

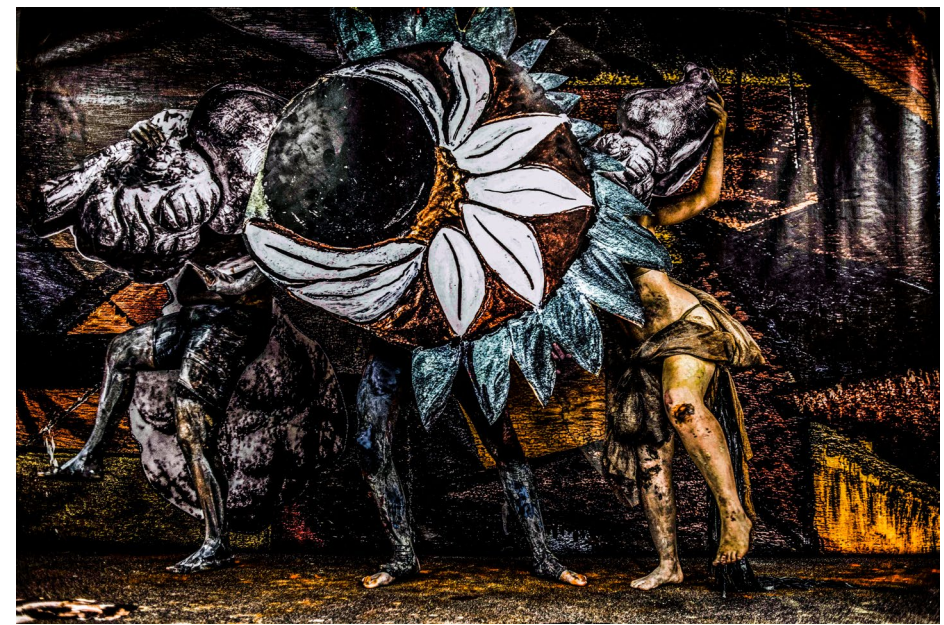
SOFIA BORGES



Theatre for Artifice # 4 | 2018 | 200 x 300 cm | photography | ed of 1 + 1AP
from Performances to Become a Photograph



Wax, Actress or The Eternal Burning of Jeanne D'Arc | 2019 | 150 x 225 cm
photography | Ed. of 5 plus 1 artist's proof

