



Galeria Francisco Fino

ARCOLisboa

**Helena Almeida
Vasco Araújo
José Pedro Cortes
Alfredo Jaar
João Penalva**

**Main Section
Booth I07**



Helena Almeida



Helena Almeida

Desenho, 1999

Gelatin silver black-and-white photographic print

88 x 130 cm

Artist's Proof



Helena Almeida

Untitled, 2003

Gelatin silver black-and-white photographic print

120 x 88 cm



Helena Almeida

Untitled, 2004

Gelatin silver black-and-white photographic print

130 x 130 cm



Installation view Helena Almeida: solo exhibition, Galeria Francisco Fino, 2026



Helena Almeida

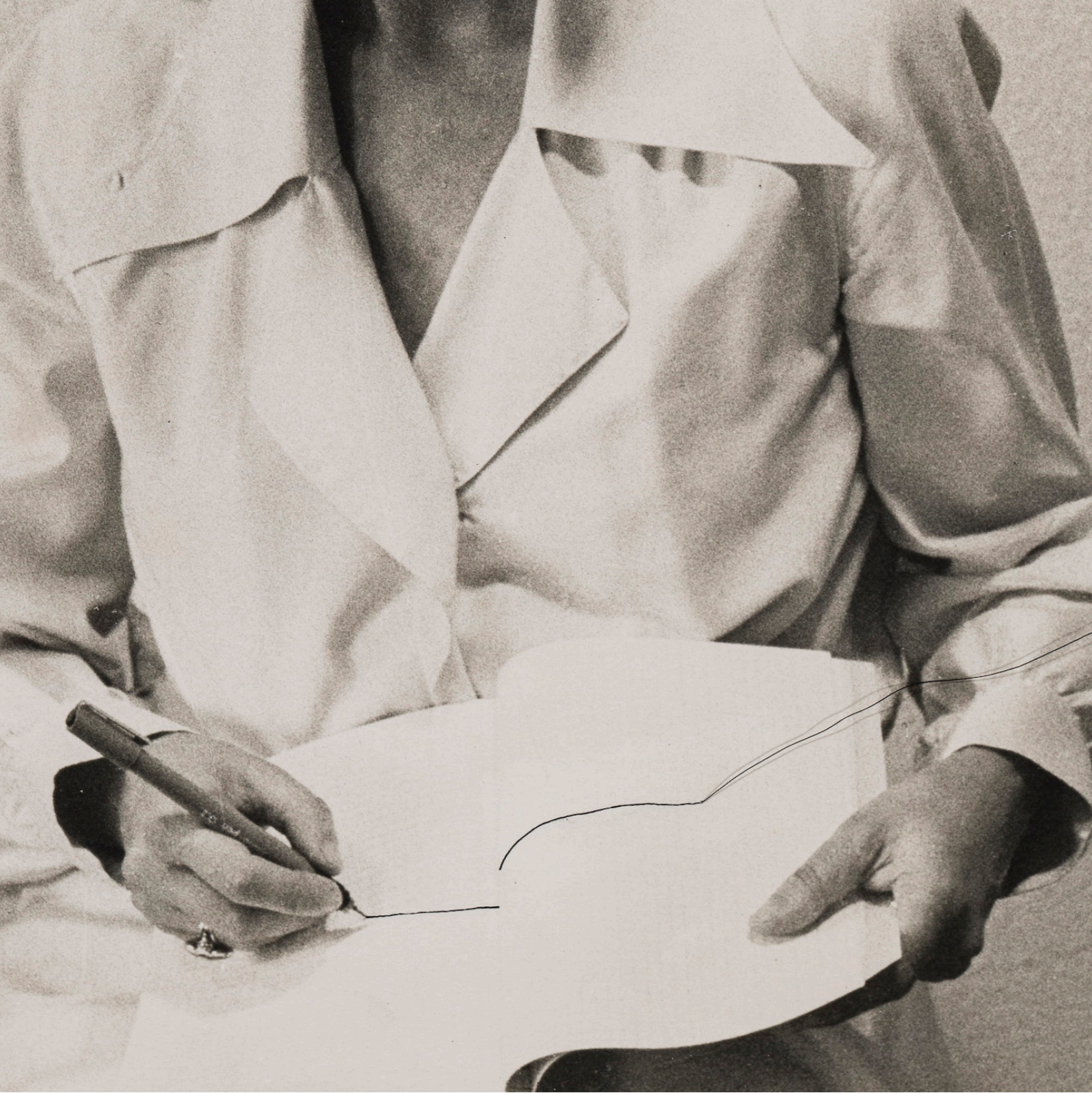
Desenho Habitado, 1975

Gelatin silver black-and-white photographic
print with black ink and horsehair

49,5 x 39 cm

52 x 41 cm (framed)

Ed. 3 (#2/3)



Detail of *Desenho Habitado*, Helena Almeida, 1975

Helena Almeida

Helena Almeida (Lisbon, 1934 - Sintra, 2018) was born in Lisbon, where she lived and worked until 2018. She graduated in Painting from Lisbon's Fine Art School in 1955. In 1964, she was granted a scholarship in Paris by the Gulbenkian Foundation.

Almeida's work covers a wide range of media, including painting, drawing, performance, video, installation and photography. In her first solo show in Portugal (Buchholz, 1967), Almeida presented a group of geometric and abstract paintings that challenged the conventional canvas' limits.

Around 1969, the artist started photographing herself, usually performing different poses in her studio, either alone, interacting with objects found in this space (chairs, benches, mirror fragments) or accompanied by architect and artist Artur Rosa, her husband. Helena Almeida's practice is often associated with distinctive blue, black or red acrylic ink strokes painted over black and white photographs. In series like *Tela Habitada*, *Estudo para um enriquecimento interior*, or *Desenho Habitado*, the artist can be seen interacting with isolated painting and drawing materials, such as a canvas, a pen, a brush or ink, exploring the plastic and disciplinary potentiality of Painting.

