

## — EXHIBITION BY TERESA MILHEIRO —

curated by Manuel Costa Cabral and Natxo Checa

Maio 20th to July 20th 2024  
Galeria Zé dos Bois

## A break in the wall

If we ignore the ontological difference, the immense nothingness between the thing in its being and the being of the thing, between something that is and something that is given, we will miss not only the most fundamental character of the art in Teresa Milheiro's work, but also the possibility of our own establishment as human beings in the existence in which we are immersed.

This proposition therefore implies a preamble, pointing out that, in Teresa Milheiro, the thing that is, in its ferocious and forceful way of being present, already generates a mismatch between the visible and its meaning yet to be deciphered, it already configures the immediacy and absence of a quasi-visible that stands out. We are positioned in the sphere of a certain degree of art, of the gesture pointing to this-is, of the symbol that encodes by dissimilarity, but bears witness by re-knowledge, an anticipated intelligibility, in which the absent that is in the work is the reification of the body as a bio-political instance, the undermining of human dignity, and an oppressed existence in acts, ideas, and words shaped by governances that assert themselves through the possibility of fear, punishment, obedience and alienation. As far as art is concerned, we are thus, at first, held back by the tautological regulation of the relationships between the fictitious beings of representation and the feelings and meanings of which they are duplicates, between the expressive tropes of language and what we feel, imagine and understand about what we see. Above all, we are enclosed in a simple existence determined by the acquired faculties of the subject who, by transcending the object, is isolated from the life of the signifier, from settling into signification, from being-there as an ongoing existence.

However, the most subterranean and furtive conspiracy that drives the refined know-how of these jewellery-sculptures launches us beyond the history that it enciphers, beyond the truth that it engraves, beyond the delicacy and grace with which it pretends to control and violate, because this takeover is battling with what is retracted and hidden in it, with the secret mark of the thing to be uncovered, which is the naked identity of its instant otherness, of the direct union of the thing with its provenance and its destination. And when, faced with the thing in which there is an excess of meaning, we accept that the excess is the shadow of this unfathomable, is the enigma of this unknowable, what remains of representation is the being of art as a donation, is the truth as primary battle. It's the overcoming of the repetition of existing and the repetition of the event of existing, it's a being-in-the-works in which the being of the thing opens up in the moment in which it is present, it takes place as the unveiling that happens in waiting for and receiving what is more intimate and radical to us, beyond what the thing is, beyond symptoms and symbols, beyond games of mirrors and veils of smoke, beyond the operations of imitation and the insinuations of speech.

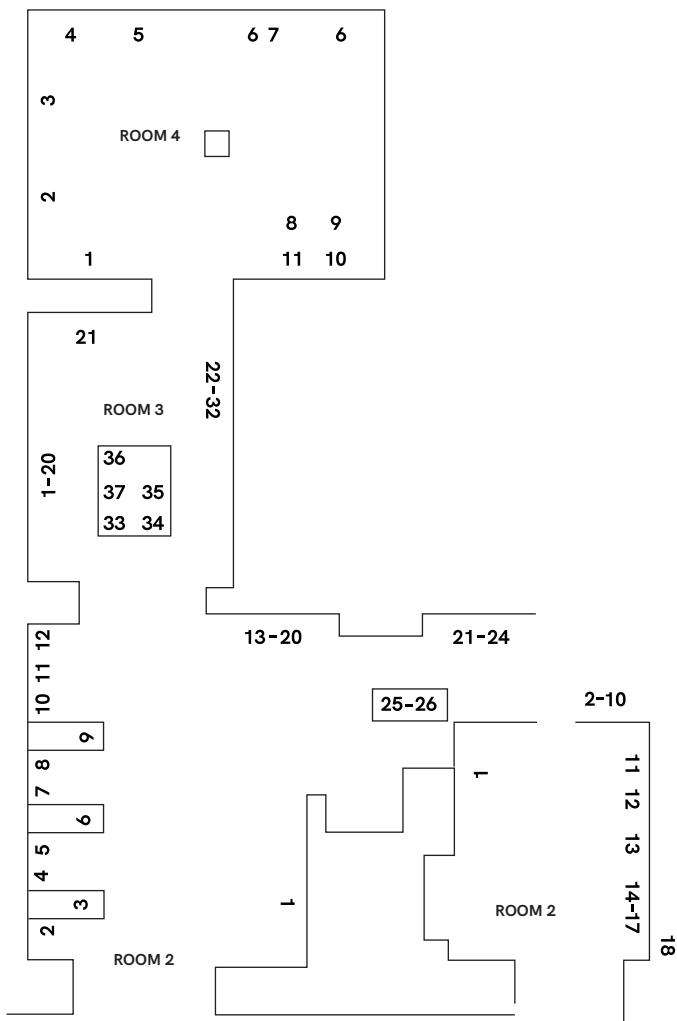
Because, deep down, what transforms Teresa Milheiro's work without any metamorphism is the tension inscribed in the language when it is displaced from the symbol that translates to the metaphor that deceives, what disturbs the eloquence of the representation is the poetics of the voice that is muted, and what touches and affects us is the solidarity, as ineffable as it is blatant, between a know-how and a life in action, it is the link, as subtle as it is vigorous, between the forms of art and an inner need that is being veiled.

