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Fábio Colaço

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Faust

2024

Shoes, euro coins,

20 x 70 x 70 cm.

Edition of 3



Dogma

2024

Resin, fiberglass, wood structure, oil paint finish.

130 x 100 x 92 cm.

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Untitled (concetto spaziale)

2024

€100 banknote.

Banknote 14,7 x 7,7 cm.

34,7 x 27,7 cm. framed.

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Untitled (truth)

2024

Plaster.

8 x 20 x 11 cm.

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An independent non-place made up of imperceptible shapes, free ideas, no wars and where emotions are transparent, there is no past, no future.

Utopia

2024

Embroidered flag.

200 x 300 cm.

FÁBIO COLAÇO (1995, Lisboa.)

Colaço was born in Lisbon, where he lives and works.

Holds a degree in Sculpture and a master degree in Performance and Installation from Faculdade de Belas-Artes in Lisbon. He also studied at the Akademie der Bildenden Künste in Munich.

He exhibits regularly in Portugal and abroad in solo and group exhibitions, highlighting the exhibitions: (2023) "Tomorrow" curated by Ana Cristina Cachola, Uma Lulik__ Contemporary Art, Lisbon, PT; (2022) "MACE 15 Anos - Aqui Somos Rede", Museu de Arte Contemporânea de Elvas, Elvas, PT; (2020) "One Million", Appleton Box, Lisbon, PT; (2020) "Trabalho Capital # Greve Geral", curated by Paulo Mendes, Centro de Arte Oliva, São João da Madeira, PT; (2020) "5 Años de Atelier Solar", curated by Alejandro Alonso Moro, Cruce, Madrid, ES; (2019) "Prémio Arte Jovem Fundação Millennium BCP", Centro Português de Serigrafia, Lisbon, PT; (2019) "I Will Take the Risk", curated by Carolina Trigueiros e Tomaz Hipólito, Azan, Lisbon, PT; (2018) "Where Plato Taught", curated by Christian Jankowski, Franzensfeste/Fortezza, Bolzano, IT; (2018) "Jahresausstellung", Akademie der Bildenden Künste, Munich, DE; (2017) "Ciclo do Liminar #9", Zaratan - Arte Contemporânea, Lisbon, PT; (2016) "in possível - com n... entrar na possibilidade", Arquipélago - Centro de Artes Contemporâneas, Azores, PT.

In 2016, he was nominated for "Artes e Talentos" award, the winner of "Revelação D. Fernando II" award in 2017, and more recently, the winner of "Arte Jovem Fundação Millennium BCP" award in 2019.

FÁBIO COLAÇO (1995, Lisboa.)

Colaço nació en Lisboa, donde vive y trabaja.

Tiene una licenciatura en Escultura y un máster en Performance e Instalación por la Facultad de Bellas-Artes en Lisboa. También estudió en la Akademie der Bildenden Künste en Múnich.

Expone regularmente en Portugal y en el extranjero, tanto en exposiciones individuales como colectivas. Entre sus exposiciones destacadas se encuentran: (2023) "Tomorrow" curada por Ana Cristina Cachola, Uma Lulik__ Arte Contemporânea, Lisboa, PT; (2022) "MACE 15 Anos - Aqui Somos Rede", Museo de Arte Contemporáneo de Elvas, Elvas, PT; (2020) "One Million", Appleton Box, Lisboa, PT; (2020) "Trabalho Capital # Greve Geral", curada por Paulo Mendes, Centro de Arte Oliva, São João da Madeira, PT; (2020) "5 Años de Atelier Solar", curada por Alejandro Alonso Moro, Cruce, Madrid, ES; (2019) "Prémio Arte Jovem Fundação Millennium BCP", Centro Portugués de Serigrafía, Lisboa, PT; (2019) "I Will Take the Risk", curada por Carolina Trigueiros y Tomaz Hipólito, Azan, Lisboa, PT; (2018) "Where Plato Taught", curada por Christian Jankowski, Franzensfeste/Fortezza, Bolzano, IT; (2018) "Jahresausstellung", Akademie der Bildenden Künste, Múnich, DE; (2017) "Ciclo do Liminar #9", Zaratan - Arte Contemporânea, Lisboa, PT; (2016) "in possível - com n... entrar na possibilidade", Arquipélago - Centro de Artes Contemporâneas, Azores, PT.

En 2016 fue nominado al premio "Artes e Talentos", ganador del premio "Revelação D. Fernando II" en 2017, y más recientemente, ganador del premio "Arte Jovem Fundação Millennium BCP" en 2019.

FÁBIO COLAÇO (1995, Lisboa.)