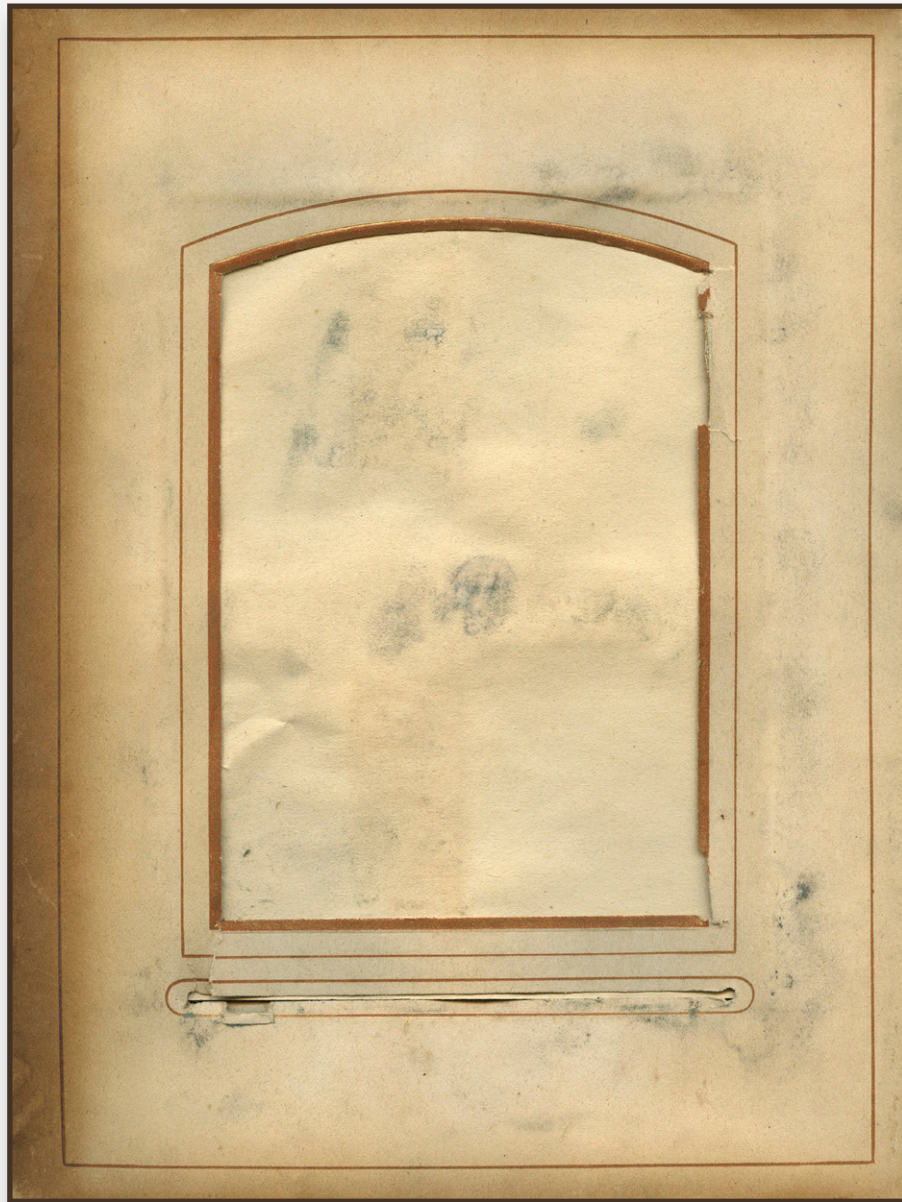
Her work has been shown in different galleries, museums and institutions, both in group and solo shows, such as: "WOMAN. The feminist avant-garde from the 1970s, Works from the Sammlung Verbund" (International Center of

Photography, NY, USA, 2019), "Work is never finished" (The Art Institute of Chicago, USA, 2017), "My work is my body, my body is my work" (Serralves, Porto, 2015 and Jeu de Paume, Paris, 2016), "Dubai Photo Exhibition: a Global Perspective on Photography" (The Hamdan Bin Mohammed Bin Rashid Al Maktoum International Photography Award & World Photography Organisation, UAE, 2016), "A Needle Walks into a Haystack" (TATE Liverpool, UK, 2014), "Bigger Splash—Painting after Performance" (TATE Modern, UK, 2012), "Dance—Walk—Draw" (Skidmore College: tang-The Frances Young Tang Museum and Art Gallery, USA, 2012), "Inside Me" (Kettle's Yard, UK, 2009), "Pink fabric for clothing" (Fundación Telefónica, Spain, 2008), "Intus" (Biennale di Venezia, Italy, 2005), "Wack! Art and Feminist Revolution" (MOCA-The Museum of Contemporary Art, LA, USA, 2005), "Helena Almeida" (Europália, Musée de Charleroi, Belgium, 1991) and Biennale di Venezia (Italy, 1982).

Her work is included in great national and international collections, such as: Art Institute (USA), Contemporary Art Museum of Chicago (USA), Fundação Calouste Gulbenkian (Portugal), Hara Museum of Contemporary Art (Tokyo, Japan), MoMA (USA), Museo Nacional Centro de Arte Reina Sofía (Spain), Tate Gallery (UK), The National Museum of Western Art (Tokyo, Japan), Buhl Collection (USA), among others.

