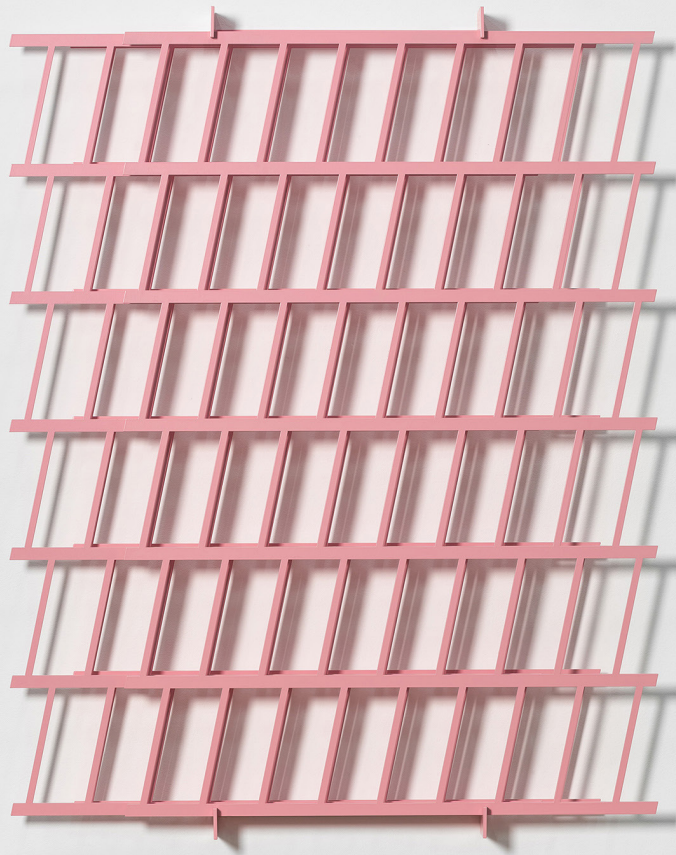


**Singular Plural**  
FERNANDA FRAGATEIRO

Opening 4.03.21  
5.01.21 > 10.04.21



Fernanda Fragateiro, *Disappearance (pink)*, 2021, Lacquered stainless steel, 92 x 75 x 7 cm (photo by Bruno Lopes)

## Singular Plural

### FERNANDA FRAGATEIRO

Fernanda Fragateiro usually displays works containing original books and plain materials with hybrid origins from the history of art and architecture. Within her sculptures, she establishes links between the production of knowledge and its aesthetic potential, as well as semantic and historical ramifications.

The chosen references for this show are the works of women artists Agnes Martin (1912-2004) and Charlotte Posenenske (1930-1985), key figures of minimal art, and philosopher Jean Luc-Nancy's book *Being Singular Plural*. In *Être singulier pluriel*, the original title of the book, Nancy deals with the notion of co-existence with each other, and the question of how we can still speak of a 'we' or of a plurality, without transforming this 'we' into a substantial and exclusive identity. Fernanda Fragateiro develops forms that relate to the presence of sculpture and its singular placement in space. Her first solo exhibition in Brussels is about construction and repetition, reading and perception of space. But the purpose is also to explore the issues inherent to the physicality of the elements and the idea of the opposite. She perfectly describes that tension as "contrary to solidity and transparency, robustness and delicacy. I equate the boundary between the obvious and the subtle. The nothing, the blank, the silence, the void as an element of constituting the perception of rhythmic phenomena".

Like open books, her wall sculptures in the vitrine evoke the modular sculptures by Posenenske, based on industrial principles of geometry, standardization and mass production. About this notion, Fernanda Fragateiro explains: "I base myself on the modulation of a structure, with several possibilities of multiplication and adaptation, understood not only as a compositional issue, but also as an action that goes against exclusivity."

In the gallery, the exhibition starts with another open book on an architectural tubular structure tensed between floor and ceiling, generating a new physical experience of spatialization associated with visitor presence.

