



Isabel Cordovil

Despite its physical absence, the body, in the practice of Isabel Cordovil (1994, Lisbon), operates as a principal subject. It is a mediator between the self and the external world, a measuring device, allowing for quantifying data collected to explore themes tied to (gender) identity and the self. Taking personal narratives as a point of departure for many of her works, the body in Cordovil's practice operates frequently as a site of political discourse, struggle, and regulation. References to diverse fields of power and hierarchy, to the passage of time, to life and death, and specifically to the idea of finity pervade her work. Using a poetic language of playful metaphor and visual disobedience, Cordovil's emancipatory practice, including sculpture, photography, and film, resurrects the body from centuries of standardization and hierarchization while searching for new ways of belonging and a celebration of otherness.

Isabel Cordovil has completed her studies at Central Saint Martins, University of Arts, London and HEAD Genève University of Art and Design, Geneva, Switzerland. Exhibitions of her work include Culturgest, Porto, Portugal; MACE, Elvas, Portugal; Lievre, Basel, Switzerland, and Appleton Box, Lisbon. Her films have been screened at Doclisboa and Queer Lisboa and are included in the Coleção de Arte Contemporânea do Estado, Lisbon; Coleção António Cachola, Elvas; Coleção Norlinda e José Lima, S. João da Madeira, Portugal and Coleção Santander Artistas Emergentes, Lisbon.

Pietá, 2023

iron and leather
120 × 95 × 95 cm





**Girls, you be ardent for the fragrant-blossomed
(war time desire), 2026**

iron, cotton and wool

175 × 30 × 15 cm



Mãe, 2026
steel
98 × 42 × 45 cm

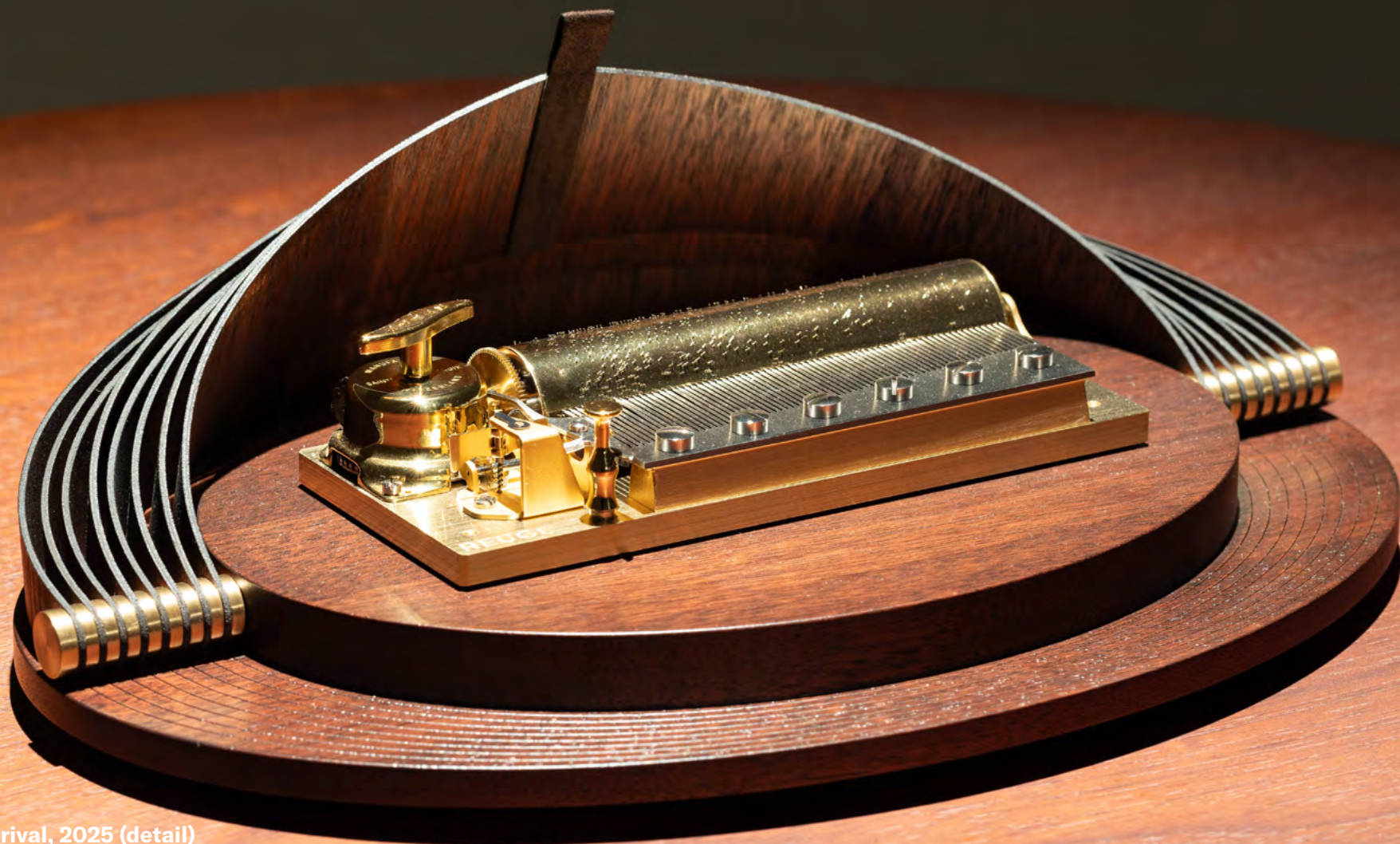




Um dia igual (stacks), 2025

aluminum, wood, wallpaper, cotton shirts
290 × 60 × 45 cm (overall)





The enigma of arrival, 2025 (detail)
music box, wood
293 x 90 x 75 cm



Exhibition view *The Enigma of Arrival*,
Galeria Pedro Cera, Lisbon, 2025 | Photo Bruno Lopes



Exhibition view *The Enigma of Arrival*, Galeria Pedro Cera, Lisbon, 2025 | Photo Bruno Lopes