More about the artist

Vasco Araújo



Vasco Araújo

Detritus #6, 2011

Digital photograph

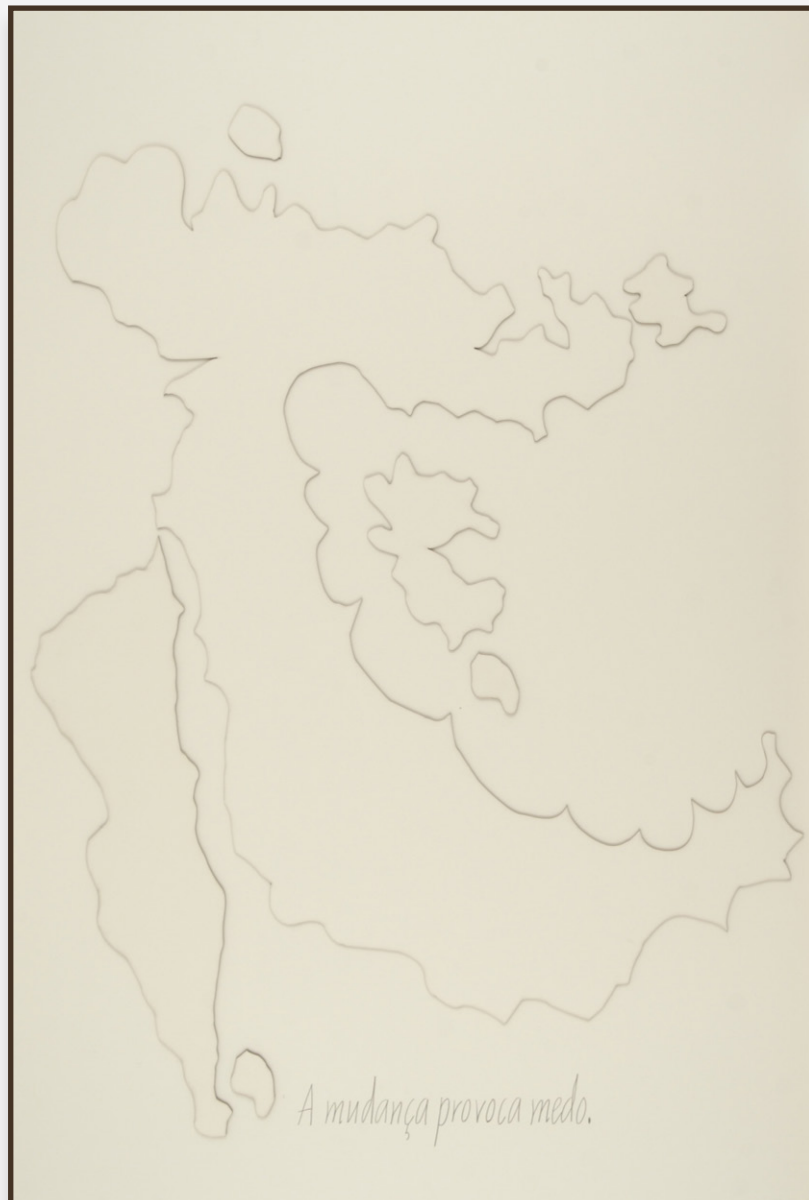
185 x 140 cm

The series *Detritus* (2011) consists of enlarged detailed images taken from the interior of an old photo album devoid of photographs, constructing a sublime architecture around the absence of memory. The work explores the relationship between memory and matter,

revealing the gaps within images and the discourses associated with them. What compels us to reflect is always a traumatic and violent encounter with an external reality brutally imposed upon us, challenging our habitual ways of thinking. As such, genuine thought is always decentered: we do not think spontaneously; we are compelled to think.



Vasco Araújo
 Epílogo III, 2012
 Digital photographs
 125 x 105 cm



Vasco Araújo

Ínsula #12, 2010

Cardboard drawing, laser cutting, acrylic,
graphite

124 x 85 x 4,5 cm

An island, by definition, is an extension of the earth's relief, situated within an absolute depression filled with water. From its Latin etymology, *insula*, derives the adjective "insular." The proposition "we are an island"

opens a space for a physical and psychological comparison between the island and the human being, in which the change or transformation of any circumstance, situation, or condition — physical or otherwise — renders the original not only different from what it once was, but altered so radically that it becomes entirely unrecognisable and incapable of returning to anything resembling its previous state.

Vasco Araújo

Vasco Araújo was born in 1975 in Lisbon, the city where he continues to live and work.

He completed his first degree in Sculpture in 1999 at FBAUL (Lisbon University School of Fine Art), and attended the Advanced Course in Visual Arts at Maumaus in Lisbon, from 1999 to 2000. Since then, he has participated in various solo and group exhibitions both in Portugal and abroad, also taking part in residency programmes, such as The University of Arts, Philadelphia (2007); Récollets, Paris (2005); and the Core Program (2003/04), Houston. In 2003, he was awarded the EDP Prize for New Artists.

His most recent solo shows include: “A Moment Apart”, MAAT, Lisbon (2019); “Vasco Araújo”, M-Museum, Leuven, Belgium, (2018); “Decolonial desires”, Autograph ABP, London, (2016); “Potestad”, MALBA – Museu de Arte Latino-Americana de Buenos Aires, Buenos Aires (2015); “Under the Influence of Psyche”, The Power Plant, Toronto (2014); “Debret”, Pinacoteca do Estado de S. Paulo, S. Paulo (2013); “Avec les voix de l’autre”, Musée d’art de Joliette, Joliette (2011); “Mais que a vida”, Fundação C. Gulbenkian/ CAM, Lisboa and MARCO, Vigo (2010), among others.