Colaço va néixer a Lisboa, on viu i treballa. Té una llicenciatura en Escultura i un màster en Performance i Instal·lació per la Facultat de Belles Arts de Lisboa. També va estudiar a l'Akademie der Bildenden Künste a Munic.

Exposa regularment a Portugal i a l'estranger, tant en exposicions individuals com col·lectives. Entre les seves exposicions destacades es troben: (2023) "Tomorrow", comissariada per Ana Cristina Cachola, Uma Lulik__ Arte Contemporânea, Lisboa, PT; (2022) "MACE 15 Anos - Aqui Somos Rede", Museu d'Art Contemporani d'Elvas, Elvas, PT; (2020) "One Million", Appleton Box, Lisboa, PT; (2020) "Trabalho Capital # Greve Geral", comissariada per Paulo Mendes, Centre d'Art Oliva, São João da Madeira, PT; (2020) "5 Anys de l'Atelier Solar", comissariada per Alejandro Alonso Moro, Cruce, Madrid, ES; (2019) "Prémio Arte Jovem Fundação Millennium BCP", Centre Portuguès de Serigrafia, Lisboa, PT; (2019) "I Will Take the Risk", comissariada per Carolina Trigueiros i Tomaz Hipólito, Azan, Lisboa, PT; (2018) "Where Plato Taught", comissariada per Christian Jankowski, Franzensfeste/Fortezza, Bolzano, IT; (2018) "Jahresausstellung", Akademie der Bildenden Künste, Munic, DE; (2017) "Ciclo do Liminar #9", Zaratan - Arte Contemporânea, Lisboa, PT; (2016) "in possível - com n... entrar na possibilidade", Arquipélago - Centre d'Arts Contemporànies, Açores, PT.

El 2016 va ser nominat al premi "Artes e Talentos", guanyador del premi "Revelação D. Fernando II" el 2017, i més recentment, guanyador del premi "Arte Jovem Fundação Millennium BCP" el 2019.

EXPOSICIONES INDIVIDUALES / SOLO SHOWS

2024

Yesterday, Today, Tomorrow, ADN Galeria, Barcelona

Looking at the World Through the Soma Effect, Apartamento Contemporary Art, Marseille.

2023

Tomorrow, Uma Lulik Contemporary Art, Lisboa.

2022

Enigma, Artes, Porto.

2020

One Million, Appleton Box, Lisboa.

2019

A God Called Money, Espaço Real, Lisboa.

2018

Ecce Mono, Zaratan, Lisboa.

2017

Trevum, Museu das Artes, Sintra.

EXPOSICIONES COLECTIVAS / GROUP SHOWS

2025

ARCO, ADN Galeria, Madrid

2024

Casa de Dona Laura, Lisboa.

Lápis Azul, Zaratan, Lisboa.

Para sempre e nunca mais, Museu de Arte Contemporânea de Elvas.

2023

Perspectiva 24, Fundação Bienal de Cerveira, Viana do Castelo

Taking the Light Out of the Prism, Museu Militar de Lisboa.

Non Finito, Centro de Cultura Contemporânea, Castelo Branco.

Art Macao: Macao International Art Biennale, Macao Museum of Art, Macao.

Fenda, Fundação Eugénio de Almeida, Évora.

2022

MACE 15 Anos – Aquí Somos Rede, Museu de Arte Contemporânea, Elvas.

Liga, Zaratan Art Contemporânea, Lisboa.

Just Believe, Uma Lulik, Lisboa.

Lovers, Zaratan Arte Contemporânea, Lisboa.

2021

Sonhos de Guerra e Paz, Museu Militar de Lisboa.

No Reina das Nuvens: os Artistas e a Invenção de Sintra, Museu das Artes, Sintra.

Light Show, Mono, Lisboa.

Prémio D. Fernando II. Museu das Artes, Sintra.

Pan Pan Pan demia, Museu das Artes, Sintra.

2020

Stand 1,3, Stand, Lisboa.

Trabalho Capital #Greve Geral, Centro de Arte Oliva, São João da Madeira.

5 Años de Atelier Solar, Cruce, Madrid.

Open Studio, Art Room, Lisboa.

2019

Feeling Blue, Espaço Real, Lisboa.

Trailer, Mono, Lisboa.

Prémio Arte Jovem Fundação Millennium BCP, Centro Português de Serigrafia, Lisboa.

Festival Múltiplo, Zaratan Arte Contemporânea, Lisboa.

Estoutro, Espaço Cultural Mercês, Lisboa.

Zinco, Sá da Costa, Camões, Lisboa.

3ª Bienal Internacional de Gaia, Quinta da Fiação de Lever, Gaia.