Stadium fever, 2025 (detail)

iron, brass, wood, led

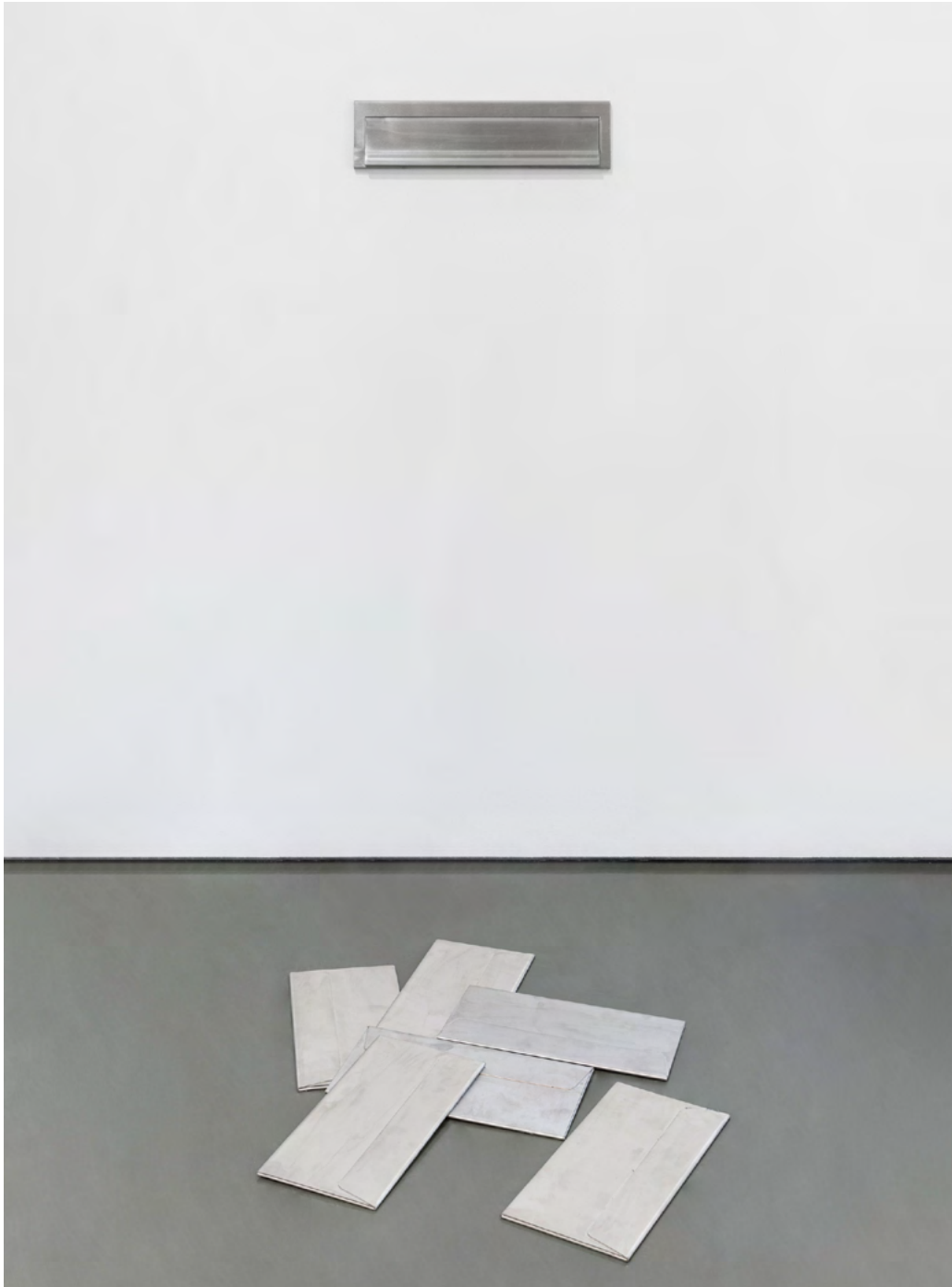
160 × 220 × 50 cm



First things first, 2025

iron, wood, paper, bronze, led

220 × 80 × 50 cm



incoming, homecoming, 2024

brass

variable dimensions

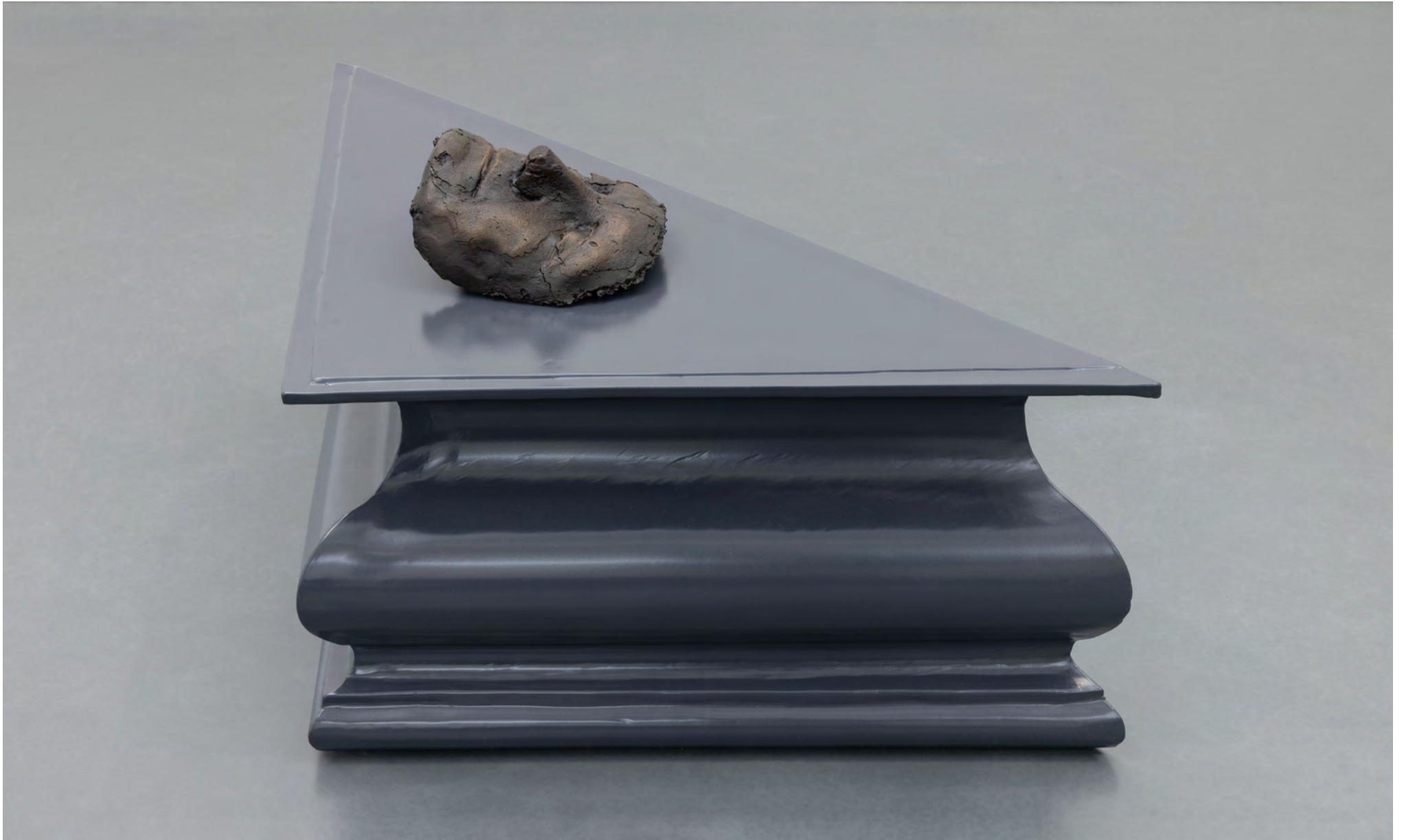


Fantasy rider, 2025
iron and bronze
200 x 80 x 90 cm



Exhibition view *The Enigma of Arrival*, Galeria Pedro Cera, Lisbon, 2025 | Photo Bruno Lopes





Retour, 2025
iron and bronze
55 × 40 × 35 cm



A montanha mágica, 2025

iron and book

53 x 66 x 19 cm



Staircase, 2024

iron

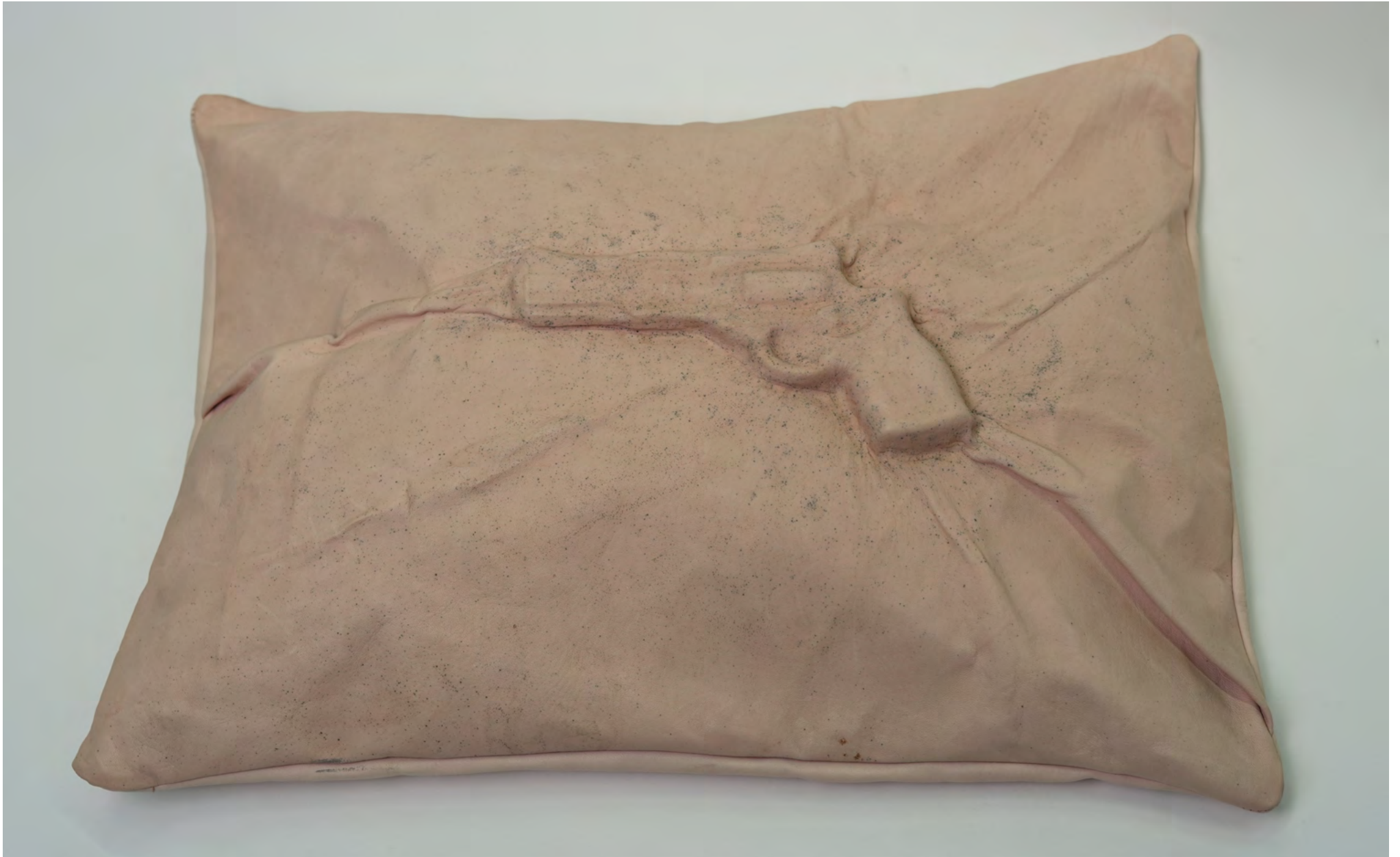
81 × 63 × 72 cm



The Mirror (Gray), 2024

iron

100 × 80 × 8 cm



Pillow bulge 2, 2024

leather

60 × 45 × 26 cm



Exhibition view *Isabel Cordovil: Um lugar chamado sob*, FARRA - Festa da Arte em Rede da Região do Alentejo, Cisterna da Cidade, Elvas, Portugal, 2024 | [WATCH NOW](#)



Exhibition view *A vaidade praga-me*, Galeria Municipal de Arte, Almada, Portugal, 2024
Photo António Jorge Silva | Image courtesy Galeria Municipal de Arte de Almada



Exhibition view *A vaidade praga-me*, Galeria Municipal de Arte, Almada, Portugal, 2024
Photo António Jorge Silva | Image courtesy Galeria Municipal de Arte de Almada