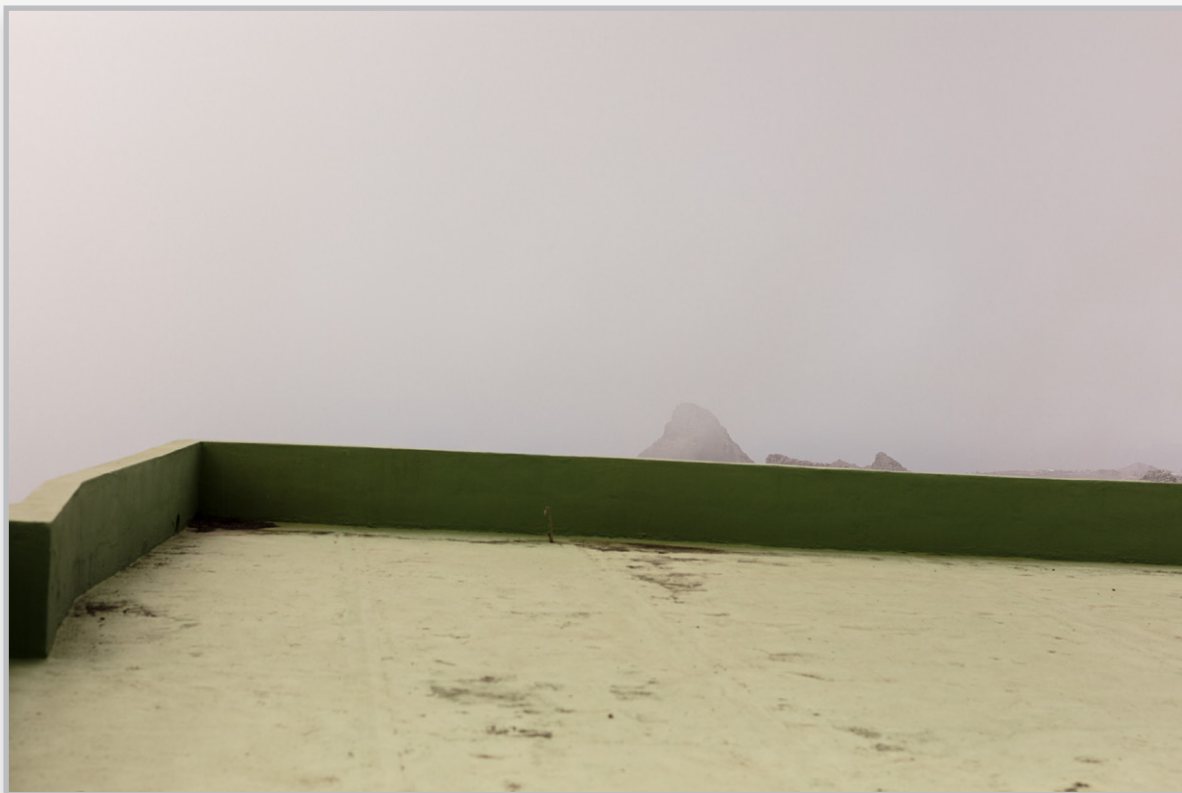
His most recent group shows include: “Bienal del Bioceno – Cambiar el Verde por Azul » 15.ª Bienal de Cuenca, Cuenca, Ecuador (2021); “Triângulo atlântico” Bienal Mercosul, Porto Alegre, Brazil (2018); “All that Falls”, Palais de Tokyo, Paris (2014); “Investigations of a Dog”, Fondazione Sandretto Re Rebaudengo, Turin (2009); “Everything has a name, or the potential to be named”, Gasworks, Londres (2009); “Em Vivo Contacto”, 28ª Bienal de S. Paulo, São Paulo (2008); “Artes Mundi, Wales Internacional Visual Art Exhibition and Prize”, National Museum Cardiff, Cardiff (2008), among others.

His work has been published in various books and catalogues and is represented in several public and private collections, such as at the Centre Pompidou, Musée d’Art Moderne (France); Museu Coleção Berardo (Portugal); Fundação Calouste Gulbenkian (Portugal); Fundación Centro Ordóñez-Falcón de Fotografía – COFF (Spain); Museo Nacional Reina Sofia, Centro de Arte (Spain); Fundação de Serralves (Portugal); Museum of Fine Arts, Houston (USA); Pinacoteca do estado S. Paulo (Brazil).

More about the artist

José Pedro Cortes





José Pedro Cortes

2500 metros, 2026

Inkjet print on Fine Art paper

130 x 190 cm

Ed. 1 + 1 AP

Drawing on images gathered over time across different Atlantic archipelagos, José Pedro Cortes explores impermanence, immersion, and silent observation. Through photography,

he traces bodies and infrastructures in dialogue with a subterranean and volcanic cartography, where documentary record intersects with the poetic force of an attentive gaze. His landscapes, portraits, and still lifes become visual maps of contemporary life — open, transitory, and unfinished.



José Pedro Cortes
Vulcão (Lanzarote), 2022/2026
Inkjet print on Fine Art paper
130 x 190 cm
Ed. 1 + 1 AP

José Pedro Cortes

José Pedro Cortes (Porto, Portugal, 1976) studied at Kent Institute of Art and Design (Master of Arts in Photography) in the UK. In 2005, after 3 years living in London, he moved back to Lisbon and was part of Gulbenkian Creativity and Artistic Creation Program in Photography. On that same year, Cortes had his first solo exhibitions at Centro Português de Fotografia and Silo Gallery, both in Porto, Portugal. In that year, Cortes was also selected for the Photo London - Emerging Artists Presentations and, in 2006, took part in the Getty Images curated exhibition New Photographers 2007.

Since then Cortes had several institutional solo exhibitions, namely 'One's Own Arena' at Museu da Eletricidade/MAAT, (Lisbon, 2015), 'Costa' at CGAC - Centro Galego de Arte Contemporânea (Santiago de Compostela, 2015) and in 2018 'A Necessary Realism, a major exhibition at MNAC, the National Museum of Contemporary Art, spanning 15 years of work.