Stills & Frames, Museu das Artes, Sintra.

2018

Where Plato Taught, Fortezza, Bolzano.
Jahresausstellung, Akademie der Bildenden Künste, Munich.
Lote #1, Poste Matosinhos, Porto.
Mobility and Whatever, ADAC Zentrale, Munich.
Fleeting, Akademie der Bildenden Künste, Munich.
WIP, Galeria Mute, Lisboa.

2017

Caleidoscópico, Galeria doSol, Porto.
Prémio D. Fernando II, Museu das Artes, Sintra.
Double, Museu Geológico, Lisboa.
Ciclo de Liminar #9, Zaratan Arte Contemporânea, Lisboa.

2016

"in possível- com n... Entrar na possibilidade", Arquipélago, Centro de Artes Contemporâneas, Azores.
Casa Ocupada, Lisboa.
7ª Edição Condomínio, Lisboa.
Mostra '16'', Lisboa
Mostra '16'' Preview, Lisboa
Só não podes atirar pela janela, Palácio das Artes Porto.
Finalistas de Escultura, Palácio Marquês de Pombal, Oeiras.
Setenta e oito, Galeria 78-80, Lisboa.

2015

Festival da Universidade de Direito, Lisboa.

BECAS, PREMIOS Y RESIDENCIAS / GRANTS, AWARDS AND RESIDENCIES

2019

First prize - *Prémio Arte Jovem Fundação Millennium BCP*, Centro Português de Serigrafia, Lisboa.

2017

First prize - *Prémio Revelação D. Fernando II*, Museu das Artes, Sintra.

2016

Nominado- *Artes e Talentos*, Palácio das Artes, Porto.

2020

Residencia Atelier Solar, Atelier Solar, Madrid.

2016

Residencia Projet hors-les-murs à Porto, Rua do Sol, Porto.

2015

Residencia RésVés, Loulé

COLECCIONES / COLLECTIONS

MACE - Museu de Arte Contemporânea de Elvas, PT.

MACAM - Museu de Arte Contemporânea Armando Martins, PT.

CACE - Coleção de Arte Contemporânea do Estado, PT.

Coleção do Museu das Artes de Sintra, PT.



ESTO MERECE UNA EXPLICACIÓN

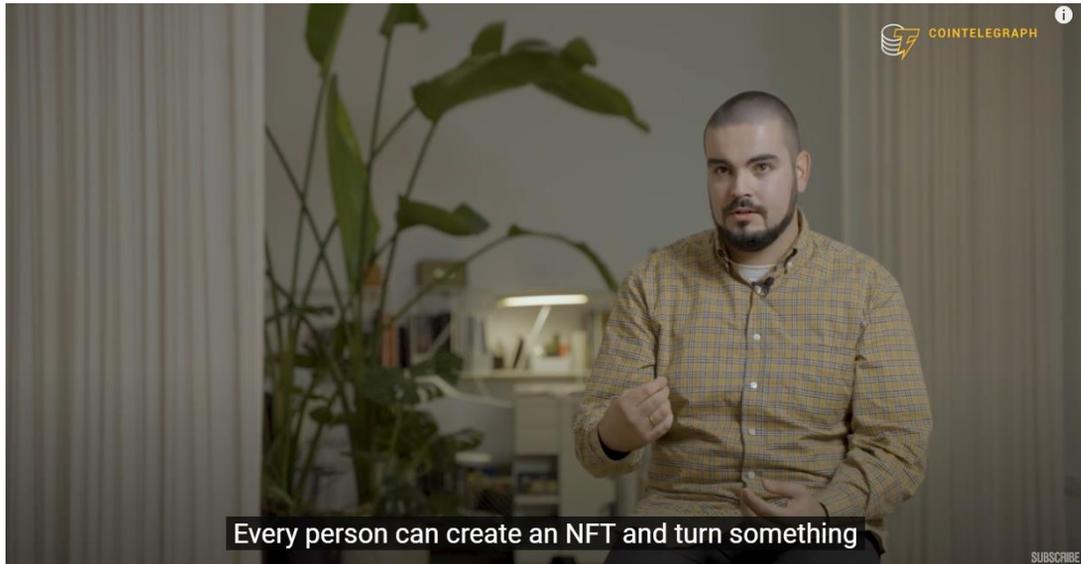
No entiendo el arte

27/03/2025 37:14

¿Quieres saber cómo funciona el **mundo del arte** y entender las **obras contemporáneas**? Te llevamos a un paseo sonoro por **ARCO**, la feria internacional de arte contemporáneo de Madrid. Recorremos los dos pabellones de Ifema en los que 206 galerías de 36 países exponen las últimas creaciones de sus artistas. Nos dejamos guiar y sorprender por los galeristas Fernando Cordero de La caja negra, Zé Ortigao de Florit Florit, Sabrina Amrani de la galería que lleva su nombre, y Jordi Vernís de ADN. Escuchamos a los artistas Dionís Escorsa, Rocío Garriga, Ramón Mateos, la japonesa Kei Takemura, Olalla Gómez Valdericeda, y a los coleccionistas Charo López y Carlos Rosón de la asociación 9921.



