



CECÍLIA LIMA
PORTFOLIO

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STATEMENT

In my field of work I seek to explore relationships between architecture, scales, spatial occupations, traces, design, balance and other dimensions that constitute matter. Everyday displacements are the guiding axis of my experiments in languages such as installation, painting, video, photography and others.

The investigations start from the collection of objects and images found in the routes. I aim to produce and work relevant to the field of art through circulation in cultural institutions. In addition, I aim to work with exhibition design considering my interest in installation and ways of creating poetic possibilities in space.

CV | RESUME

WORK EXPERIENCE

Solo Exhibitions

2021 Hospitality, curated by Yana Tamayo, National Museum of the Republic, Brazil

2019 Changing Architectures, Esponcedra, Center for art and culture, Barcelona, Spain

Artistic Residencies

2019 Residency programme Hospitality, Suyan's house, Olhos d'água, Brazil

2019 Residency programme by Esponcedra, Center for art and culture, Barcelona, Spain

Group Exhibitions

2022 "One day I opened my eyes and it was Brasília", Brasilia Museum of Art, Brazil

2021 Cosmographies, curated by Clarissa Diniz, Index Gallery, Brazil

2020 Brasília in the works, Index Gallery, Brazil

2019 Triangular: art of the century, curated by Ana Avelar and Gisele Lima, CAL, Brazil

2018 Pélago, curated by Malu Serafim, A Pilastra, Brazil

2018 If I were to say it's here, curated by Yana Tamayo, NAVE, Brazil

LANGUAGES

Portuguese – Native Language

English – Level C1

COMPETENCIES

Indesign software

Premiere software

Ligthroom software

HONOURS AND AWARDS

2020 | 10th Pipa Prize

I was nominated for the Pipa award in 2020. Created in 2010, PIPA Prize is considered one of the most important art prizes in Brazil.

2019 | 2nd Vera Brant Prize

Art award was held in 2019 to promote the visual arts in Distrito Federal, Brazil. I was selected to carry out the artist residency in Barcelona (Spain) for 40 days.

2016 - 2017 | Research Scholarship at University of Brasília

I was selected for a scholarship with the research project "Laura Lima and the non-performance: poetics, criticism and collection", developed while attending University of Brasília's research program.





Transitory (ou Impermanent) architectures

Transitory (ou Impermanent) architectures, 2019, installation, building debris, protective screen and paraffin, variable dimensions

Photo | Vitor Schietti

A series of (little) houses built from buildings' sites debris, protective netting, and paraffin. Walking through the city of Barcelona, Spain, I have discovered numerous buildings under renovation, all covered by screens. From discarded materials I collected from these sites, I have created architectures using the plastic mesh - stiffened by paraffin - as both a foundation and a veil.