Cortes was also one of the photographers for EPEA — European Photo Exhibition Award 01, with work shown in four European venues in 2012 and 2013 (Deichtorhallen Hamburg, Germany, Centre Gulbenkian Paris, France, Fondazione Monte di Luca, Italy, and Oslo Peace Center, Norway); was also chosen for the project European Eyes on Japan 2014 (with book and exhibition); and O Processo SAAL: Arquitectura e Participação, 1974-1976, with work shown at Museu de Serralves, and at

the Canadian Centre for Architecture, Toronto. In 2014 Cortes participated in the event Live Editing Show at LE BAL, Paris, where visitors could produce a book in collaboration with the artist. In 2014, he was shortlisted for the BES Photo award with exhibitions at Museu Berardo, Lisbon, and Instituto Tomie Ohtake, in São Paulo, Brazil. In 2016 was one of the commissioned artists for the BF16 - Bienal de Fotografia de Vila Franca de Xira with his installation Reinforced Concrete.

In 2018, the prestigious 1000 Words Magazine, selected José Pedro Cortes as one of the 10 photographers who have built significant bodies of work and emerged as increasingly influential practitioners, from 2008 to 2018.

From the beginning of his career, he sees the book form as an important medium in presenting his work. He has published Silence (2005), Things Here and Things Still to Come (2011; included in 'Photobook: A History Vol.III'), Costa (2013) and One's Own Arena (2015) and A Necessary Realism, published in 2018, an overview of his work, with essays by Shoair Mavlian, Julião Sarmiento, David Santos and Nuno Crespo. All his books were published by Pierre von Kleist editions, a publishing house that he co-founded and directs from Lisbon, with more than 45 books published.

More about the artist



Alfredo Jaar



Alfredo Jaar

People Without Names (Sudan), 1989

Lightbox with color transparency and 6 mirrors

Lightbox: 102 x 102 x 13 cm

Mirrors: 25 x 25 x 3 cm (each)

Overall dimensions: 243 x 101 x 58 cm

Ed. 1 + 1 AP

In *People without Names (Sudan)*, lightboxes and mirrors create fragmented images that change with the viewer's position,

merging their reflection with those depicted. This interplay opens a reflective horizon, creating choreographies of gaze that enable encounters beyond merely addressing images or their referents. This dramaturgy of space, photographic image, (occasionally) words as well as perspective aims to inflict new 'distributions of the sensible' to quote Jacques Rancière.



Alfredo Jaar

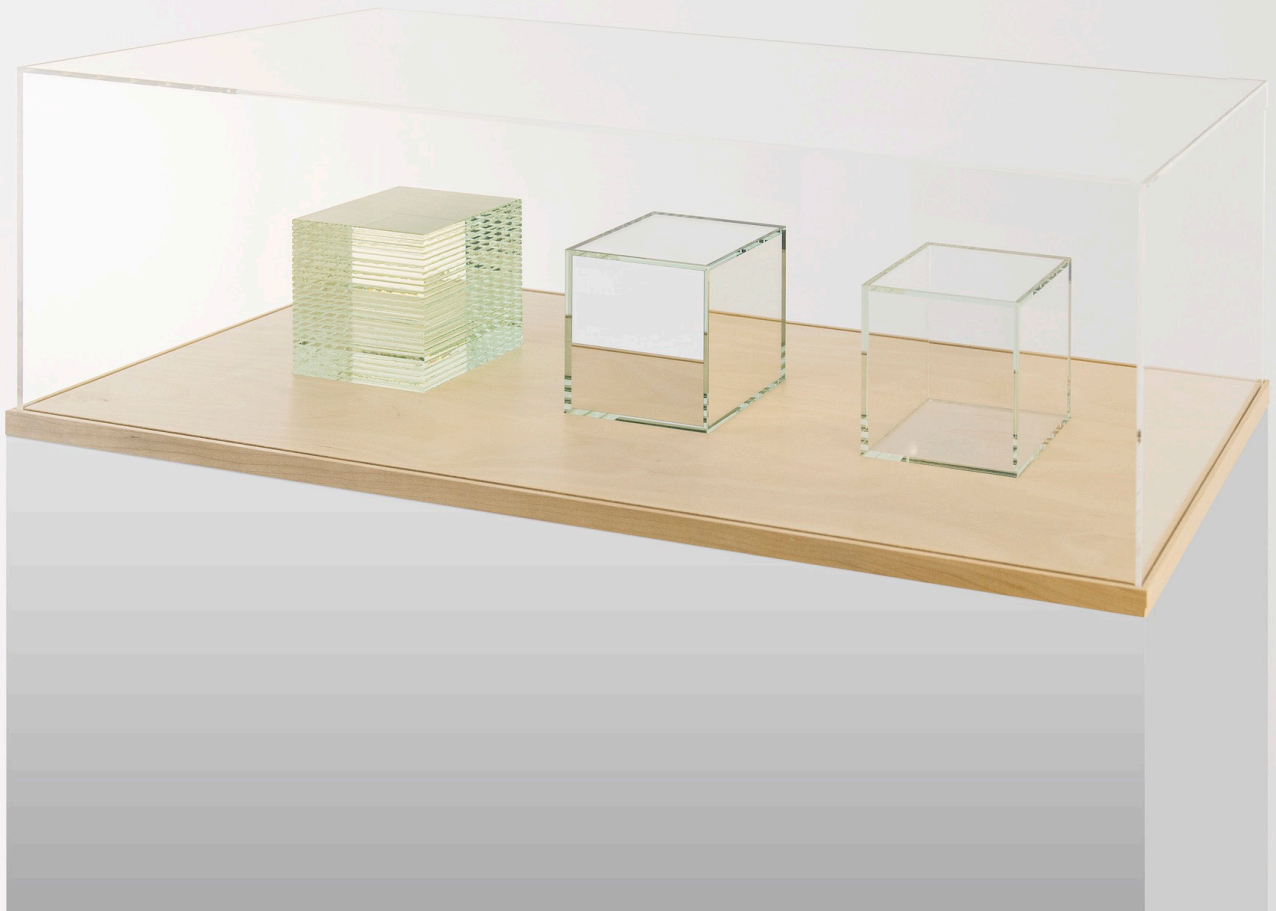
You and Me and the Others, 2020

Glass, Mirror, Wooden Base

Cubes: 15 cm x 15 cm x 15 cm (each)