If *1984*, in its essence, shows us the beginning of the artist's career or the latency of her interests and concerns - that is, if it shows us the protest and denunciation of the absurd and the brutal, particularly in dialogue with the Orwellian dystopia, which we assume can be extended to the multiplicity of configurations of the post-structural idea of device, whose genealogy goes back to the emergence of the human-being-who-knows and operates in the normative spheres of the image, health, education, leisure, work, the private, the public, the religious, and the legal -, *1984* being is, above all, what it is not-yet, it is the being-there of an instant absence that is revealed in thinking about knowledge by thinking about it.

As such, *1984* is the overcoming of discouragement, it is the bravery in everyday life that refuses to just put up with the hypocrisy of integration that pulverises and separates, it is depoliticising as a fundamental political gesture of the exception that refuses both the sentence of the margin and the absorption of the centre. It is the incompleteness of pierced and torn flesh, irreconcilable with the internalisation of limitation, not settling with the meek survival, nonconformist with the lack of resistance. It is the emancipating potential in the becoming of the being that proclaims innocence of the greatest crimes, that claims the autonomy of being able to think, say, choose, decide without betraying or being betrayed by oneself and by the other, that wants to be able to be in the establishment of subjectivity by agreeing or disagreeing without the ambush of standardising desubjectivation, that wants to live in bloom.

If we embody her and co-respond to her as our own, because everything in Teresa Milheiro is a chemical and physical phenomenon that, more than making us bleed, makes us pulse, because everything in Teresa Milheiro will be our skin and flesh and blood, we won't avoid the great paradox of the end of the story that has been declared and which is taking a long time to come to fruition. It will be the primordial contradiction, the outcome of thinking that opens up the world and creates humanity and, at the same time, creates the institutions, knowledge, technologies, practices, and languages that deprive the autonomy of individuality in the collective. Yes, an existence without thought is chimerical; in this timeless contemporaneity, the key to the treasure, who knows, will be to permanently install ourselves in the event of thinking as the existential operator of our continuous beginning and future,

Ricardo Escarduça



## ROOM 1

1. *One way system I*, 2021

Leash

Glass syringe, steel, brass, chrome-plated brass and mirrored acrylic

2. *The aunt's cow wears braces*, 2004

becklace

Silver, teeth and braces

3. *Transmutations*, 2017

Necklace

Bone with electroforming ,copper, leather, praise quartz

4. *the eyes are useless when the mind is blind*, 2024

from the *Alienation* series

Necklace

Blown glass and oxidised silver

5. Untitled, 2023

Pendent

Cast glass

6. *Traffic*, 2024

Object

Blown glass

7. *Be botox, be fuckin'beautiful*, 2005

Necklace

Silver, recycled glass syringe and chrome-plated metal

8. *Spy On I.*, 2021

Necklace

Headlight glass lenses, brass, lacquered brass, aluminium and rubber

9. *Desperately looking for a wrinkle*, 2006

Necklace

Oxidized cooper , articulated metal tube, magnifying lent, motorbike mirrors, syringe and lead.

Ar.co Collection.

