

so many exhibition plans! i like to imagine and project, even more because it always comes out different. each exhibition includes many others, lived during the whole process.

an exhibition is the best scenario for testing, where possibilities expand. and the public dimension brings a complementary tension to the ease of doing at home. it brings the need of concluding, even in the sense of finish, to define the final version of several provisionals, in every detail. it requires synthesis and precision.

(would the exhibition stand for the studio as writing stand for thought?)

the exhibitions i do at galeria luisa strina are where i most naturally update my practice, they are a direct extension of the studio. it is the best and the most difficult situation to show my work, harder because better.

an exhibition has always been for me a unique way of advancing the research, absolutely necessary to all the processes, especially the mental. the act excites the thought.

an exhibition is a concentrated, retrospective moment. the present includes the past and the future, they are almost simultaneous in the instant.

an exhibition goes beyond the assembled works. the whole is more than the sum of the parts. an exhibition is more than a work in itself, it is one among infinite possibilities. positively incomplete, it lingers in the imagination. it is end and endless, beginning and continuation.

fernanda gomes, october 2017

Galeria Luisa Strina is pleased to announce Fernanda Gomes' solo show at our space (Rio de Janeiro, 1960). On her eighth exhibition at the gallery, the artist presents recent and never seen works, pursuing her singular research that includes painting and sculpture, light and space.

Recent solo exhibitions include: Alison Jacques Gallery, London (2017); Peter Kilchmann, Zurich (2015); Galeria Luisa Strina, São Paulo (2014); Centre International de l'art et du Paysage, Vassivière, France (2013); Alison Jacques Gallery, London (2013); Museu da Cidade, Lisbon (2012), Galerie Emmanuel Hervé, Paris (2012); Museu de Arte Moderna do Rio de Janeiro (2011), Centro Cultural São Paulo (2011).

Recent group shows include: 35th Brazilian Art Panorama, MAM Museu de Arte Moderna, São Paulo (2017, until 17 December); Ready Made in Brasil, Centro Cultural Fiesp, São Paulo (2017, until 28 January); "*OSSO – Exposição-apelo ao amplo direito de defesa de Rafael Braga*", Instituto Tomie Ohtake, São Paulo (2017); "*Doubles, Dobros, Pliegues, Pares, Twins, Mitades*", The

Warehouse, Dallas (2017); *“Third Mind. Jiri Kovanda and (Im)possibility of a Collaboration”*, Galeria Nacional, Praga (2016); *“Cut, Folded, Pressed & Other Actions”*, David Zwirner, New York (2016); *“Accrochage”*, Punta della Dogana, Venice (2016); *“Imagine Brazil”*, DHC/ART, Montreal (2015), Instituto Tomie Ohtake, São Paulo (2015), Musée d’Art Contemporain de Lyon (2014), Astrup Fearnley Museum, Oslo (2013); *“Une histoire, art, architecture et design, des années 80 à aujourd’hui”*, Centre Pompidou, Paris (2014); 13th Istanbul Biennial, Turkey (2013); 30th São Paulo Biennial (2012).

Public collections holding her work include Centre Pompidou, France; Tate Collection, England; Art Institute of Chicago, USA; Miami Art Museum, USA; Fundación/Colección Jumex, Mexico; Fundação Serralves, Portugal; Museum Weserburg, Germany; Vancouver Art Gallery, Canada; Centre National des Arts Plastiques, France; Museu de Arte da Pampulha, Belo Horizonte; Museu de Arte Moderna, São Paulo; Museu de Arte Moderna do Rio de Janeiro.

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