Overall: 32 cm x 108.5 cm x 48 cm

Ed. 6 + 3 PA



Detail of You and Me and the Others, Alfredo Jaar, 2020

Alfredo Jaar

Alfredo Jaar (Santiago, Chile, 1956) is an artist, architect, and filmmaker whose practice spans more than four decades and is marked by a rigorous and uncompromising engagement with the world. Working across photography, film, installation, and new media, Jaar develops hybrid artistic strategies to address urgent socio-political realities and the ethical limits of representation. His work invites viewers to reflect critically on how humanitarian crises, human suffering, and global inequalities are perceived, mediated, and often neglected within international discourse, while maintaining a strong formal and aesthetic presence. Over the course of his career, Jaar has persistently examined issues such as genocide, forced migration, and the imbalances of power between industrialized and developing nations, challenging audiences to confront what is too often overlooked or suppressed.

His work has been shown extensively around the world. He has participated in the Biennales of Venice (1986, 2007, 2009, 2013), Sao Paulo (1987, 1989, 2010, 2021) as well as Documenta in Kassel (1987, 2002).

Important individual exhibitions include The New Museum of Contemporary Art, New York (1992); Whitechapel, London (1992); Moderna Museet, Stockholm (1994); The Museum of Contemporary Art, Chicago (1995); and The Museum of Contemporary Art, Rome (2005). Major recent surveys of his work have taken place at Musée des Beaux Arts, Lausanne (2007); Hangar Bicocca, Milan (2008); Alte Nationalgalerie, Berlinische Galerie and Neue

Gesellschaft für bildende Kunst e.V., Berlin (2012); Rencontres d'Arles (2013); KIASMA, Helsinki (2014); Yorkshire Sculpture Park, UK (2017); Zeitz MOCAA, Cape Town, South Africa (2020); SESC Pompeia, Sao Paulo (2021), Museum of Contemporary Art, Hiroshima (2023), and KINDL, Berlin (2024).

The artist has realized more than seventy public interventions around the world. Over eighty monographic publications have been published about his work. He became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000. He received the Hiroshima Art Prize in 2018 and the Hasselblad Award in 2020. In 2024 he was awarded the IV Albert Camus Mediterranean Prize. In 2025 he was selected as the recipient of the Edward MacDowell Medal and received the 11th Prix Pictet.

His work can be found in the collections of The Museum of Modern Art and Guggenheim Museum, New York; Art Institute of Chicago and Museum of Contemporary Art, Chicago; MOCA and LACMA, Los Angeles; MASP, Museu de Arte de São Paulo; TATE, London; Centre Georges Pompidou, Paris; Nationalgalerie, Berlin; Stedelijk Museum, Amsterdam; Centro Reina Sofia, Madrid; Moderna Museet, Stockholm; MAXXI and MACRO, Rome; Louisiana Museum of Modern Art, Humlaebeck; Hiroshima City Museum of Contemporary Art and Tokushima Modern Art Museum, Japan; M+, Hong Kong; and dozens of institutions and private collections worldwide.

[More about the artist](#)



João Penalva



Moth-eaten pair of trousers. Never used.

João Penalva

Moth-eaten pair of trousers. Never used., 2010

Pigment print on Hahnemühle Photo Rag Bright

White 310g paper mounted on Dibond, card,

Plexiglass, waxed oak frame

178 x 135 cm

Ed. 3 + 1 AP



João Penalva

Addressing the weeds in Hiroshima, 1997

Dried plants, ink on paper, printed paper, acrylic
glass frames and wall text

220 x 420 x 5 cm



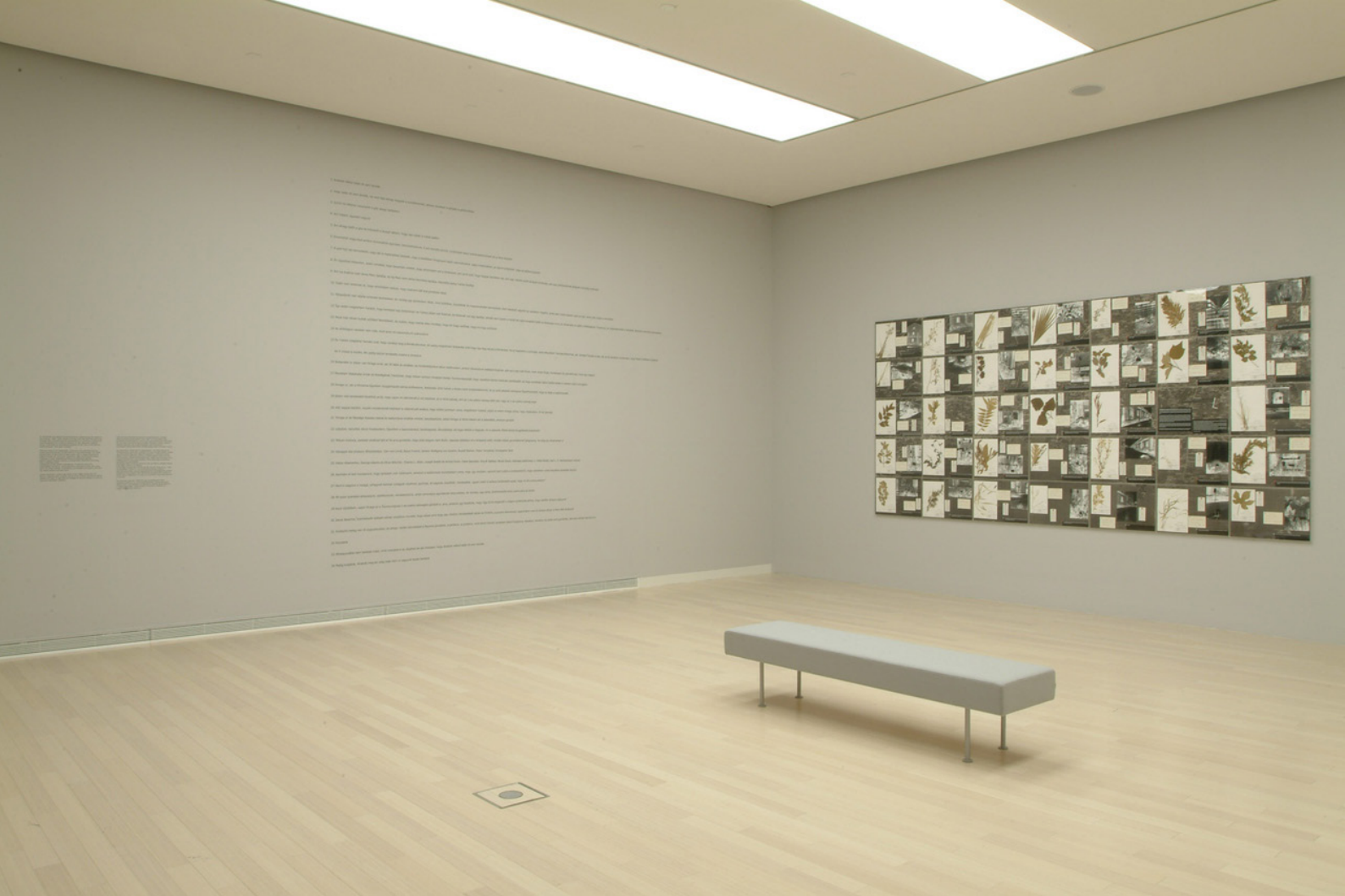
Project developed for an exhibition in Hiroshima — Hiroshima Art Document 1997, taking place in the compound of a derelict old factory that once manufactured uniforms for the Japanese Imperial Army and that, at the time of the atomic bomb blast, become an emergency hospital, and later a school.