Exhibition view *A vaidade praga-me*, Galeria Municipal de Arte, Almada, Portugal, 2024
Photo António Jorge Silva | Image courtesy Galeria Municipal de Arte de Almada



Exhibition view *A vaidade praga-me*, Galeria Municipal de Arte, Almada, Portugal, 2024
Photo António Jorge Silva | Image courtesy Galeria Municipal de Arte de Almada



Exhibition view *A vaidade praga-me*, Galeria Municipal de Arte, Almada, Portugal, 2024
Photo António Jorge Silva | Image courtesy Galeria Municipal de Arte de Almada



Isabel Cordovil: Dos cosas tan desiguales
Contemporânea, 2024
Carolina Quintela

“Dos cosas tan desiguales” is the first solo exhibition by Isabel Cordovil (1994, Lisbon) at the Pedro Cera Gallery in Madrid, where she presents a collection of new works, specially produced for the exhibition and occupying both floors of the gallery. Through photography, sculpture, and installation, Cordovil references hierarchical powers predominantly rooted in the archetypes of Judeo-Christian religious tradition. She offers a reflection on how these deeply ingrained elements in the collective unconscious structurally influence our relationships and perceptions of the world.

The dichotomy in the title, drawn from the literary poetry of Saint Teresa of Ávila, explores a play between two seemingly unequal parts, the human and the divine, which, like the author’s mystical, sensitive, and devotional experience, express a desire for fusion and transcendence. Furthermore, Cordovil, raised in a strict Catholic environment, expresses in her work marked religious symbolic extensions that drive the construction of a critical and often subversive body of work. This work, stemming from personal narratives, serves as a platform for thinking about new modes of belonging, identity, and otherness. It is evident that the two authors share themes such as love, death, and the sanctification or desecration of space and objects, as the experience of the body itself is invoked. The duality proposed in this exhibition points to a fluidity of possibilities and a conceivable earthly ecstasy. Moreover, the expression of symbolic language extends across all the works, adding to the transience imposed on the space. The first fourteen photographs, *Putrido (via crucis)*, depicting decaying fruits, confront the viewer not only by documenting and affirming the passage of time in matter but also by evoking the *via dolorosa* in encountering the end, through the record of this still life’s deterioration.

Exhibition view *Dos cosas tan desiguales*
at Pedro Cera, Lisbon, 2024

www.pedrocera.com

In a different vein, within a certain fiction of religious spectacle, *Script (I, II, III, IV, V, VI, VII)* features a set of what could be pews from an imaginary church, arranged evocatively in the space. Seven cutting boards, now cast in bronze, bear the scars and testimony of an act of violence and sacrifice. The incisions on the surface, which mold and lacerate it, embody the memory of the body's division and fragmentation, silenced in metal. As a place of containment, the undulation of the plane reveals degradation, sound, smell, and finitude. In a play of ambivalences, the idea of sacrifice, also present in *My Kingdom for a kiss* on the gallery's lower floor, can be seen as an expression of transformation or even as an act of love. Indeed, religious reflection understands this concept, within the framework of worship, as an action in which man honors the divine and reconciles with the object of love. Thus, a withered bouquet of flowers rests on the floor, invoking fragility, fatality, and the power of self-denial as the cost of love or the mere carnal act of a kiss. Now darkened, the space reveals itself as the viewer's eyes adjust, leading to the discovery of one of the most impactful works in the exhibition, which, according to the artist, inspired all the others. *Ubi sunt* is a bed made of iron and bronze, suggesting a solemn materialization of absence. Slightly elevated from the floor, it bears the imprints of a reclining body that once inhabited it, now invoking its passage, the brilliance of life, and the energetic vigor of a struggling body. This duality is emphasized by the transient nature of youth and life itself. Despite the physical absence, the body seems central to the artist's practice and this exhibition, acting as a mediator, where everything converges toward its movement and continues from there. Cordovil leaves poetic and visual clues of this corporeal presence, as seen in works like *Colère (Nanterre)*, *Chest*, and *My womb II*. The artist tells us that to be iconoclastic, one must first recognize the icon. Each person carries a particular universe of beliefs and assumptions that collide with perception. In this sense, the transformative value lies in what escapes the expected—the symptom. According to Georges Didi-Huberman, a symptom manifests from the conditions under which we recognize and apprehend objects. Confronting the symbolic reference system the artist engages with and the effectiveness of her conveyance in her works suggests she seeks the mystery that makes an object “become” an entity—the symptom residing in icons that transcends symbolism and reveals itself. The search for what escapes allows the viewer to open up

alternative thoughts about the origins of images and their meanings. The sensitive and aesthetic value Cordovil explores seems to lie in what exists between the self and the other, between beliefs and the reality that touches each of us. In this sense, her works retain a certain violence, as they express the symptom, bringing each person's truth to the surface. Through photographic moments, in single editions, or enigmatic objects, Isabel Cordovil acts as an artist in constant search of a deeper understanding of her surroundings, traversing the questioning path art offers with all its vast possibilities. A process of tension and re-signification of images that, in one stroke, brings past and present together. Recognizing the icon to see beyond it.



Putrido (via crucis), 2023
detail



Exhibition view *Dos cosas tan desiguales* at Pedro Cera, Lisbon, 2024



Ubi sunt, 2023
iron and bronze
200 x 80 x 43 cm



Die Wölfin, 2023

iron

35 × 145 × 13 cm



My kingdom for a kiss, 2023

bronze

47 × 40 × 20 cm



Exhibition view *Dos cosas tan desiguales* at Pedro Cera, Lisbon, 2024



Exhibition view *Dos cosas tan desiguales* at Pedro Cera, Lisbon, 2024



Chest, 2023
leather and iron
30,5 × 20,5 × 10 cm



My womb II, 2023
iron and bronze
60 × 38 × 12 cm



Three dead bananas, 2023

bronze

20 × 17 × 8 cm

The route of the matter, 2022
colt 45 peacemaker, steel
70 × 70 × 130 cm





My womb, 2023
inkjet print on paper
70 × 100 cm



Isabel Cordovil
É UM OCEANO, 2022
Susana Pomba

How to save life until we have no life left? What container will serve to contain it? How much space does life take up? What is the indicated measure of life? Does it have weight? Isabel Cordovil likes units of measurement, accuracy, and reading statistics. For every 100 marriages, 78 end in divorce. In suicides, women are more likely to use drugs to kill themselves. As an artist, half a scientist in her own right, and half a spy of so many things, Isabel Cordovil began cooking up a 'Xanax ball' (precisely 8 by 6 cm). Considering her weight and height, this ball was already enough to kill the artist. The calculations were done. In a golden bowl that could contain the body of Christ, the artist placed the ball - this piece is called Untitled (10000mg alprazolam, 1000mg sucrose). In the order of an artist's life, this could be the first or the last piece, it doesn't matter. In Cordovil's work, it is just one of them and is among us (in a collection somewhere in Lisbon, according to the artist).