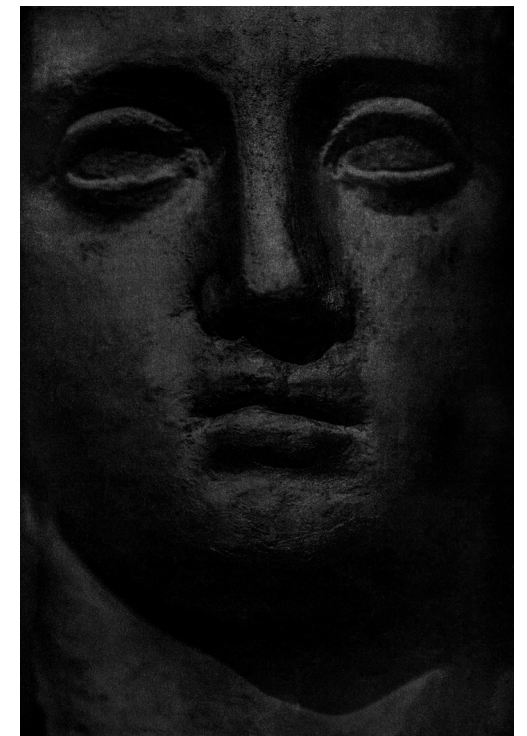


from *Performances To Become A Photograph #2* | page 71

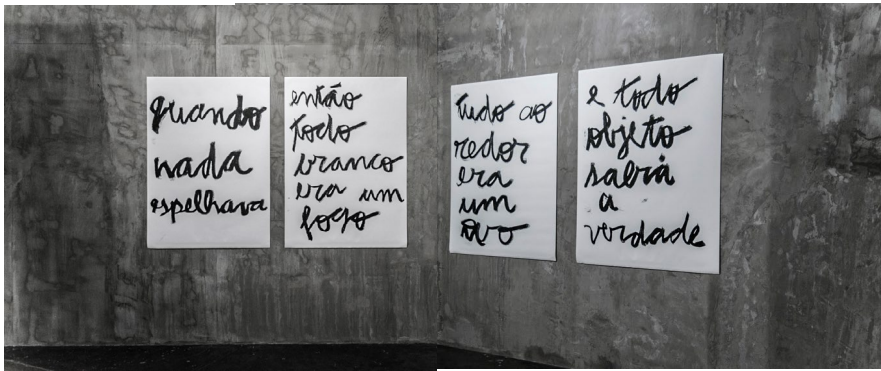
SOFIA BORGES is a conceptual artist that for over a decade uses the photographic medium to study philosophical notions on the relation between matter and meaning. More than seeking an answer for the unsolvable of *what an image is*, her self-curated solo exhibitions, each time in a different way, aim to present the very impenetrable of this question. Throughout the complexity of the relations found amongst the works, the mere act of representation arises, as a staged-abysm, coming from what the artist defines as abstract-figurativism in photography.

Disconcertingly unfamiliar and powerfully unrelated, her works are constantly unified through her strong aesthetic language in a way that the enigmatic and intertwined relation of the images becomes a work in itself. Always in a seemingly intrinsic manner, the artist constantly attempts to present us with an every time specific and substantial *unsolvability*.

Borges' extensive field of research started inside prehistorical caves, zoo and study centres about palaeontology, archaeology and natural history, as well as numerous sorts of museums. After an extensive research span of seven years photographing and researching the boundaries between time, mimesis and matter, in the last years her practice reached new limits by mixing photography with performance, collage, mythology, metaphysics and alchemical fire.



from *The Ashes, The Mirror, The Reverse Of Brightness And The Becoming Of Fire* | page 38



from *The Infinite History Of Things Or The End Of The Tragedy Of The One* | page 66



Metaphysical Collages | 2017 | 100 x 150 cm
photography | Ed. of 3 plus artist's proof



from *Performances To Become A Photograph #2* | page 71



from *It Was A White And Blazing Blind Fire* | page 23



from *The Infinite History Of Things Or The End Of The Tragedy Of The One* | page 66

extracts from article
2020 FOAM MAGAZINE TALENT ISSUE, by LIZ SALES

The nature of reality is imperceptible, obscured by the words, images, and objects we use to depict it. Sofia Borges purposefully undermines the authority of photographic indexicality by complicating the relationship between an image and its referent. In doing so, her body of work entitled *The Ashes, The Mirror, The Reverse of Brightness*, and the *Becoming of Fire* questions the complex systems of meaning we have constructed through cultural objects.

Borges – who now divides her time primarily between São Paulo and Athens – is interested in the myths that inform our collective perception of reality and how we attempt to understand aspects of the natural world through objects of artistic, cultural, historical, or scientific importance. As such, she spent much of her time in cultural institutions – including museums, zoos, aquariums, and research centers – observing the museological objects and surfaces, such as dioramas, taxidermy animals, and ancient masks, as a way of researching the nature of representation. She engages these mimesis by producing large-format photographs, collaging, bookmaking, image curation, and, more recently, theater.

Historically, photography has been used as a means of authoritative representation, especially within the context of the museum. However, Borges uses photographic techniques and theatrical displays that allow her to render objects incomprehensible. By using photography to abstract meaning, she is subverting the power of this established system and showing us how images fail to represent experience. She explains, 'I intentionally create photographs that are so problematic that you cannot rationally relate to them. Images from which you get a blank and seek for a solution. However, there is none. What exists is the problem itself.'

