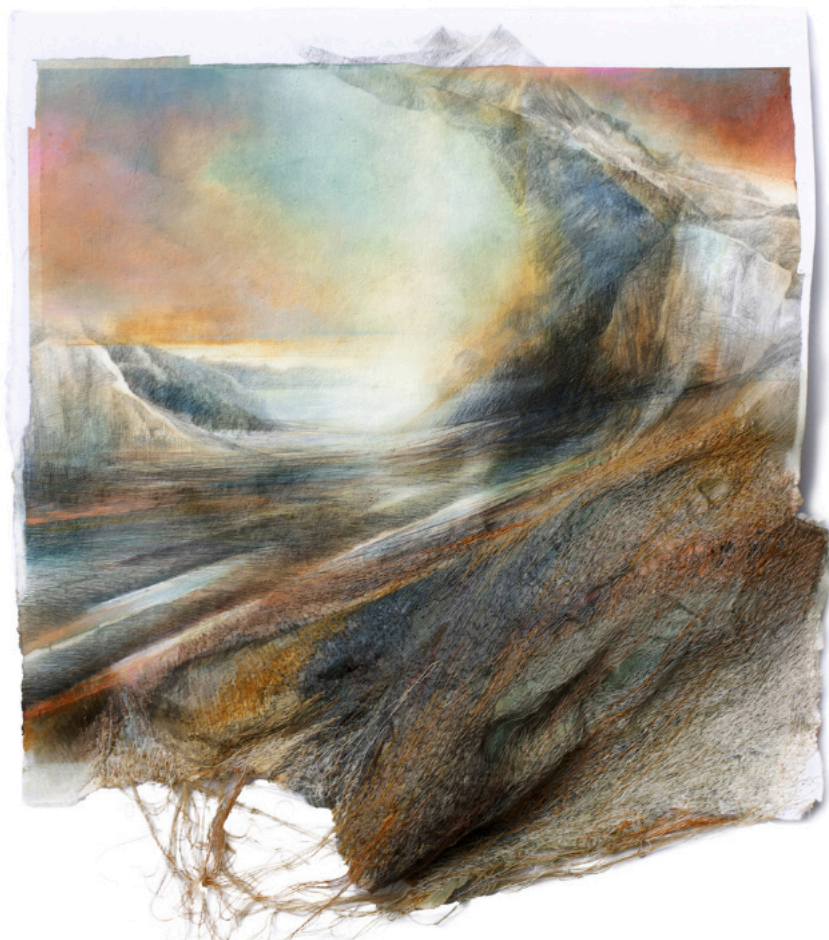


Sónia Aniceto

Painting, object and drawing



Portfolio

Content

Work images

Cover page	TANGIBLE • 2024 • Pencil, oil colours and free quilting with cotton thread on 'drop paper' • 50 x 50 x 5 cm
Side 3	CONVERGENCE BLEUE • 2024 • 78 x 100 x 9 cm
Side 4	LIGNE D'INFINI • 2024 • 50 x 50 x 5 cm
Side 5	FUGACITE • 2023 • 59 x 50 x 5 cm
Side 9	HORIZONS FLOTTANTS 1, 2, 3 and 6 • 2023 • each 40 x 30 x 2 cm
Side 10	HORIZONS FLOTTANTS 11, 15, 17 and 18 • 2023 • each 40 x 30 x 2 cm
Side 14	HEAL MY PAIN • 2015 • 50 x 50–120 x 5 cm
Side 16	MES DEUX MERES III • 2013 • 70 x 70 cm
Side 19	TEXTILE BODIES #4 • 2017 • 96 x 85 cm

Texts

Side 6	Short text on the work
Side 15	ARTES E ARTISTAS LUSOS • Interview with Terry Costa: Sonia Aniceto continua a eliminar as barreiras entre a pintura e arte de fibra • March 2021

Vita

Side 6	Short biography, trade fair participations
Side 8	Solo exhibitions
Side 11	Group exhibitions
Side 12	Installations, residences, prices

