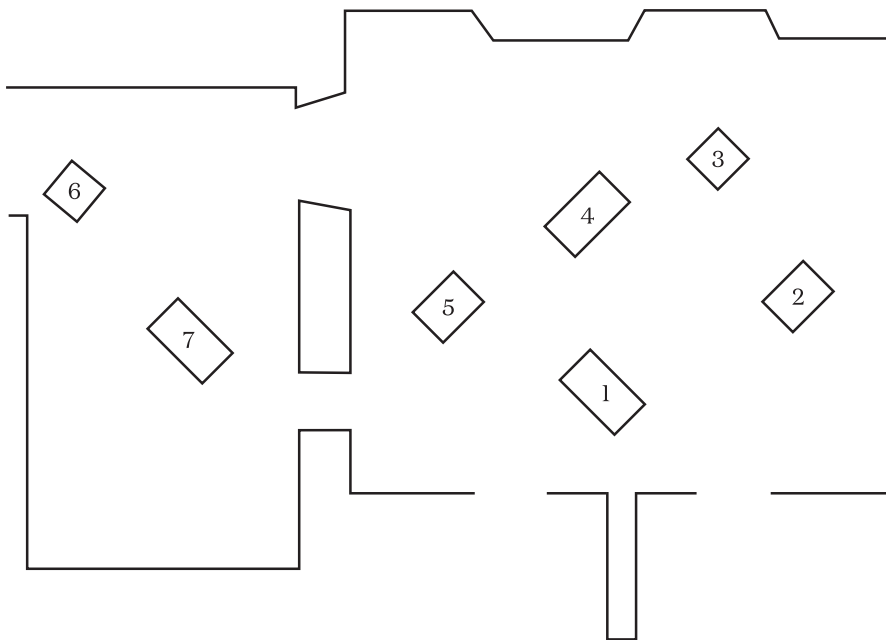
A Pizzbuinian intervention in this story could invite a laugh, a glitch in the word Baal that turns the Lord into something closer to a talking animal. Pizz Buin may fall into this idolatrous temptation. Still, they do so through an “iconoclash” (borrowing from Bruno Latour), a constructive destruction, 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

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Alice Vale de Gato and Catarina Rebelo



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