She transubstantiates an object or a surface: changing its meaning, erasing its logical content, sometimes making it completely incomprehensible. By decontextualising her subjects in this way, her representation stands alone to the point where they feel like



The Entities, from the series *Matéria, Barro e Transe*, 2022. never printed

a place in and of itself. Her more recent exhibitions explore these ideas through cultural expressions like mythology, religion, and theatre.

Direct experience is unlike photographic representation. However, what we perceive to be real with our own eyes is an internal representation – another distorted replica of the world. Borges' impenetrable photographs point not only to the limitations of the medium but also to the limitations of our biological vision, which also keeps us from perceiving the world around us.

She explains, 'Our vision keeps us from really perceiving reality. What we see is what we understand of what we see: seeing is not evidence; seeing is essentially abstract, like language.' There is a seemingly unanswerable epistemological question imbedded in Borges' work: What is the connection between mimesis, matter, meaning? What is photography? And what is an image?

SOFIA BORGES | RESUMED BIO

1984, Ribeirão Preto Brazil. Lives and works in New York, USA.

Sofia Borges is a conceptual artist who – for the past fifteen years – has been using photography to investigate philosophical notions around the relationship between matter, image and meaning. Considered one of the most pivotal Brazilian contemporary artists of her generation, in the first seven years of her career Borges developed a large and resounding body of works exploring photography and the expanded philosophical understanding of images. Following on from this, in the last five years, she began to produce installations and intricate practices that exercise the idea of a total artwork via complex curatorial projects and performances. More recently, she has also incorporated assemblage, sculpture and painting into her image research.

In 2016, she published *The Swamp*, an award-winning book-artwork that celebrates her first philosophical phase. In 2018, she co-curated the São Paulo Biennial, for which she put together a complex curatorial proposal in the form of a tragedy, which occupied an entire floor in the Biennial Pavilion. In 2021, Borges wrote and directed her first film *The Fossil, the Eye and the Fire* – considered a second act of her book-artwork – in which she investigates the relationship between her biography and the investigative practices that happens in the studio.

For seven years, she lived between São Paulo and Paris, dedicating herself to the research of pre-historical caves, as well as working at myriad art museums and palaeontological/archaeological research centres. After this crucial period living between Central Europe and Brazil, and photographing caves, museums, and natural history research centres, Borges began to spend extended periods of time in Greece, studying alchemy, mythology and theatre.

During this second 7 years phase in her career, the artist deepened her research into the relationship between culture and meaning and its models of representation, such as the frameworks of religions, myths and theatre, unfolding an intense dialogue between myth and matter, the material and the metaphysical.

Since 2020, Borges practice expanded into painting, drawing, sculpturing and multiple investigative practices of intervening on photographic images.

In 2022, from being awarded by the Jerusalem International Fellows in the US, the artist spent three months in Jerusalem, where she investigated the tragic and the sublime, focusing on the geopolitical representation of sacred spaces. Borges worked intensely with a selected group of the Palestinian youth, in collaboration with the Jewish institution and IBDA, a Palestinian School Of The Arts. At the end of 2022, the artist moves to New York City.

RESUMED CV

Borges' works belongs to public collections including The Museum of Modern Art (MoMA), Foam FotografieMuseum, MASP, Pinacoteca de São Paulo, Instituto Moreira Sales, MAM SP, amongst others.

Since early stages of her career, Borges has received numerous international and Brazilian awards as well of other forms of recognition and has worked with a number of institutions and galleries across the world, such as in her recent duo-show with Edgar Degas at MASP and recent installations at MAR, Instituto Moreira Salles, and Nottingham Contemporary. Her works are featured in a variety of countries Belgium (Mendes Wood DM, 2021); Austria (Kandlhofer Galerie, 2016/2020); South Korea (Daegu Arts Center, 2018); Greece (Float Gallery, 2017); Netherlands (Foam Fotografiemuseum, 2016, 2021); Germany (2021) UK (Photo London, 2016, Nottingham Contemporary, 2022); Ireland (2023), France (White Project Galerie, 2015/2014; amongst others); USA (MOMA, 2018 and Steve Turner Gallery, 2014); China (Shanghai, Galeria Intelligentsia, 2014); Mexico (Galeria OMR, 2013); Portugal (Museu Coleção Berardo, 2013); and Spain (Galeria The Goma , 2013).