Driven by impulses shaped by opposite lives (education and adult age), Isabel Cordovil uses any medium to contemplate the measure of her life within contemporary art. Her pieces are monumental in a small-large scale. Short epic poems. They pay homage, mention authors and loves, encompass death, all among purchased, given, or found objects. There is no recognizable style, just many small aesthetic imperfections. Cracked columns, broken glass. The artist says, 'Making art is to have an almost desperate desire for understanding.' So, let art be broken by life, or the opposite. What is common to her entire journey, rooted in conceptual ideas, is what serves as an instrument in this pursuit of understanding: language runs through all her work, from titles resembling excessively short poems to words spoken aloud, or published and offered books.

**Two Soviet helmets in the position
of Rodin's Le Baiser, 2022**

steel, leather
64 x 40 x 40 cm

After 18 years of a strict Catholic education, a young Isabel Cordovil found 'her' people amidst a group of feminist and queer-rooted artists, creators of multidisciplinary artistic activities, organizing parties, exhibitions, or performances. In a time frame from 2011 to 2019, her education journey passed through Central Saint Martins (London), Lisbon School of Fine Arts, Athens School of Fine Arts, culminating with a master's degree from HEAD University of Art and Design (in Geneva).

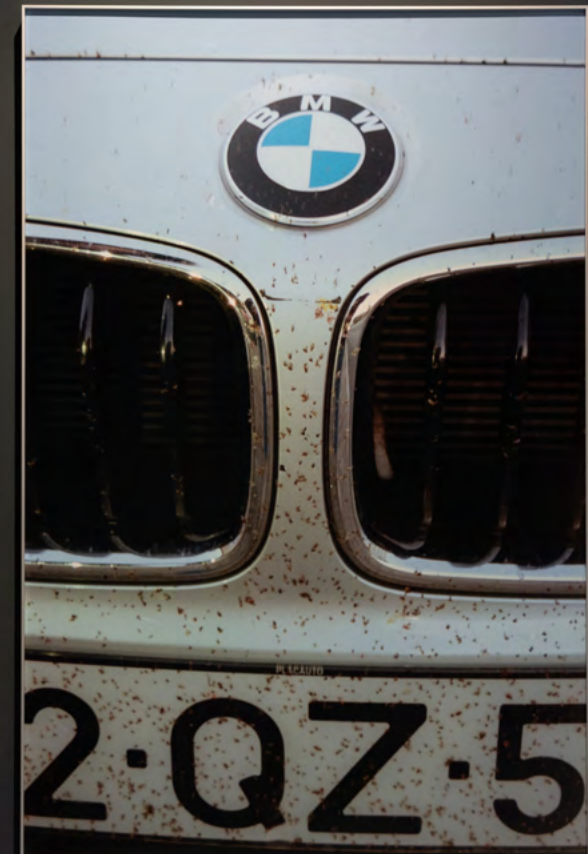
They may seem like complete opposites, but these years of pre- and post-religious education do not neatly divide. Biblical words still permeate the artist's life, but perhaps they walk more within her works today. Her production of sculptures, objects, and images is driven by the so-called 'idea art,' a term that replaced conceptual art, at least for the MOMA, Museum of Modern Art, in New York, the cathedral of Western art, in its recent collection renovation in 2019.

Cordovil's works sometimes project the fiction of religious spectacle, spoken aloud through words born within the freedom of the party's hedonism after hours. The night continues past 7 a.m. Or does it? Let's recall 'The Sunlight Will Break the Party' (2022), presented on Rua das Gaivotas, an installation by Isabel Cordovil x gas (curated by David Revés): the end of the party or the beginning of the afterparty, with columns, music, spoken words, and a floor that is a glass roof already marked for its fate. But is it still possible to dance on this double glass floor, full of many small aesthetic imperfections? The glass is double, but only part of it has been attacked, or perhaps shot? Another example: In 'Two Soviet Helmets in the Position of Rodin's Le Baiser' (2022), Cordovil ordered a helmet, but when the package arrived, there were two units. The artist thought it was a mistake, but the seller declared, 'they have always been together, no one will buy the other, keep both.' More divine providence can be anticipated down the road.

Bloody Goliath, 2023

inkjet print on paper

160 × 100 cm





OPHELIA, 2023

inkjet print on paper, 100 × 160 cm



Magdalene, 2022
steel
24 × 35,5 × 25,5 cm



Exhibition view *A Matéria é Soberana* at
Uma Lulik, Lisbon, 2022 | Image courtesy of the artist | Photo Bruno Lopes



Exhibition view *A Matéria é Soberana* at
Uma Lulik, Lisbon, 2022 | Image courtesy of the artist | Photo Bruno Lopes



Teresa, 2022
yoke, cilice
63 × 32



Delilah, 2022

steel, acrylic, horsehair, dimensions variable

Exhibition view *A Matéria é Soberana* at

Uma Lulik, Lisbon, 2022 | Image courtesy of the artist | Photo Bruno Lopes

Interview with Isabel Cordovil

Umbigo, April 26, 2022

Mafalda Ruão

Mafalda Ruão interviews Isabel Cordovil, author of the monthly cover of Umbigo's online edition, exploring a large part of her body of work, the one that materializes an invitation to dialogue and, through the irreverence of her voice, reveals herself as an attempt to respond to the power structures.

Mafalda Ruão – Do you consider yourself an artist with an activist side or do you prefer not to categorize your art?

Isabel Cordovil – I believe that all art is political. This belief is already a category.

MR – I think your work is a response to the current power structures. Do you think it materializes in critical research or can it be, more than this alternative voice, a form of intervention, a trigger for change originating in the art world?