10. *Replican II*, 2020

Necklace

Fluorescent plexiglass, brass, magnets

11. Untitled, 2023, from Pressure Series

Pin

Zinc, steel and glass

12. *Traffic*, 2024

Necklace

Blown glass and polyester wire, steel and glass

13. — 20. *Obsessive controlling tools Series*, 2021

Rings

Microscope lens, silver; plastic, pickled metal and aluminium; gold

21. — 24. (window)

*Pressure Series*, 2023

Collar/Tourniquet

Bracket, zinc and glass

25. *Anti-bite fingerstall*, 1989 (from *Torture Objects Series*)

Fingerstall

Chrome-plated brass

26. *Blade Fist*, 1990/91

Bracelet

Copper, oxidised copper and steel

## ROOM 2

1. *Genius Lab*, 2019

Necklaces

Fluorescent acrylic, acrylic, paper, silver, aluminium and polyester thread

2. — 10. (window)

2. Untitled, 2019 (from *Transhumanism Series*)

Brooch

Dyed skull, copper and movable lens

3. **Anti-existence device 2**, 2009  
Necklace  
Silver and recycle packaging

4. **Untitled**, 2023 (from *Pressure series*, 3)  
Brooch  
Steel and acrylic

5. **Untitled**, 2010 (from *Big Sucker series*)  
Object  
Resin, pigment, silicone and gold-plated silver

6. **Animaloide**, 1994  
Object/puppet.  
Copper with copper nitrate and brass

7. **Mutations 6**, 2017  
Necklace  
Bone, glass and oxidised silver

8. **Selfdefense Bracelet**, 1988  
Bracelet  
Anodised aluminium

9. **Escamarão Articulado**, 1994  
Bracelet  
Forged copper with copper nitrate, brass and resin  
Private Collection

10. **Untitled**, 2019 (from *Transhumanism series*)  
Necklace  
Dyed bone and copper

11. **Untitled**, 2017 (from *Transhumanism series*)  
Necklace  
Electroplated skull, copper, iron and polyester

12. **Self defense bracelet**, 1988  
Bracelet  
Copper with patina

13. **Untitled**, 2021 (from *Obsessive Controlling Tools series*)  
Torque  
Microscope lenses, rubber, articulated steel arm lacquered brass

14. — 17. **Untitled**, 2021 (from *Obsessive Controlling Tools series*)  
Installation  
Lacquered brass, lens, aluminium and nylon, magic eye, rubber air injector, chrome-plated metal and reused monocle

18. **Untitled**, 2024  
Object  
Blown glass

**ROOM 3**

1. — 20. **Triunfo dos Porcos**, 2015 / 2024  
Earrings  
Silver

21. **Colete de Tortura**, 1990/91  
Vest  
Forged copper, oxidised copper and silver leaf

22.— 32. **Untitled**, 2024  
Object / Wall piece  
Cast glass

33. **Pierced eyes**, 1990  
Object  
Chrome-plated brass and recycled headphones  
Miguel Mesquita Guimarães

34. **Untitled**, 2019  
Necklace  
Iron

35. **The power of fragility Series**, 2019  
Surgical box / Tools container  
Chrome-plated brass, aluminium, steel, velvet and wood

36. *Éter*, 2023

Wall piece

Blown glass and iron

37. *Pressure Series*, 2023

Necklace

Steel and glass

## ROOM 4

1. *The power of fragility Series*, 2019

Wall pieces

Engraving on zinc, wood and mirrors

2. — 3. *Power of fragility*, 2019

Object / Installation

Glass, chrome-plated brass and steel

4. *Power of fragility*, 2019

Object / Installation

Glass, chrome-plated brass and steel

5. *Power of fragility*, 2019

Necklace

Obstetric utensils in chrome-plated brass,  
amethyst, aluminium and nylon

6. (part of box 6)

7. Untitled, 2019 (from *The power of  
fragility series*)

Object

Chrome-plated brass, plastic

6. *The power of fragility Series*, 2019

Tools container

Chrome-plated brass, glass, steel, velvet  
and wood

8. *Pressure Series*, 2023

Bracelet

Cast glass

9. — 11. *Pressure Series*, 2023

Bracelet

Slumping glass

1984

— exhibition by Teresa Milheiro

CURATED BY

Manuel Costa Cabral and Natxo Checa

PRODUCTION

ZDB

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**May 21st—26th: 12pm—10pm**

**May 27th to July 20th: Monday to Saturday 6pm — 10pm**

**Zé dos Bois Gallery**

**Rua da Barroca 59, 1200-047**

**[zedosbois.org](http://zedosbois.org)**

2<sup>a</sup> Bienal Joalharia  
Contemporânea  
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