SOFIA BORGES RESUMED CV

FILM 2 0 2 1

The Fossil, The Eye and The Fire, Foam Talent Award 2020 – Amsterdam, Netherlands

CURATORIAL PROJECTS

2 0 1 8

33rd São Paulo Biennial [Affective Affinities], The Infinite history of things or the end of the tragedy of One - São Paulo Biennial Foundation, Ciccillo Matarazzo Pavilion, Brazil

2015

No Sound - Galeria Millan, construction site - São Paulo, Brazil

SOLO EXHIBITIONS & DUOS*

2 0 2 4

Marble Sounds, Uncool Gallery, Brooklyn NY, USA (performance)

Color Is Gesture, The Fridge, New York City, USA (performance)

2 0 2 3

*Acaye Merunen & Sofia Borges : a dialogue. Art Brussels, Brussels, Belgique

2 0 2 2

Becoming - Ibdad School of The Arts, East Jerusalem, Israel

2 0 2 1

*Degas Borges - MASP, Museu de Arte de São Paulo Assis Chateaubriand, Sao Paulo, Brazil

The Sun, The Sun. But The Unconscious of The Sun, Mendes Wood DM Gallery, Brussels, Belgium

2 0 2 0

It Was A White And Blazing Blind Fire – Kandlhofer Galerie, Vienna, Austria

2 0 1 9

The Ashes, the Mirror, the Reverse of Brightness and the Becoming of Fire – Mendes Wood DM, Sao Paulo, Brazil

2 0 1 7

No Mold For White But No Mold For Fire – Float Gallery, Athens, Greece

2 0 1 6

Black Chalk and White Charcoal or The Myth of The Absent Matter - Foam Fotografiemuseum, Amsterdam, Netherlands

The Swamp – Photo London, Mack Stand, London, UK

Sound, Shape and Meaning – Kandlhofer Gallery, Vienna, Austria

2 0 1 5

I Don't Know I'm the Author I Can't Say I'm Looking - White Project Galerie, Paris, France

2 0 1 4

*The Philosopher's Photocopy | Theo Michael and Sofia Borges – Steve Turner Contemporary, Los Angeles, USA

2 0 1 3

Les Artifices – White Project Galerie, Paris, France

Os Nomes – BES-Photo Award, Instituto Tomie Ohtake, São Paulo, Brazil

Impossível – Galeria Millan, São Paulo, Brazil

Os Nomes – BES-Photo Award, Museu Berardo, Lisbon, Portugal

*Paralaje | Pablo Accinelli and Sofia Borges – Galeria The Goma, Madrid, Spain

Reincidencia y Paradigma – Galeria OMR, Mexico City, México

2 0 1 2

Estudo Para Ausência – 30ª Bienal de São Paulo: A Iminência das Poéticas – Pavilhão da Bienal, São Paulo, Brazil

Tema – Centro Cultural São Paulo, São Paulo, Brazil

2 0 1 1

Tema – Museu do Estado de Pernambuco – Recife, Brazil

Estudo da Paisagem – Galeria Artur Fidalgo, Rio de Janeiro, Brazil

Pré-História – Galeria Virgílio, São Paulo, Brazil

2 0 1 0

Recalque – Casa de Cultura UEL, Londrina, Brazil

2 0 0 9

Ambas – Centro Cultural São Paulo – São Paulo, Brazil

Sofia Borges | Portraits and Self-portraits – Centro Cultural da Justiça Federal, Rio de Janeiro, Brazil

Sedimentos – Galeria Virgílio, São Paulo, Brazil

Sofia Borges – Museu de Arte de Ribeirão Preto, Ribeirão Preto, Brazil

2 0 0 8

Sofia Borges FOTOGRAFIAS – Centro Universitário Maria Antônia, São Paulo, Brazil.