IC – I am not so naïve as to think that art can change anything, except in the individual who is already predisposed to it. My work is perhaps sometimes a statement and an invitation to dialogue about that readiness.

MR – Martin Luther King Jr said it in 1963 “Freedom is sure to be attained by all once we truly get that the freedom that we enjoy must be given to everyone.” I think this was one of the main starting and reference points for Free at Last. Do you believe that, by reproducing alternative images of historical events, we can have a new reality and free ourselves metaphorically from violence and oppression? What is the essential motivation for this work?

IC – This speech (among others within the same struggle) gave rise to ideas

Full moon drying, 2022

inkjet print on paper

50 × 30 cm



for studies of removing bodies from imaginary situations without consent. I was reading Susan Sontag's *Regarding the Pain of Others* and associating all the images that were (extremely sellable) Time magazine covers or the evening news to the productive machinery of "History", through the repetition of the same images. Propaganda always has an emotional pull, something clear in this case. What I have done is not so much a metaphor for an alternative freedom, but more an attempt to create a glitch in the unbridled reproduction of the same image, where the entities (that have not consented to be landmarks for a narrative discourse in the contemporary "history" of humanity) are no longer there.

MR – In the work *Empire Dreams* (comfortably defeated), you use simple and powerful metaphors. The work impresses with its raw finesse, its resonant meaning. Is it a symbolic way of expressing your conscious need to numb global imperialism and decolonise narratives of power?

IC – In making this work, I was keener to decolonise my personal narratives; to numb the childish ideas of grandeur or imperial symbols within me. I see this column on the mattress as a coming-of-age work. Anyone who has seen the piece physically knows the crack the marble has (almost unnoticeable in the images). It also pleases me to think that marble is class conscious. But, above all, it is an object that does not comply with its symbolic purpose in the same way that a son has the freedom not to comply with the will of his parents (or his country).

MR – One of your most recent works, entitled *Current* strongest investments from the Vatican in the stock market, depicts an ecclesiastical cassock with embroidered corporate logos. It is a work that literally stands upright and wordless. I interpret it as a way of pointing out the indifference and abuse of political and economic power by the institutional Church. After the Russian invasion began, the Vatican's commentary made this even more visible – when the Orthodox Church blessed the violence of Putin's government, employing rhetoric arguing that war demands seemingly universal

responsibility, with the slogan "we are all guilty". What is this work's intention? Through artistic interventions, can we open people's eyes to the varied blindness and devotion in the name of faith and other ideologies?

IC – I was born and raised in a very religious environment. That is evident in some of the works, I think. Growing up, I realized the affinities between political organizations (like the Church) and certain companies, and how it all fed into a system that distributes blessings to one side and pardons to another, in criminal ways (for example: paedophilia, deranged oil drilling, misappropriation of humanitarian funds...). The gesture in this work was simply to give image to these contracts, with the same clarity with which Formula 1 does it. The source for the information was the 2011 Vatileaks.

MR – Your work has a very contextual side to it. We are living in effervescent times, will you share with us your current project?

IC – At the moment I'm putting together my debut exhibition at Uma Lulik, with all my heart. To have the gallery's support, which gives me a major vote of confidence, is a great privilege. I can say that much of the gesture has focused on the performative object that attempts to document without limiting.

My practice's great source is dialogue and sharing. I want to invite you to visit the studio I share with the brilliant Rudi Brito, to have a cup of cold tea or a chat about this odd and wonderful thing that is being alive.



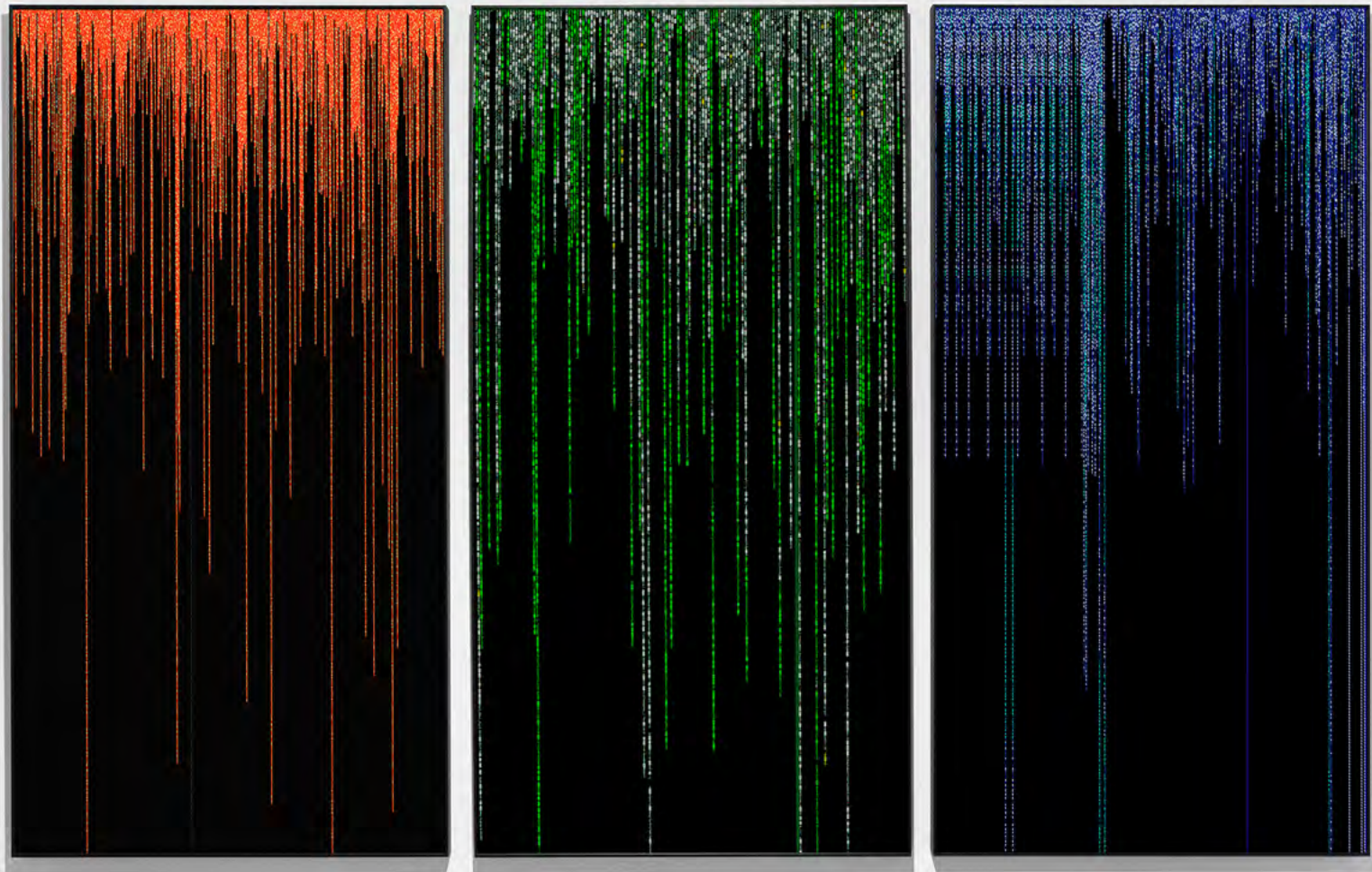
Exhibition view *THE SUNLIGHT WILL BREAK THE PARTY* at
Rua das Gaivotas 6, Lisbon, 2022 | Image courtesy of the artist | Photo Samuel Duarte