Publications

Side 13	Catalogues, publications	Photos: ART-isotope and Erwin Boosten
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CONVERGENCE BLEUE • 2024 • Pencil, oil colours and
free quilting with cotton thread on 'drop paper' • 78 x 100 x 9 cm



LIGNE D'INFINI • 2024 • Pencil, oil colours and
free quilting with cotton thread on 'drop paper' • 50 x 50 x 5 cm



FUGACITE • 2023 • Pencil, oil colours and
free quilting with cotton thread on 'drop paper' • 59 x 50 x 5 cm



Sónia Aniceto, *1976

Statement

“The thread has shaped my artistic identity. It is guidance, connection and continuity. Like an umbilical cord, it reweaves the path between here and there, between now and yesterday, between me and ‘you’.

The medium of housework, much practised by the women in my family, has imposed itself on me as a means of expression to question gender norms and thus explore themes related to identity and memory.

For me, the thread is both tradition and transgression. By transcending the traditional boundaries of craft, it allows me to create a hybrid, ambiguous creation that attempts to explore the complexity of human experience, the strengths and weaknesses of our society. My unconventional approach to this medium allows me to reinterpret traditions in order to create dialogues between past and present.

I draw, erase, paint, hide, sew, cut and stitch. What remains are the remnants, the fragments of stories, the transformation.”

Short biography

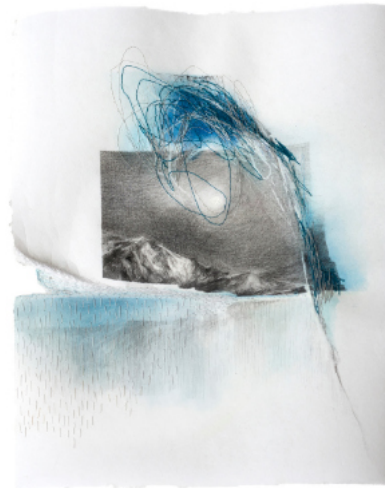
- 1994-2000 Study of Fine Arts, University of Lisbon / Portugal
- 2000 Erasmus Scholarship, Academy of Fine Arts Brussels / Belgium
- 2001-2002 Artist in residence, Cult. Centrum 'Depianofabriek'
- 2001-2002 Continued art studies, Brussels Art Academy
- 2005 Graduation with teaching licence in fine arts
- 2006 Université Libre de Brussels, Brussels / Belgium
- 2000-2006 Stage design workshop Royal Opera House, Brussels
- 2007 Nomin. 'Prémios Talento', Ministry of Foreign Affairs Portugal
- 2008-2009 Art projects with the Mus-e, Brussels and Ghent

Participation in trade fairs (alphabetical order)

- | | |
|--|--|
| AAF Brussels | Martine Ehmer Gallery, Melting Art gallery |
| AAF London | Martine Ehmer Gallery |
| Art Gent – Contemporary art fair | Down to art |
| art KARLSRUHE | ART-isotope • Galerie Schöber |
| Art Up – Contemporary art fair, Lille | Martine Ehmer Gallery, Melting Art gallery |
| C.A.R. – Contemporary Art Ruhr, Essen | ART-isotope • Galerie Schöber |
| Contemporary Istanbul | Perve Gallery |
| London Art Fair | Perve Gallery |
| Just Lx – Lisbon contemporary art fair | Perve Gallery |
| Scope Basel | Perve Gallery |
| SLICK – Contemporary art fairs Brussels, Paris | Martine Ehmer Gallery |
| ST-ART – Contemporary art fair, Strasbourg | Martine Ehmer Gallery |

Solo exhibitions (selection)