Working closely with a botanist, João Penalva identified the weeds growing out of the compound's cement yards, designing a walk reminiscent of those of botanical gardens, with the installation of standing metal labels for each of the 32 different species.

The artist wrote and installed a monologue addressed to the weeds, to be read in 32 stops, written on paper tags hanging from bamboo poles by their side.

Here the weeds are addressed as stern survivors and the silent recipient of a moving and humorous account of human struggles.

This work has been reconfigured into 32 frames, each measuring 50x60cm, contain documentary photographs and material extracted from the original site. to be shown in one block of 220x420 cm with the text on an adjacent wall, either on the right or on the left.



Installation view at Ludwig Museum Budapest, 2007



João Penalva

Composition with two Nineteenth-century Japanese paper bags for the storage and carrying of silkworm cocoons and other dry goods, and used cotton velvet from MacCulloch & Wallis, 21 Poland Street, London W1, 2025

Paper collage on cotton velvet, glass and oak frame

236,7 × 139 × 9,3 cm

and

UV printing on Dibond and oak frame

41,8 x 31,3 cm



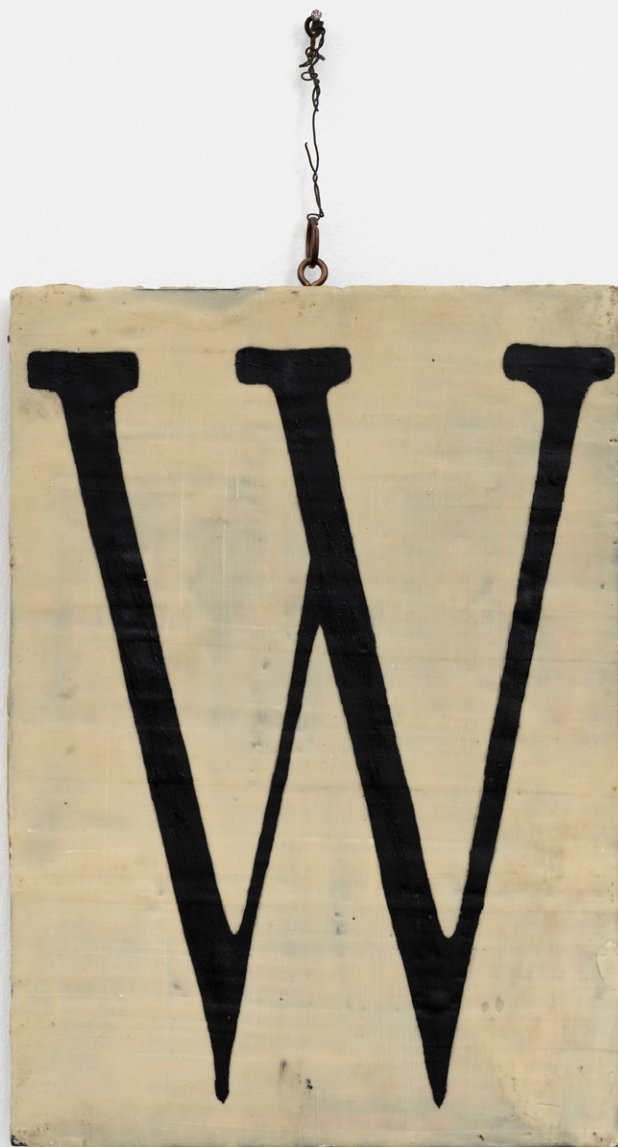
These antique Japanese paper bags were purchased at Harakujo, in Tokyo, in 2004. There were originally five — one brown, the others light-coloured like these, all with a stamp and large Japanese characters in black ink on one side only. They all had patches of glued on paper of the same type, most likely from similar bags.