SELECTED GROUP EXHIBITIONS

2 0 2 4

Entre Nós | Dez Anos Bolsa ZUM, Palácio Imperial, Rio de Janeiro, Brazil.

Apocalypse, Casa França Brasil, Rio de Janeiro, Brazil.

Summertime, Brand Library & Art Center, Los Angeles, USA

2 0 2 3

Femme F(r)iction - Academy Mansion, New York City, USA

Hollow Earth – The Glutsman Museum, Cork, Ireland

Entre Nós | Dez Anos Bolsa ZUM, Pivô Arte e Pesquisa, São Paulo, Brazil.

Linhas Tortas, Casa Iramaia | Mendes Wood DM, São Paulo, SP

Beaute, TheMerode, Brussels, Belgium

2 0 2 2

Hollow Earth: Art, Caves & The Subterranean Imaginary– Nottingham Contemporary, Nottingham, UK

2 0 2 1

Imagens que não se conformam – MAR Museu de Arte do Rio, Rio de Janeiro, Brazil

2 0 2 0

Foam Talent Award 2020, Amsterdam, Netherlands

Foam Talent Award 2020, Berlin, Germany

2 0 1 9

Affective Affinities, 33rd São Paulo Biennial, traveling exhibitions

Palácio das Artes, Belo Horizonte, Brazil

Palácio Anchieta, Vitória, Brazil

Museu de Arte Murilo Mendes, Juiz de Fora, Brazil

SESC Rio Preto, São José do Rio Preto, Brazil

Fundação Iberê Camargo, Porto Alegre, Brazil

Museo de Antioquia, Medellín, Colômbia

2 0 1 8

Il Coltello Nella Carne - Padiglione d'Arte Contemporanea (PAC), Milano - Italy

7th Daegu Photo Biennale, Daegu Arts Center, South Korea

Being: New Photography, MoMA, New York City, USA

CORPO A CORPO: a disputa das imagens, da fotografia à transmissão ao vivo - Instituto Moreira Salles - Rio de Janeiro - Brazil

2 0 1 7

CORPO A CORPO: a disputa das imagens, da fotografia à transmissão ao vivo - Instituto Moreira Salles - São Paulo - Brazil

2 0 1 5

Imagine Brazil – DHC, Montreal, Canada

A to Z – White Project Galerie, Paris, France

Arte Atual Festival – Instituto Tomie Ohtake, São Paulo, Brazil

Rêve Caverne/Art contemporain & Préhistoire – Château Musée – Tournon-sur-Rhône, France

De Mineralis, pierres de visions – commissaire Institut d'art contemporain – Villeurbanne/Rhône-Alpes, France

Imagine Brazil – Instituto Tomie Ohtake, São Paulo, Brazil

ID – Retrato Contemporâneo por Artistas Brasileiras - Festival Paraty em Foco, Paraty, Brazil

O Tempo da Duração - Rio de Janeiro, Brazil

2 0 1 4

Here There (Huna Hunak) – Al Riwaq Exhibitiion Space, Doha, Qatar

Made By Brazilians – Cidade Matarazzo, São Paulo, Brazil

Imagine Brazil, MAC LYON - Musée d'art contemporain de Lyon, France

Duplo Olhar, Paço das Artes, São Paulo, Brazil

Singularidades / Anotações _ Rumos Artes Visuais 1998-2013 – Itaú Cultural, São Paulo, Brazil

Imagine Brazil – MAC Lyon, Lyon, France

Repentista – Gallery Nosco, London, UK

2 0 1 3

Imagine Brazil – Astrup Fearnley Museet, Oslo, Norway

Voir est une Fable – La Réserve Hotel, Paris, France

Redbull House of Art, Redbull Station, São Paulo, Brazil

Draft Urbanism – Biennial of the Americas, Denver, USA

Fotonovela – III Fórum Latino-Americano de Fotografia, Itaú Cultural, São Paulo, Brazil

Lugar Nenhum – Instituto Moreira Sales, Rio de Janeiro, Brazil

30ª Bienal de São Paulo: A Iminência das Poéticas – Palácio das Artes, Belo Horizonte, Brazil.