- 2024 Horizons entrelacés • LouLouLook Gallery, Paris (F)
 Linha de retorno • Galeria Trindade, Porto (P)
- 2023 Obras de capa • I. P. Instituto Camões, Lisbon (P)
 La Peau du Monde • Galeria Espaço Exibicionista, Lisbon (P)
- 2022 Territoire é. Mouvants • Galerie Martine Ehmer, Brussels (B)
- 2019 Peaux rebelles • Martine Ehmer Gallery, Brussels (B)
- 2018 Dédales Melting Art Gallery, Lille (F)
- 2019 Verwoben • Kunstsommer Burg Wertheim • with Sebastian Wien,
 ART-isotope • Galerie Schöber, Wertheim (D)
- 2017 Sous tension • Martine Ehmer Gallery, Brussels (B)
- 2016 Entre-Tecidos • Trindade Gallery, Porto
 Galeria da Biblioteca Municipal de Barcelos (P)
- 2016 Textile contaminations • Kleppart, Soest (D)
- 2015 Contaminations textiles • Martine Ehmer Gallery, Brussels (B)
- 2014 FIL/IN • Huis Happaert, Antwerp (B)
- 2012 Os fios de Penélope • Trindade Gallery, Porto (P)
 Le coeur cousu • Galerie Libre Cours, Brussels (B)
- 2011 De fil en souvenir • Melting art gallery, Lille (F)
 Texturised reality • Galerie Down to art, Gent (B)
- 2009 Transgressions du fil • Galerie Libre Cours, Brussels (B)
- 2008 Histoires de famille • Galeria Novo Século, Lisbon (P)
- 2007 Marionnettiste • Gallery Espace Blanche, Brussels (B)
 Uma ausência preenchida • Galeria Novo Século, Lisbon (P)
- 2006 Une absence très peuplée • Portugal Ambass, Brussels (B)



HORIZONS FLOTTANTS 1, 2, 3 und 6 • 2023 • Pencil, oil colours and free quilting with cotton thread on 'drop paper' • je 40 x 30 x 2 cm



HORIZONS FLOTTANTS 11, 15, 17 und 18 • 2023 • Pencil, oil colours and
free quilting with cotton thread on 'drop paper' • je 40 x 30 x 2 cm

Group exhibitions and Biennales (selection)

- 2024 Victor's Traces with ... • Atelier Lippens, Parcours Off Art Brussels (B)
Transformation with le collectif Kdix-80 • Musée du Chocolat, BCV (B)
In Her Hands, AHWNN Gallery – curated by Ellen Wezenbeek
- 2023 In Her Hands, Remy Wezenbeek Galerie, Antwerpen (B)
Natural impressions • International virtual group exhibition curated
by Rogrigo Frazão, Museu Têxtil > <https://museutextil.com/>
Cruzar fronteiras: diálogo de coleção • Ispa & Lusofonias – curated by
Carlos Cabral Nunes. Ispa - Instituto Universitário de Ciências Psicológicas,
Sociais e da Vida, Lisbon (P)
- 2022 The Female Thread • International virtual group exhibition curated
by Emerge/Converge > <https://www.emergeconverge.com/exhibitions>
Library • Galeria Espaço Exibicionista, Lisbon (P)
Art Fair Rotary, Brussels (B)
- 2021 Apocriphu • Galeria Espaço Exibicionista, Lisbon (P)
- 2020 Contextile • Contemporary Textile Art Biennale, Guimarães (P)
- 2019 Art Collection ‚lusofonias‘ • Nomad exhibition, Istanbul and Ankara (TR)
3th International Biennale of Gaia/Porto • Invited artist (P)
- 2018 Arte de Bolso • Galeria Sete, Coimbra (P)
- 2017 Contemporary Art Biennale of Mountados (GR)
AL-EM - MARCHA – curated by C. Cabral Nunes • Galeria Perve, Lisbon (P)
All at sea, curated by de C.A.P.S. (contemporary art projects), Oostende (B)
- 2016 MetaMoi I • Center Theoretical Physics, Columbia University, New York (USA)
- 2013 Scythia • The sixth intern. exhibition on mini contemporary textile art (UA)
La nuit des femmes • Centre culturel de schaerbeek, Brussels (B)
- 2012 Contextile • Contemporary Textile Art Biennale, Guimarães (P)
- 2012 TRUC TROC at Bozar • Palais des Beaux Arts de Brussels (B)
- 2012 Canvas/RTBF collectie-Bozar • Palais des Beaux Arts de Brussels, Brussels (B)