How Portuguese street artists are turning graffiti into NFTs | Cointelegraph Reports



[Watch the video](#)



Fábio Colaço, Portraits @ Galeria Nave

ART & CULTURE

Fábio Colaço, Portraits, at Galeria Nave

👤 *Máira Botelho*

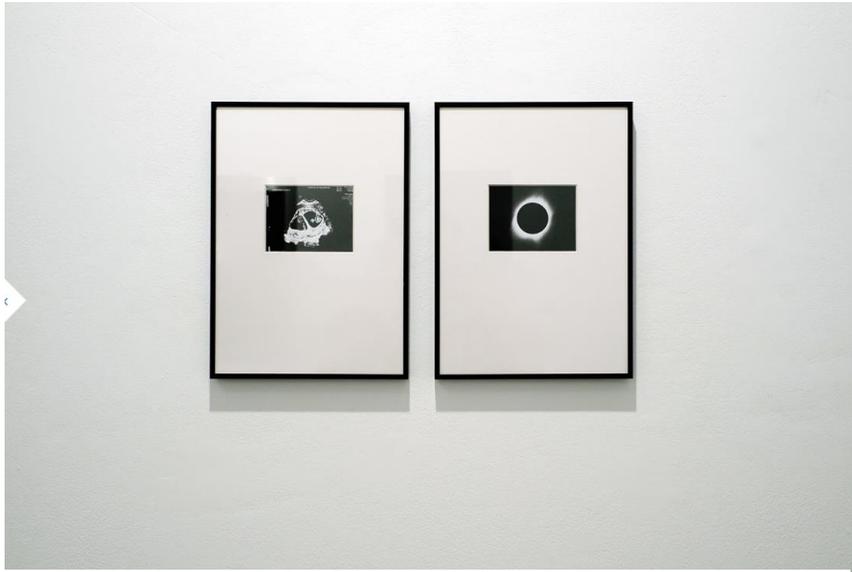
Ambiguity. Maybe that's the key to Fábio Colaço's work. A "key-mechanism" that gives access to several cognitive doors that display different looks. The potential analysis contained in the propositional simplicity is the major success of this approach to social, political and economic themes. In his most recent exhibition, entitled *Portraits*, Colaço uses painting to expose an idea. Or rather, the twisting of an idea that manifests itself as a provocation. There are thirty portraits in oil on canvas, of by leaders of the 21st century, from different political and cultural backgrounds. 30 x 40 canvases, installed side by side, form two sequences of portraits fixed on a single surface.

The twisting is expressed through two formal "folds" created by the artist: 1. The figures are represented in a blurred, airbrushed form, to the point that the physiognomy is hardly identifiable; 2. Fictional figures imagined by the artist are among the portraits of contemporary leaders and the identity of those portrayed is not revealed.

The audience receives an invitation for recognition. Who are the leaders represented? The identification of some and not others provokes other questions: why is the image of some internationally relevant characters easily recognisable? Is the cosmopolitisation of some leaders causally linked to the image they construct? Are leaders - representatives of a collective - recognized by the use of their own image as an icon? Are we aware of our daily, repetitive and involuntary consumption of the image of leaders in different media?

Mercedes Céron, the gallery's artistic director, writes in the exhibition catalogue: "The *Portraits* series is easily explained when we consider today's society - and, as history itself has shown us, it is represented in a theatrical scene composed of leading figures who portray society". Starting from the assumption that we are all involved in a "theatrical scene", where we have roles to play in a narrative, the portraits of leaders as unidentified figures establish in advance a potential representativeness - the one who sees them can give them form and recognition, i.e., to affirm the role these people have as leaders.

Portraits, a solo exhibition by Fábio Colaço is at [Galeria Nave](#) until 29 May 2021, in Lisbon.