30ª Bienal de São Paulo: A Iminência das Poéticas – SESC-SP, Bauru, Brazil.

2 0 1 2

Fronteiras – Casa Contemporânea, São Paulo, Brazil

2 0 1 1

Eu Me Desdobro em Muitos – Centro Cultural do Banco do Brasil, Rio de Janeiro, Brazil

Geração 00: A Nova Fotografia Brasileira – SESC Belenzinho, São Paulo, Brazil

Porque Sim – Galeria Millan, São Paulo, Brazil.

Ficções – CineEsquemaNovo Cinema Festival, Porto Alegre, Brazil

2 0 1 0

Tateando o Redor – RedBull House of Art, Edifício Sampaio Moreira, São Paulo, Brazil

Diário Contemporâneo de Fotografia – Museu UFPA, Belém, Brazil

38º Salão de Arte Luiz Sacilotto – Paço Municipal, Santo André, Brazil

AWARDS AND NOMINATIONS

2 0 2 1 | Jerusalem International Fellows, Jerusalem, Isarel

2 0 2 0 | Foam Talent Award 2020, Amsterdam, Netherlands

2 0 1 7 | Bolsa de Fotografia ZUM/IMS, São Paulo, Brazil

Prêmio Pipa, nominated (Professional Investment Art Award), Brazil/UK

2 0 1 6 | First Book Award, London, UK

2 0 1 5 | Prêmio Pipa, nominated (Professional Investment Art Award), Brazil/UK

2 0 1 4 | Prêmio Pipa, nominated (Professional Investment Art Award), Brazil/UK

Paul Huf Award – Brazilian nominee, Amsterdam, Netherlands

2 0 1 3

Paul Huf Award – Brazilian nominee, Amsterdam, Netherlands

BES-PHOTO Photography Award – finalist, Lisbon, Portugal

2 0 1 2

Programa de Fotografia do Centro Cultural São Paulo, São Paulo, Brazil

2 0 1 0

Paul Huf Award 2010 – Brazilian nominee, Amsterdam, Netherlands

Red Bull House of Arts – Art Residency, São Paulo, Brazil

Prêmio Pipa, nominated (Professional Investment Art Award), Brazil/UK

2 0 0 9

47º Salão de Artes Plásticas de Pernambuco, Pernambuco, Brazil

Fundação Iberê Camargo – Prize for Outstanding, São Paulo, Brazil

Porto Seguro Photography Award – Contemporary Research Prize, São Paulo, Brazil

2 0 0 8

36º Salão de Arte Contemporânea Luiz Sacilotto, Santo André, Brazil

33º SARP – Museu de Arte Contemporânea de Ribeiro Preto, Ribeirão Preto, Brazil

2 0 0 7

8º Salão Elke Hering, Blumenau, Brazil

PUBLIC COLLECTIONS

MoMA The Museum of Modern Art, New York, EUA

MASP Museu de Arte de São Paulo Assis Chateaubriand, Brazil

Foam Fotografiemuseum Amsterdam, Netherlands

Pinacoteca de São Paulo, Brazil

IMS Instituto Moreira Salles, São Paulo, Brazil

Prêmio Pipa, Brazil/UK

CCSP Centro Cultural São Paulo, Brazil

MAM Museu de Arte Moderna de Sao Paulo, Brazil

MAB Museu de Arte de Blumenau, Brazil

Centro Cultural Porto Seguro, São Paulo, Brazil

Casa do Olhar Luiz Sacilotto, Santo André, Brazil

MARP Museu de Arte Contemporânea de Ribeirão Preto, Brazil