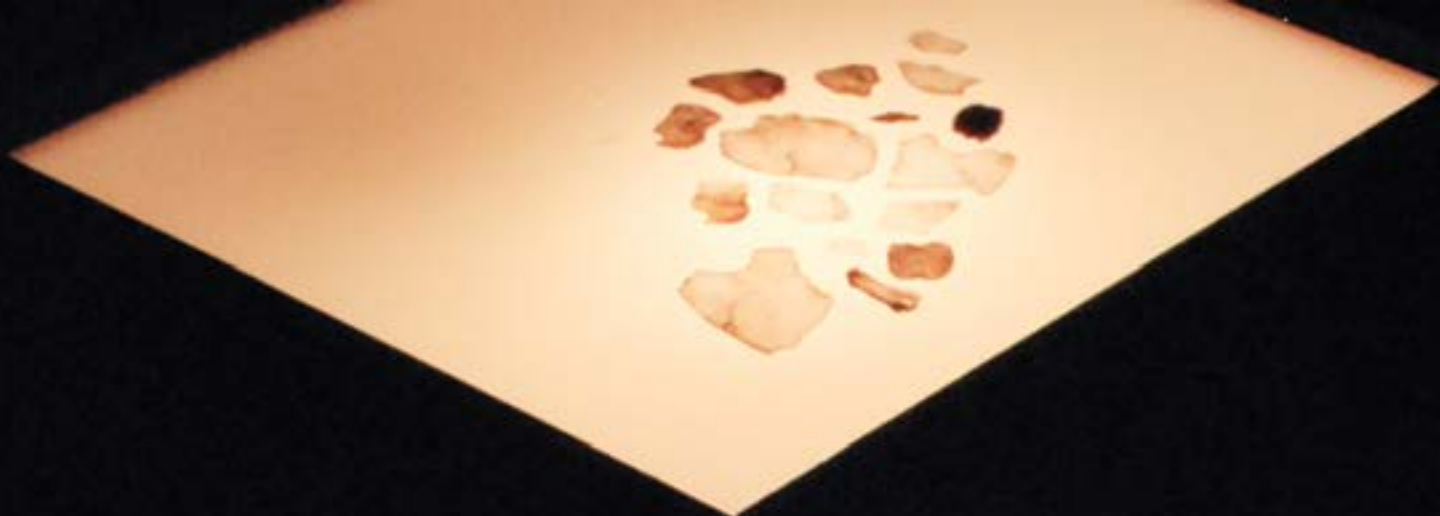
Copse or São João out of season

Copse or *São João* out of season, 2020, Photography, Inkjet on photo matte paper 190m/g, Polyptych 29.7 x 42cm each

Photo | Jéssica Melo

Series of photographs of cut and burned trees. Copse is the name given to the piece of trunk left after the tree is cut down near ground level. In this series, the copses keep a mystery as “they dance “ according to the possibilities of the montage of the photographs: Were they burned from natural fire? By human action? Were they used for a bonfire party or for a campfire?

***Popular festival in Brazil, in the months of June and July. An important element of this party is the bonfire of São João.**





Muscovite *Ciranda*

Muscovite *Ciranda*, 2020, Installation, MDF, lamps, acrylic and stones, 15cm x 15cm x 7.5cm each

Photo | Jéssica Melo e Gabriel Lima

Video | <https://www.youtube.com/watch?v=4LmR-0eoQi4>

Stone chips of muscovite mica placed on light boxes. The stones were collected in a stream, at dusk. When broken into small flakes, they seem to turn into skin pieces, small bones, or even micro watercolors seen through light, as an archaeological study. The way they were arranged reminds one of archipelagos with its tributaries; the work invites the eye to dance along with the muscovites.





Le petit éclat

Le petit éclat, 2020, Installation, Wood, gold leaf and lamp, 200cm x 4cm x 150cm

Photo | Jéssica Melo and Gabriel Lima

Series of small pieces of wood covered in gold leaves, illuminated by a central light source. The combination of these elements creates a landscape in which there is a play of brightnesses, textures and shadows. *Éclat* is the French word for shine, but it can also mean splinter or bang; this work synthesizes all the three meanings, conferring the word *Éclat* a material existence.





Improvisation n°3

Improvisation n°3, 2020, Installation, Wood and coal, variable dimensions

Photo | Jéssica Melo and Gabriel Lima

Wooden sticks and pieces of charcoal leant on each other. Collected from bonfires, they were cut and sanded. From their origin, as burned branches, they become building units; together with the equally fragile wood sticks, the charcoals formulate many possibilities of a precarious balance



Video | <https://youtu.be/Mlj2vP9Znlg>



Video | <https://youtu.be/Mlj2vP9Znlg>

How to get lost within

How to get lost within, 2020, video, 23 minutes

Action performed inside an empty pool, where the artist collects dry leaves with the help of a broom. The constant and repetitive movement of gathering and scattering the leaves takes place as the daylight wanes, so the image of the artist sweeping begins to blur with the darkness. As the performance happens, one's senses moves from image to sound and vice-versa, in an incessant interplay between vision and listening, until it is all gone.





Desert-object

Desert-Object, 2020, installation, plastic bag, dust and lamps, 14.5cm x 24cm each

Photo | Jean Peixoto

A series of plastic bags are distributed on the wall; each bag is used as a receptacle for the dust coming from a hole made immediately above it. Installed in a semi-dark ambient, the bags are lighted in a way that the dust at the bottom is reflected back on the wall from where it came from originally, in a reverse operation.





Woobly

Woobly, 2020, installation, wood, 30cm x 360cm x 20cm (variable dimensions each)

Photo | Marcos Mendes Manente

“Woobly” is a collection of figures formed by stacking together fragments of wood, without the aid of a nail or screw. It plays with the notions of balance and minimum sizes. The totem-like objects form a line whose structure oscillates between the delicate and the crooked. Discarded by a woodshop, its pieces could also become furniture, the kind one makes when attempting to build a geometric topography; or, who knows, boats. The kinds one creates to fall over their own weight...

FINAL SECTION

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Thank you for your attention and time to read my portfolio.