Bárbara Bulhão e Fábio Colaço, *Eclipse*. @ Zaratan - Arte Contemporânea, Lisboa. © Nuno Martins

ART & CULTURE

We are synchronized, now and forever: Lovers na Zaratan – Arte Contemporânea

▲ Laurinda Branquinho

Lovers. Zaratan's new exhibition is about love, whose starting point is a letter written by the artist Félix González-Torres to his lover Ross Laycock in 1988. *Lovers* is the title of the show with Bárbara Bulhão and Fábio Colaço, Fernando J. Ribeiro, Francisco Menezes, Isabel Cordovil, João Campolargo Teixeira and Marcos Duvágo to think about love and intimacy.

A total solar eclipse can be one of the most sublime sights a human being can witness. It was sublime and frightening for those who experienced it in the pre-scientific yesteryear. Bárbara Bulhão and Fábio Colaço, artists and curators of *Lovers*, begin the exhibition with the work *Eclipse* (2022), composed of two small-format photographs that seem to be made of the same material. The first is an image of an ultrasound scan, the second is a photograph of a total solar eclipse from NASA. With the name of the exhibition echoing in our heads, we see the ultrasound and immediately look for a sign of an embryo. As we fall into the artists' trap, and whether there is an embryo or not, we feel we are facing a mystery, like that of the eclipse, like that of love.

Isabel Cordovil intensifies the mystery of bonding with *The Matter of Togetherness* (2022), a large-format photograph that captures in detail two pieces of iron welded together. The initial form of the iron is cold, with straight, sharp lines capable of injuring. But, when the iron encounters heat, it liquefies and softens, and the union with another identical material becomes possible. At the genesis of this work are the blood tests of Isabel Cordovil and her companion. Cordovil set out to translate the percentage of iron in their blood into real iron (each iron bar corresponds to the iron in their blood). And, just as these two iron bars merged, so the symbolic blood fuses with their heat.

On the other hand, *Mutual Mutism* (2017) by Francisco Menezes talks about the most primordial union we can feel: the umbilical bond. The work has two objects. The first is a belt where a navel mould in wax is the buckle; the second is a framed paper page where we read the sentence "Belly Button of Eighteenth-Century Sculpture Pressed Six Times Against Paper", describing exactly what happens on the paper: the relief of a navel (from sculptures) was pressed six times against the paper. In this work, Francisco Menezes highlights the symbolism of the navel, which represents the biological link between a mother and her child, expressing the relationship of dependence between the two lives.

On the other hand, *Mutual Mutism* (2017) by Francisco Menezes talks about the most primordial union we can feel: the umbilical bond. The work has two objects. The first is a belt where a navel mould in wax is the buckle; the second is a framed paper page where we read the sentence "Belly Button of Eighteenth-Century Sculpture Pressed Six Times Against Paper", describing exactly what happens on the paper: the relief of a navel (from sculptures) was pressed six times against the paper. In this work, Francisco Menezes highlights the symbolism of the navel, which represents the biological link between a mother and her child, expressing the relationship of dependence between the two lives.

The umbilical link appears to permeate the works *Drow Soda* (2022) and *Blue Sugar* (2022) by Marcos Duvágo. In the former, a photograph of an adult person in the foetal position floats in a watery environment, in a reference to the image of a baby in the mother's womb. "I was the father of a daughter who had no name, nor did she see the real. She didn't use her body, nor lose the consciousness that didn't even come to be hers. She never rested in a bed but inside another woman (...)", so begins the poem from the work *Blue Sugar* (2022), which, by addressing a lover, underlines the nostalgic and intimate side of Duvágo's works. Both share a primordial feeling, a distant connection, but one that will remain with us forever.

Interestingly, the last room is the darkest. Its two works seem to want to underline the duality between sex and love. The light in this area comes from the neon by João Campolargo Teixeira, who uses the word to pose the question "Romance?". Fernando J. Ribeiro's work is a highly explicit small format drawing, which shows in close up the breasts and genitals of two bodies in sexual union. Done in graphite, the room's twilight underlines the density of the drawing and its blacks, lessening its visibility. Placing *Private #32* (2019) in Zaratan's least visible room may have been a decision fuelled by constraint. There may have been a question mark between considering the work erotic or pornographic.

Félix González-Torres' letter, the fuel for this exhibition, is a beautiful reflection on fate, time and love, three concepts inherent in the works on display. In 1991, González-Torres exhibited the work *Untitled (Perfect Lovers)*, two identical clocks synchronised to the same time and reflecting on the inevitable ebb and flow of time. There is distress at the possibility of the battery of one of them failing (which would end the synchrony) or simply of both of them coming to a halt. In 1988, the love letter González-Torres wrote:

"Don't be afraid of the clocks, they are our time, time has been so generous to us. We imprinted time with the sweet taste of victory. We conquered fate by meeting at a certain TIME in a certain space. We are a product of the time; therefore we give back credit were it is due: time.