Installations

- 2022 Confessionnal • TEIA textile installation – work in progress and in situ. Eglise St. Rémi. Art parcours Maritime, Brussels (B)
- 2021 Toile du pouvoir • TEIA textile installation – work in progress and in situ plus performance • Maison du Peuple de St. Gilles, Brussels (B)
- 2012 Trekvogels / Oiseaux voyageurs • installation et scénographie de l'exposition collective • Croxhapox, Gent (B)
- 2010 Oiseaux voyageurs • Installation and scenography of the exhibition at the Museum of Photography in Charleroi & Fotomuseum, Provincie Antwerpen (B)
- 1999 Tramas - Textile installation • Gardens of National Palace of Queluz, Lisbon (P)

Residences

- 2020 Transversus • Résidence et création collective pour le projet: Tant de mer (Espirito Mundo – SeeU), Brussels (B)
- 2012 Trekvogels / Oiseaux voyageurs • Installation et scénographie de l'exposition collective • Croxhapox, Gent (B)
- Trekvogels / Oiseaux voyageurs • A collaborative story, Croxhapox, Gent (B)
- 2002 Archive • Cultural Center DePianofabriek, Brussels (B)

Public Art / Prizes

- 2024 Sculpture and installation at cimetière de Molenbeek. With collectif Kdix-80. Œuvre subventionnée par URBAN Brussels
- 2013 ART-Spanner - 2nd Edition • Special prize of the jury • C.A.R. Contemporary Art Ruhr, Essen and ART-isotope, Dortmund (D)
- 2009 Hamesse Prize • Hôtel de Ville de St. Gilles, Brussels (B)
- 2007 Prémios Talento 2007 • Prize organized by the Ministry of foreign affairs of Portugal

Catalogues / Publications

- 2024 Article in Les Nouvelles- revue trimestriel de France Patchwork.
N° 162 September 2024-09-26 • Pages 21; 24–27
Article on the exhibition IN HER HANDS. Magazine The Art Couch
https://www.theartcouch.be/nieuws/in-her-hands-van-vrouwelijke-kunstenaars-tot-feministische-kunst/?utm_source=mailpoet&utm_medium=email&utm_campaign=uw-wekelijkse-kunstnieuws-van-theartcouch_137
- 2022 Obras de capa - Descendências Magazine (contents spread over 12 months)
- 2021 Article in Descendências Magazine • March 2021
Article in TextileArtist.org • August 2020
<https://www.textileartist.org/sonia-aniceto-skins-of-paper-and-thread/>
- 2019 Article in Mu-in-the-city par Elisabeth Martin
Article in Supplément de culture du Focus le Vif
- 2017 Article in 3X Expo • Bruzz magazine
Article in Widewalls magazine, Eli Anapur
- 2016 Book: Entre-Tecidos - Livre de peinture/poesie en collaboration avec l'écrivain Paulo Pego TV (RTP Internationale) • Luso pressTV – February 2016
<http://www.youtube.com/watch?v=-XYujtfWyTw&sns=em>
- 2015 Article in Agenda n° 1459 • Wudkammer 127 (Kurt Snoekx)
Article in Miroir de l'Art # Liberté!
- 2014 Book - Textile art around the world • Ed Ellen Bakker (NL)
- 2012 Emission culturelle d'ARTE Belgique / RTBF, 50 Degrés Nord
<http://www.sonia-aniceto.net/sonia-aniceto/press.html>
Article in Miroir de l'Art # 43 (November 2012) und # 39 (May 2012)
Article in Textile Forum 3/2012, September
- 2009 Article in Arte News
Article in O fio nas artes plásticas Catalogue de l'exposition: FIOS, formas e memórias dos tecidos, rendas e bordados (P)
- 2008 Article in Le Soir, Jean-Claude Vantroyen



HEAL MY PAIN • 2015 • Corset fragment, thread, oil paint, embroidery
frame on canvas • 50 x 50 to 120 (variable thread length) x 5 cm

Interview with Terry Costa

'Eliminating the boundaries between painting and textile art'

When and how did you start working as an artist?

It's difficult to give a date because I've always drawn and painted since I was a child. I never wanted to pursue a career other than that of a visual artist. I had my first solo exhibition during my second year at the Faculdade de Belas-Artes da Universidade de Lisboa (FBAUL).