Exhibition view *THE SUNLIGHT WILL BREAK THE PARTY* at
Rua das Gaivotas 6, Lisbon, 2022 | Image courtesy of the artist | Photo Samuel Duarte



Exhibition view *THE SUNLIGHT WILL BREAK THE PARTY* at
Rua das Gaivotas 6, Lisbon, 2022 | Image courtesy of the artist | Photo Samuel Duarte



Self Portrait in Data Dripping, 2022

inkjet print on paper, 172,5 × 88 cm (each)

Dip me in the river, drop me in the water!
Pedro Cera, Lisbon, June 25 — September 4, 2021
Carolina Trigueiros

In the exhibition “Dip me in the river, drop me in the water!”, presented at Pedro Cera (Lisbon), Isabel Cordovil’s works “As holy as it gets,” “Untitled (You needed love, I needed you),” and “Break-up piece (after King Solomon)” share a desire to document emotional landscapes, spaces of intimacy. In her relationship with language, references to literature, cinema, or mythology, the artist navigates between different mediums such as painting, installation, or sculpture, reversing plots, connections, or prophecies. Just like the echo of words embroidered on canvas in the first exhibition room, let’s consider this “raging freedom” and the possibilities of creation as the foundations of human existence.

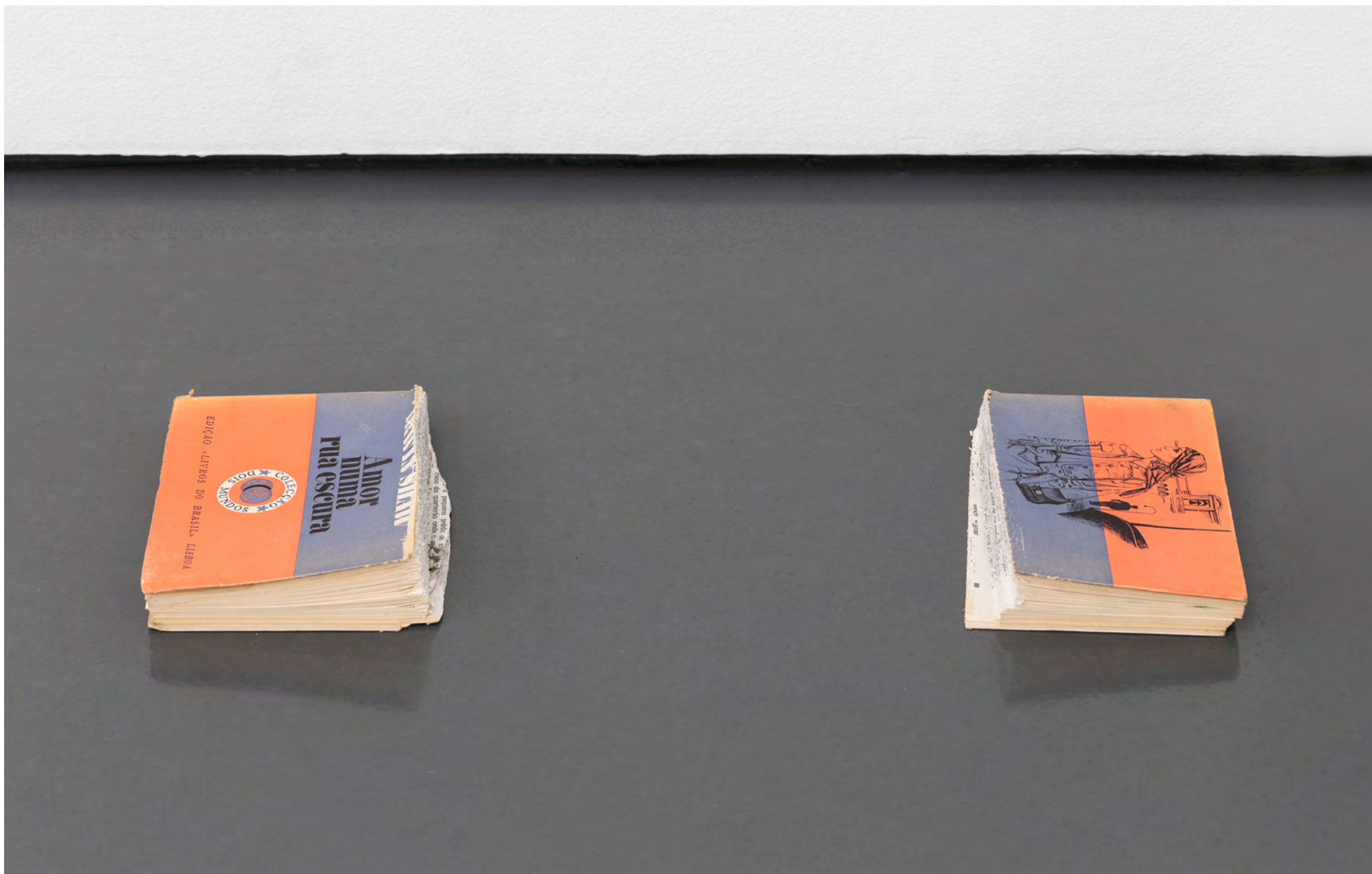
Words are like prayers, if we accept that any intention spoken remains engraved in the spirals of infinity. As a practice, it’s curious to observe how Isabel Cordovil’s works are charged with these sharp prayers in the form of bullets that, sometimes in free writing, exalted writing, or in the cuts and frames that reveal, insinuate, and claim new moments and conjunctures to come. And how this poetry is simultaneous to the provocation of this same system of knowledge and affection, a breeding ground of customs. It’s possible to be critical and fervently believe in what is to come. A practice that reminds me that it is in the symbolic action of freeing, purifying, that paves the way for questioning, for possible reconciliation. The works are the portal of an intrepid gesture that carries the gaze of change and the fragile paradox of what we call foundations. In the act of creating, there is a radicality that embraces materials, themes, pairs, generosity, contagion. Ultimately, a precious flow is carried along.

