

Catarina Botelho

Cidade Partida

I've noticed them the day I arrived

Lying down, still, on the pavements and the corners of the streets, as if they were at home.

They look like sculptures to me, blending into the colours of the places where they are sleeping

As if they wished to camouflage their presence, dogs-chameleons.

Catarina Botelho

During the artistic residency enjoyed by Catarina Botelho in Mindelo/Cape Verde, the artist wandered round the town, camera in hand.

Over these outings, her camera acted like a transforming tool thanks to which liminal spaces emerged between the real spatial planning and its conceptual spatial experience. It was a process of structural reconstruction of our urban imaginary developed through the filter created by her camera lens. That way, Catarina Botelho converted her experience into her gaze, generating reflection through the observation of daily life.

By staring several spaces thoroughly, the artist noticed the continuous and silent presence of some creatures that inhabited the pavements, corners and nooks of the streets of Mindelo... anonymous dogs who, in their quietness, became part of the urban environment; dogs that merged into their background and even lost their entity upon being perceived as a part of the urban landscape. Through her camera, Catarina Botelho distinguished them.

Quoting the reflection that Nuno Crespo wrote in "Between Us and the Words" about Catarina Botelho's work, we can say that "this artist's photographs make no claim to the status of objectivity, frontality and rigour of the photographic document, just as they do not search for representational veracity.(...) What is at stake here is not some kind of moralism or photographic ethics, but rather the knowledge that the image is a synthesis of the various possible approaches (visual, auditory, tactile, emotional, rational) to reality. That implies the immediate identification, in the image, of the power to bring about all sensitive and intellectual syntheses, as well as of the image's evocative power. An image, like a word, is evocative of sounds, smells, textures and depths; such is the level of imagetic intensity that Catarina Botelho looks for in each new work. (...)"

In "Cidade Partida", the artist has focused her attention on the stray dogs she found while she wandered the streets of Mindelo. This action automatically triggered a transformation promoted by her gaze's projection over the environment: following the steps already taken in her previous series, the artist has repositioned herself by trying to reflect on the latent and organic urban's essence. By doing this, she rethinks our perception of the social imaginary's influence on the way we feel, inhabit, coexist and design the space (physically and conceptually speaking).

Catarina Botelho

Lisbon, 1981

She lives and works in Lisbon

Catarina Botelho received her BFA from the Universidade de Lisboa in 2004. In 2007, she took the Photography Course at AR.CO Lisboa and she also attended the Photography Course from the Gulbenkian Creativity and Creation Programme organized by Gulbenkian Foundation.

From 2005, Botelho has shown her work in several solo exhibitions such as: *À sombra do sol* at Galería silvestre (Madrid, 2016), *Memória Descritiva* at Appleton Square (Lisbon, 2015), *Estrangeira aqui como em toda a parte* at Galería Caroline Pagés (Lisbon, 2015), *O outro nome das coisas* at Galería Presença (Oporto, 2013), *Contratempo* at Galería Mercedes Viegas (Rio de Janeiro, 2013), *O Tempo e o Modo* at Galería Elba Benítez en Kvadrat (PHoto España, Madrid, 2012) or *Propriedade Horizontal* at Galería Fonseca Macedo (Ponta Delgada, 2011).

Among her group shows, we can highlight: *Já reparaste como o ponto de interrogação parece uma orelha, e como a interrogação se faz escuta?* at Atelier Museu Julio Pomar (Lisbon, 2016), *Do We Dream Every Night?* at Appleton Square (Lisbon, 2015), *As Margens dos Mares* at Sesc Pinheiros (São Paulo, 2015), *Una ficción en la realidad* at Villa Iris - Fundación Botín (Santander, 2014), *14º Cycle of Exhibitions* at Carpe Diem (Lisbon, 2013), *ARCO –Madrid Art Fair* with Galería Fonseca Macedo (2013), *European Photo Exhibition Award* at the Deichtorhallen International Kunts und Photographie (Hamburg, 2012), *Olhares Contemporâneos* at the Museu Nacional de Arte Antiga (Lisbon, 2012), *50 años de fotografía portuguesa en la colección Foto Colectania* at Sala San Benito (Valladolid, 2011).

Artist-in-Residence in FAAP in São Paulo (2013). In 2012, she was selected for the European Photo Exhibition Award granted by the Deichtorhallen International Kunts und Photographie (Hamburg, 2012). She was a nominated artist for the Edp New Artists Prize in 2011 and also for the Plat(T)form 10 Winterthur Museum in 2010. In 2007 she received the Bes Revelation Prize and her work is shown at Fundação de Serralves (Oporto).

Her work is part of collections such as the BES – Banco Espírito Santo Collection, Américo Santos Collection and Fundación Fotocolectania.