How has your career developed?

I have developed my career in Belgium, France, Germany, Portugal, Holland and the USA, where I am represented by various galleries. My work can be found in public and private collections. Participating in major international art fairs has given me a more global perspective. Whenever I can, I try to participate in biennials, especially in the field of contemporary textile art. I am increasingly interested in residencies, especially in developing collaborative artistic projects. In the near future, I would like to intensify my collaborations with artists from fields such as digital media and performance artists, as I would like to develop installations and site-specific works.

What influences have had the greatest impact on you as an artist?

Like drawing and painting, the textile medium has always been part of my universe. However, the use of this medium in contemporary art was still little known 20 years ago, at least in Portugal.

I remember the shock that Gada Amer's work caused in me. The graphic qualities of the thread as a drawing, the tactile dimension, the hanging threads, the wefts had an irreversible influence on my work. From the beginning, I wanted to develop both media simultaneously. So I opted for tapestry technique at the FBAUL and completed an Erasmus program in the textile art studio at the Brussels Academy of Fine Arts.



MES DEUX MERES III • 2013
Fabric, thread, oil paint on canvas • 70 x 70 cm

My interest in the textile medium was cemented by my professional experience in the set design workshops at the Royal Opera La Monnaie. It was here that I learnt to work with the sewing machine. Here I studied countless techniques and the importance of light. It was here that I came into contact with innovative materials such as 'drop paper', with which I developed the [most recent] series 'Rebel Skins'.

What does it take to be successful in your artistic field?

Perseverance and resilience. Maintaining curiosity and the desire to experiment and innovate. Not to take disappointments too seriously and to see criticism as a lever for moving forward. Appreciate successes large and small in equal measure.

Do you believe that the arts are important for the development of countries? Is there state support for your artistic activities? What kind of support?

In my opinion, there is no civilisation without art and culture. Support is very important, especially at the beginning of an activity. In addition to grants for projects and artist residencies, there is the so-called 'artist status'. This is a kind of unemployment fund that gives artists and other unstable professions the security of a fixed income. I had access to this status before I started training as an artist.

Have you exhibited in Portugal?

I have always tried to work with galleries in Portugal. It is very important to me to have a connection to the country and to be able to exhibit my work there. I also try to decentralise and not limit myself to Lisbon and Porto. That's why I take part in group exhibitions at Galeria Sete, in Coimbra and Braga with the online platform Zet Gallery or in Guimarães with the Contextile Biennale.

Do you speak Portuguese or would you like to learn the language?

I am Portuguese ... unfortunately I sometimes lack vocabulary.

At this point, it is inevitable to ask you how you are 'surviving' this [corona] pandemic?

Complicated in terms of motivation. Postponed exhibitions and trade fairs ... Instability and the impression of 'standby'. I think that all artists need cultural 'nourishment', and here, with theatres closed and few exhibitions on an international level, there is starting to be a lack of it...

What are your projects for this year?

The development of a solo exhibition project for 2022 in Lisbon.

Developing a collaborative, multidisciplinary creative project with a group of four Portuguese artists temporarily residing in Brussels (support from the embassy) and preparing two international contemporary art fairs (art Karlsruhe, Germany) and (Lille Art Up, France), which have been postponed twice since the beginning of the health crisis. We still hope that these fairs will take place in 2021!

What is your biggest dream?

To develop my work further and try to make it as widely known as possible on an international level. I also have the opportunity to have a bright and spacious studio. I would like to find time to organise meetings, discussions and artistic collaborations with artists I like.

A message to all artists around the world.

Keep enjoying your artwork! Remember that the process is more important than the result. Trust your instincts and your creativity, but always with a self-critical eye.

Interview with Terry Costa,
ARTES E ARTISTAS LUSOS, March 2021



TEXTILE BODIES #4 • 2017 • Yarn, oil paint on canvas • 96 x 85 cm

Status: 2024-09-29



ART-isotope • Galerie Schöber
Burg Wertheim, Schlossgasse 11
D - 97877 Wertheim
+49 - (0)172 - 2 32 88 66
mail@art-isotope.de

art-isotope.de