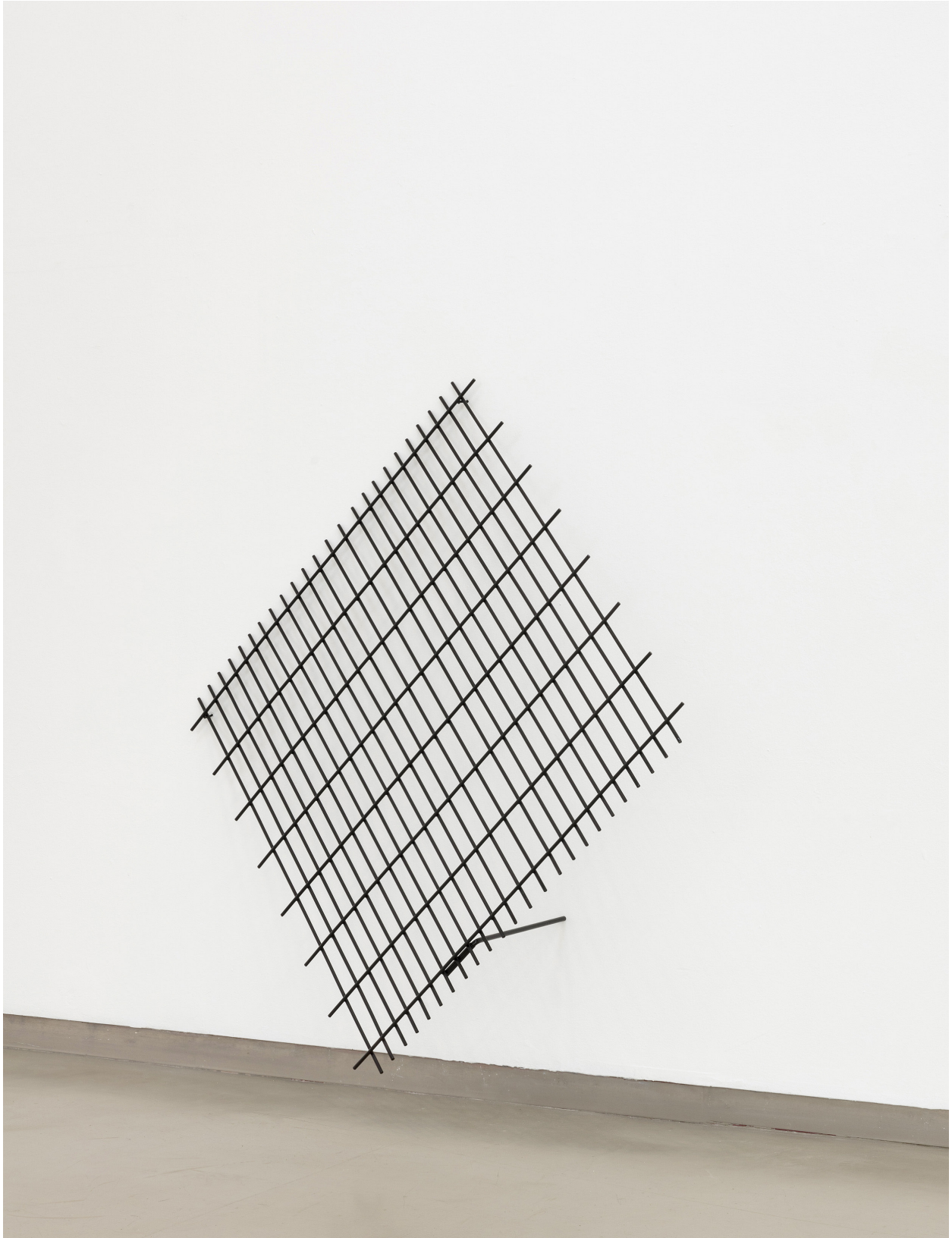
Walking in the space leads to the discovery of grids placed on the gallery walls. Each grid is unique and slightly different, muddling and distorting the predictability of repetition. The play of juxtapositions and superimpositions does not allow to definitively fix the grid pattern. The subtle variations of overlays and offsets of the suspended grids causes a perception of vibration and movement, taking over the reading of the structure itself.

This ensemble of metal wall sculptures is based on a small diagonal grid drawing by Agnes Martin from 1960 titled *Aspiration*. Here, most of them are white or black and white, reinforcing the idea of dichotomy and dialectics present in the works.

The accumulated cultural history appearing through Fernanda Fragateiro's works also brings other references to the surface, such as the modernist series of wall lights by Charlotte Perriand (1903-1999), or the multiple variations of grids by François Morellet (1926-2016).

Her layered practice is in a constant dialogue with other artists. This recent production follows research reflecting on two women artists who turned their back to the art world in the late 60s. Proposing a new path, Fernanda Fragateiro addresses the other and the self, the community and the individual, as well as the nature of language and meaning.

- Gregory Lang



Fernanda Fragateiro, *A.M.*, 2020, Iron painted with polyurethane enamel, 160 x 160 x 40 cm (photo by António Jorge Silva)





Exhibition view of «From archives to matter, to construction», 2017, Museum of Art, Architecture and Technology, Lisbon, (PT)

Born in 1962 in Montijo (PT)  
Lives and works in Lisbon (PT)

Fernanda Fragateiro's projects are characterized by a keen interest in re-thinking and probing modernist practices. Her work involves an archaeology into modernism's social, political and aesthetic history through ongoing research with archival matter, materials and objects.

Operating in the three-dimensional field and defying the tension between sculpture and architecture, Fragateiro's works potentiate the relationships with each place, summing the spectator into a performative situation. Her sculptural and architectural interventions in unexpected spaces (a monastery, an orphanage, a dilapidated houses) and subtle alterations of existing landscapes reveal buried stories of construction and transformation.