It was only by 2019 that I began the process of translation of the stamp and the handwritten characters. It involved two professional translators and one academic, as the ancient characters, both printed and handwritten, were not legible to contemporary Japanese translators.

For fifteen years, a certain modesty prevented me from using them in my work because I thought that using them would mean modifying them, damaging their physical integrity.

But when I learned that these bags had stored silkworm cocoons and that the stamp was simply Nineteenth-century advertising, I understood how, by exhibiting their history in a framed text as if it were a label, my work with them could take the form of a composition that would keep them intact.

In 2021 I made a first work that I called *Composition with three Nineteenth-century Japanese paper bags for the storage and carrying of silkworm cocoons and other dry goods, and theatrical black Molton from Russell and Chaple Ltd., Store Street, London*. Now, in 2025, in addition to their history the framed text next to them addresses those who read it, and proposes a game.



João Penalva

W, 1994

Oil and encaustic on wood panel and wire

37 x 20 x 2 cm

This painting is one of a group of twenty-six whose height represented in millimetres the number of names in the mailing list of the Richard Salmon Gallery in 1994, then at Studio 4, 59 South Edwardes Square, in Kensington, London. They were one of many parts of an installation I made for three spaces of the gallery, which was housed in a beautiful Victorian building especially built as artists studios, on a leafy private square. Each had many rooms with large windows.

This installation, that I called *Would You*, alluding to gentlemen's polite use of the conditional tense, was made for a group exhibition curated by *Rear Window*, a team of curators, and entitled *Every Now and Then*. It addressed the long history of the space. At the time one of its spaces had been, only a few months earlier, at Richard Salmon's invitation, Dereck Jarman's final studio, and his brushes, paints, smock and unfinished paintings were still there.

Looking for material to work with, I focussed on everything that could be secret in Richard Salmon's business and in finding ways of representing it. When I asked Richard Salmon what was it that he considered secret, he told me it was his mailing list, his correspondence, those he sold to, and for how much. I started from there.

Another space, with the walls that I covered entirely with potpourri, showed his correspondence with another gallerist, Karsten Schubert, his ex-business partner, with whom he was having a nasty falling-out. Their letters and faxes were so heavily redacted by both as to be practically unreadable. Another part of the work also showed a correspondence, this one fictional, between a model and the artist who worked in the studio, a Charles Edward Holmer. She had left her earrings behind after modelling and would like to retrieve them, but Holmer never replied to her mail and when she tried to go by the studio and knock at the door neither him nor his assistant Henry were ever

in. Her name was Mara Tsvetkova, a Bulgarian. Her name was given to me by someone I didn't know and went to meet for the express purpose of finding a convincing Bulgarian name. That was Valeri Tchukov, a Bulgarian who worked at Bush House, on the Strand, in the Bulgarian Service of the BBC, and who was a friend of my friend Steven Moore, to whom I had confided that I wanted her to be Bulgarian but I didn't know a single Bulgarian, came to my rescue and gave me Mara.

Contrary to my expectations, the correspondence between Richard Salmon and Karsten Schubert was taken for a fiction, and Mara's small blue paper letters written with purple ink taken for real.

Thirty-one years later, this painting could forget its own story and be happy to celebrate a Walter, a Wendy, a Winston, a Wallid or Waldemar.

João Penalva

João Penalva was born in Lisbon in 1949. He lived in London from 1976 to 2021, and in Lisbon from 2021 to the present.

After starting his career in contemporary dance from 1968 to 1976, including a period with Pina Bausch's company (1973-74) and co-founding The Moon Dance Company with Jean Pomares (1976), he moved to London. There, he received a scholarship from the Calouste Gulbenkian Foundation to study at the Chelsea School of Art (1976-81). Initially focused on painting, his practice expanded in the 1990s to include various media such as film, photography, and installation. His body of work integrates text and imagery as foundational elements. Drawing from diverse sources like music, found objects, and archival materials, his work often involves deep research that informs the final piece. One of the core aspects of his work is exploring communication in its many forms, blending both formal and theoretical approaches within complex narratives that mix reality and fiction.

Penalva represented Portugal in the 23rd Bienal de São Paulo and in the 49th Venice Biennale. He also exhibited in the 2nd Berlin Biennale and the 13th Biennale of Sydney.

Solo exhibitions include: Centro Cultural de Belém, Lisbon; Camden Arts Centre, London; Contemporary Art Centre, Vilnius; Galerie im Taxispalais, Innsbruck; Tramway, Glasgow;

Rooseum Center for Contemporary Art, Malmö; Institute of Visual Arts, Milwaukee; Power Plant, Toronto; Serralves Museum, Porto; Ludwig Museum Budapest; Irish Museum of Modern Art, Dublin; DAAD Gallery, Berlin; Mead Gallery, University of Warwick, UK; Lunds Konsthall, Lund; Berlinische Galerie, Berlin; Calouste Gulbenkian Museum, Lisbon; Brandts Kunsthallen, Odense, Denmark; Trondheim Kunstmuseum, Norway; LOGE, Berlin; Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Culturgest, Porto; Lumiar Cité, Lisbon; Appleton Square, Lisbon.

Group exhibitions include, among others: Haus der Kunst, Munich; Museum Folkwang, Essen; K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Staatliche Kunstsammlungen Dresden; Württembergischer Kunstverein, Stuttgart; Museum of Contemporary Art, Sydney; Australian Centre for Contemporary Art, Melbourne; National Museum of Contemporary Art, Seoul; Museum of Contemporary Art, Taipei; Bombas Gens Centre d'Art, Valencia; Tramway, Glasgow; Wellcome Collection, London; South London Gallery, London; Lunds Konsthall, Sweden; Hayward Gallery and Tate Modern, London.

Penalva was awarded the DAAD Berlin Artist's Residency in 2003; the Bryan Robertson Award in 2009; The Paul Hamlyn Foundation Award in 2020.

[More about the artist](#)



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