As Holy as it Gets, 2021
oil and embroidery on canvas
200 x 120 cm





Untitled, (you needed love, I needed you), 2020
bronze, 22 × 30 × 23 cm



Break-up piece (after King Solomon), 2021

irwin shaw's book cut in two, variable dimensions



Untitled (degrees of separation), 2021

wood, plexiglass, book pages, 102 × 71 (each)



Exhibition view *A HOLE IN THE SHAPE OF GOD* at
Lièvre, Basel, Switzerland, 2022 | Image courtesy of the artist | Photo Felipe Schwager



The matter of a decomposed image separated by the gram (non destructive iconoclasm), 2021

inkjet print on paper, stone dust, plastic bags, 70 × 40 cm



**Current strongest investments from
the Vatican in the stock market, 2021**

celebratory cassock, embroidered logo patches,
hanger and stand
210 × 50 × 10 cm

Untitled (10000mg alprazolam, 1000mg sucrose), 2020

chemical composition composed of the minimum possible that would kill me considering my weight and height, a “spoon full of sugar to help the medicine go down” (Mary Poppins), brass cup
8 × 6 × 6 cm





Exhibition view *Apofenia* at
Culturgest, Porto, 2021 | Image courtesy of the artist | Photo Alexandre Delmar



The matter of togetherness, 2021

inkjet print on paper

130 × 130 cm

www.pedrocera.com



Natalia on a Sunday morning at age 21, 2020

inkjet print on paper, 71 × 97 cm

Isabel Cordovil

Born in Lisbon, 1994

Lives and works in Lisbon

Education

2017 - 2019	MFA Work Master / HEAD Genève, Geneva, Switzerland
2015 - 2016	Athens School of Fine Arts (Erasmus), Athens
2012 - 2016	BA in Multimedia, Faculdade de Belas-Artes, ULisboa, Lisbon
2011 - 2012	Orientation for art and design, Central Saint Martins, University of Arts, London

Solo Exhibitions

2026	<i>Matéria da Presença</i> , Appleton Box, Lisbon (upcoming)
2025	<i>Murmur#2: Juliet and Juliet</i> , MACAM, Lisbon <i>The Enigma of Arrival</i> , Pedro Cera, Lisbon
2024	<i>A Vaidade Praga-me</i> , Galeria Municipal de Almada, Portugal <i>A Torch Song</i> , Appleton Box, Lisbon <i>Dos cosas tan desiguales</i> , Pedro Cera, Madrid
2022	<i>Matter Is Sovereign</i> , Uma Lulik, Lisbon <i>A Hole In The Shape Of God</i> , Lievre, Basel, Switzerland <i>The Sunlight Will Break The Party</i> , Rua das Gaivotas 6, Lisbon
2020	<i>Day Rave Nature Is Healing</i> , Al-vista, Zurich
2019	<i>como água na água</i> , Egeu, Lisbon <i>Untitled (A Tale Of Two Bodies)</i> , OKO, Geneva, Switzerland

Group Exhibitions

2025	<i>I want to see my mountains</i> , BoCA - Biennial of Contemporary Arts, Lisbon and Madrid
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Superfícies habitadas, Galería Gato, Lima

Para além do Espaço e do Tempo - No Sétimo Continente, Colégio das Artes, Coimbra, Portugal

On Immanence, Pedro Cera, Lisbon

2024 *Enquanto Isso // Meanwhile*, MNAC, Lisbon

Sempre e Nunca Mais, MACE, Elvas, Portugal

Isabel Cordovil: Um lugar chamado sob, FARRA - Festa da Arte em

Rede da Região do Alentejo, Cisterna da Cidade, Elvas, Portugal

MICROPOLÍTICAS - Obras da Coleção de Arte Contemporânea do

Estado, Centro de Arqueologia e Artes de Beja, Portugal

2023 *FRESH BREEZE*, Camões Berlim, Berlin

Revolução na Noite, Centro de Arte de Oliva, São João da Madeira, Portugal

Profanações, Culturgest, Porto, Portugal

A Fotografia Na Coleção Cachola, MACE, Elvas, Portugal

Atlas da Solidão, Appleton Square, Lisbon

2022 *Quem Nos Salva*, MACE, Elvas, Portugal

If Only, Mono, Lisbon

Lovers, Zaratan, Lisbon

2021 *Um Corpo*, Um Rio, Galeria Liminare, Lisbon

Dip Me In The River, Drop Me In The Water, Galeria Pedro Cera, Lisbon

Chain Reaction, Culturgest, Porto, Portugal

2019 *Gran Tour*, HEAD Genève, Geneva, Switzerland

Residences

2026	Residência Artística - FAAP, São Paulo, Brazil
2025	Fonderia Artistica Battaglia, Milan, Italy (supported by Fundação Gulbenkian)
2023	ULYSSES: European Odyssey, Marseille, France
2023	Cité Internationale Des Arts, Paris

2020- 2021 Thirdbase (Season 7), Lisbon

Film Screenings

2016 O Bloqueio - Queer Lisboa and BFI Flare, Lisbon and London

2014 Orizaba - Doclisboa, Lisbon

2013 D.sebastião - Doclisboa, Lisbon

Public Collections (selection)

MACAM - Museu de Arte Contemporânea Armando Martins, Lisbon

Coleção Culturgest, Caixa Geral de Depósitos, Portugal

Coleção de Arte Contemporânea do Estado, Lisbon

Coleção António Cachola, Elvas, Portugal

Coleção Norlinda e José Lima, S. João da Madeira, Portugal

Coleção Santander Artistas Emergentes, Lisbon