Some of her projects are the result of a collaboration with architects, landscape architects and performers. Her artworks are collected and frequently exhibited by international institutions - public collections include the Reina Sofia Museum (ES), the Thyssen-Bornemisza Foundation (AU), the Calouste Gulbenkian Foundation (PT) and the Harvard Art Museums (US).

## COLLECTIONS

Fundación Neme, Bogotá (CO)  
 The Ella Fontanals Cisneros Collection, Miami, (US)  
 Jorge M. Pérez Collection, Miami, (US)  
 Harvard Art Museums, Cambridge (US)  
 Thyssen-Bornemisza Art Foundation, Vienna (AU)  
 Museo Nacional Centro de Arte Reina Sofía, Madrid (ES)  
 Fundación Helga de Alvear, Cáceres (ES)  
 Fundación Marcelino Botín, Santander (ES)  
 La Caixa Foundation, Barcelona (ES)  
 Centro Galego de Arte Contemporánea (CGAC), Santiago de Compostela (ES)  
 Museo de Arte Contemporáneo de Málaga (ES)  
 Fundación Gas Natural Fenosa, A Coruña (ES)  
 ARTIUM, Centro-Museo Vasco de Arte Contemporáneo, Vitoria (ES)  
 Colección Per Amor a l'Art, Valencia (ES)  
 Coleção António Cachola, Elvas (PT)  
 Fundação Calouste Gulbenkian, Lisbon (PT)  
 Fundação EDP, Lisbon (PT)  
 Fundação Centro Cultural de Belém, Lisbon (PT)  
 Portugal Telecom, Lisbon (PT)  
 Museu de Arte Contemporânea de Serralves, Porto (PT)  
 (Museu de Arte Contemporânea do Funchal, Funchal (PT)  
 Berardo Collection, Lisbon (PT)  
 Caixa Geral de Depósitos Contemporary Art Collection, Lisbon (PT)



Fernanda Fragateiro, *overlap (black and white)*, 2, 2020, Polished stainless steel and manufactured notebooks with fabric cover, 50 x 50 x 7 cm  
 (photo by António Jorge Silva)

## FERNANDA FRAGATEIRO

## SHOWS (SELECTED)

- 2020 *Wonder Woman. Artistas mujeres en la Colección CGAC*, CGAC, Santiago de Compostela (ES)  
*Box to keep the void*, CIAJG, Guimarães (PT)
- 2019 *Joint is Out of Time*, Galleria Nazionale d'Arte Moderna e Contemporanea, Roma (IT)  
*The Dream of the Library*, Museum für Gegenwartskunst Siegen, Siegen (DE)  
*Fernanda Fragateiro and Carlos Bunga: a conversation on lines*, cur. Gregory Lang, FdG Projects - Frédéric de Goldschmidt Collection, Brussels (BE)  
*Constelações: uma coreografia de gestos mínimos*, Museu Coleção Berardo, Lisbon (PT)
- 2018 *NOwhere Without NO (with Shahrzad Kamel)*, Josee Bienvenu Gallery, New York (US)  
*Processo*, Museu Internacional de Escultura Contemporânea de Santo Tirso (PT)  
*For us a book is a small building*, Galeria Baginski, Lisbon (PT)
- 2017 *A voice (not)*, Josée Bienvenu Gallery, New York (US)  
*Fernanda Fragateiro: dos arquivos, à matéria, à construção*, MAAT, Lisbon (PT)  
*Demo*, Arratia Beer Gallery, Berlin (DE)  
*Demolição, Porta 14 – Calçada do Correio Velho*, Lisbon (PT)  
*forget me (not)*, Galeria Elba Benitez Madrid (ES)  
*The Reserve of Things in Their Latent State*, Fundação Eugénio de Almeida, Evora (PT)
- 2016 *Black Box: Museu Imaginário*, Museu do Caramulo, Caramulo (PT)  
*Conversation Piece*, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome (IT)  
*Curated Curators (II)*, Zaratan – Arte Contemporânea, Lisbon (PT)
- 2015 *Landscape non-landscape*, Studio Sandra Recio, Geneva (CH)  
*Laboratório de Materiais*, Gabinete, Lisbon (PT)
- 2014 *Stones Against Diamonds*, NC-Arte, Bogotá, (CO)  
*Um círculo que não é um Círculo*, Laboratório de Curadoria, Colégio das Artes, Universidade de Coimbra, Coimbra (PT)  
*Impulse, Reason, Sense, Conflict. Abstract Art from the Ella Fontanals- Cisneros collection*, CIFO Art Space, Miami (US)  
*Juan Luis Moraza: Tesoro público (economías de realidad)*, Centro-Museo Vasco de Arte Contemporáneo, Álava, País Basco (SP)
- 2013 *Langages: entre le dire et le faire*, Fondation Calouste Gulbenkian, Délégation en France (FR)  
*(Não)Ver*, Projecto Travessa da Ermida, Lisbon (PT)

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