

Carolina Pimenta

- Selected Portfolio -

This Side of Nowhere

Dip me in the river, drop me in the water!

Um livro é uma sequência de espaços

Almost Famous

Suck & Blow

Hypersex

Potlach

Memories of Now

Bathroom Sessions

This Side of Nowhere

Galeria Nuno Centeno, Porto

April 30th - May 30th 2022

Solo Exhibition

Faraway, so close

“I seek new parfums, ampler blossoms, untried pleasures.”

Joris-Karl Huysmans, *Against Nature* (À Rebours)

Affection can be manifested in the most diverse of ways. With the body, with words, written or spoken, with music, with images. Photographs convey emotions by encapsulating life, expressing abstractions, evoking furtive ideas and desires coalesced under the all-so-many symbolic layers that adhere to the skin of images — and whenever aroused by the visual stimuli prompted by photography, the other concurring senses exceed vision itself in order to conjure unsuspected patterns of listening, smelling, tasting or even touching.

Carolina Pimenta’s photographic work envelops affections in a haptic atmosphere. It unfolds visual narratives through the most elementary affective technology: touch, a sense that imposes itself on the others so as to grant the skin absolute sovereignty over desire. And if we conceive of the body as a *sui generis* form of technology — simultaneously engendered by nature and transformed by culture — one invariably ends up understanding the limbs and their epidermis as playful tools of affection and pleasure.

This Side of Nowhere is a two-fold exhibition that leads both to the body — this “implacable topia” from which one can never escape, as defined by Michel Foucault — and to its outer nature, the space from which we came from and where we belong. Nature and humanity, one affecting the other, transforming themselves, giving rise to new technologies which enable one to see, to feel and touch differently, to represent — hence photography, a device that is foreign to the body, a kind of prosthesis that allows us to give form to the

sensible realm, to depict it so that we can better understand it.

In this series of works by Carolina, the *passé-par-tout* veils the identities of her characters in the name of a universal sensual-affective choreography, of a dance between men and women rocked by the unstoppable tactile instinct, an expression of the curiosity for the other, but also of the inordinate desire to receive love. In a kind of erratic exercise of zoom-in (or voyeurism?), our gaze traverses a vast human topography and its primary technologies of affection: hands, arms and legs, intertwined, entangled with each other. “Under the other’s fingers running over you, all the invisible parts of your body begin to exist. [...] This is why love is so closely related to the illusion of the mirror and the menace of death. And if, despite these two perilous figures that surround it, we love so much to make love, it is because, in love, the body is here.” Michel Foucault in “Utopian Body”, *Sensorium: Embodied Experience, Technology, and Contemporary Art*, edited by Caroline A. Jones, translated by Lucia Allais, 229–34. Cambridge: The MIT Press.

This Side of Nowhere deals with the potential, phenomenological and contingent encounter of men and women with nature and its many forms of life, more or less human, artificial on a larger or smaller scale, invested with the beauty that the gaze pours over the landscape, that the body experiences on the sensitive plane. Behold, in the impossibility of abandoning our own body, we observe and apprehend reality always transfigured by the strength of affection, by its vicissitudes, ecstasy and extravagant expressions of love.

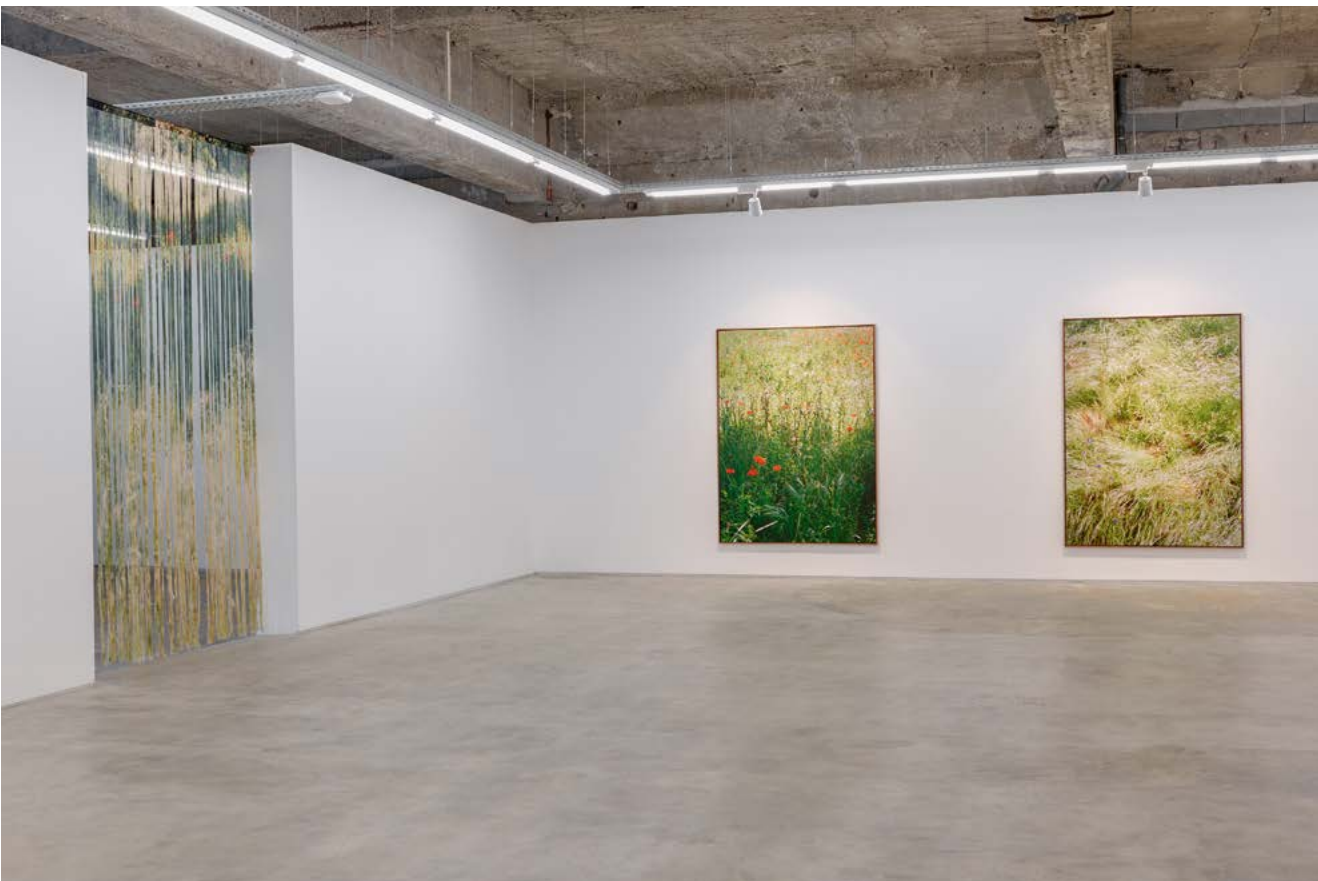
The body is a party!
OPAVIVARÁ!

Bernardo José de Souza

(Full Text [HERE](#))















En Plein Air - Cottonwood seed, 2020
Inkjet print on Archival Fine Art Photo Paper Pearl
180 x 131cm
Edition of 1 (+1 AP)



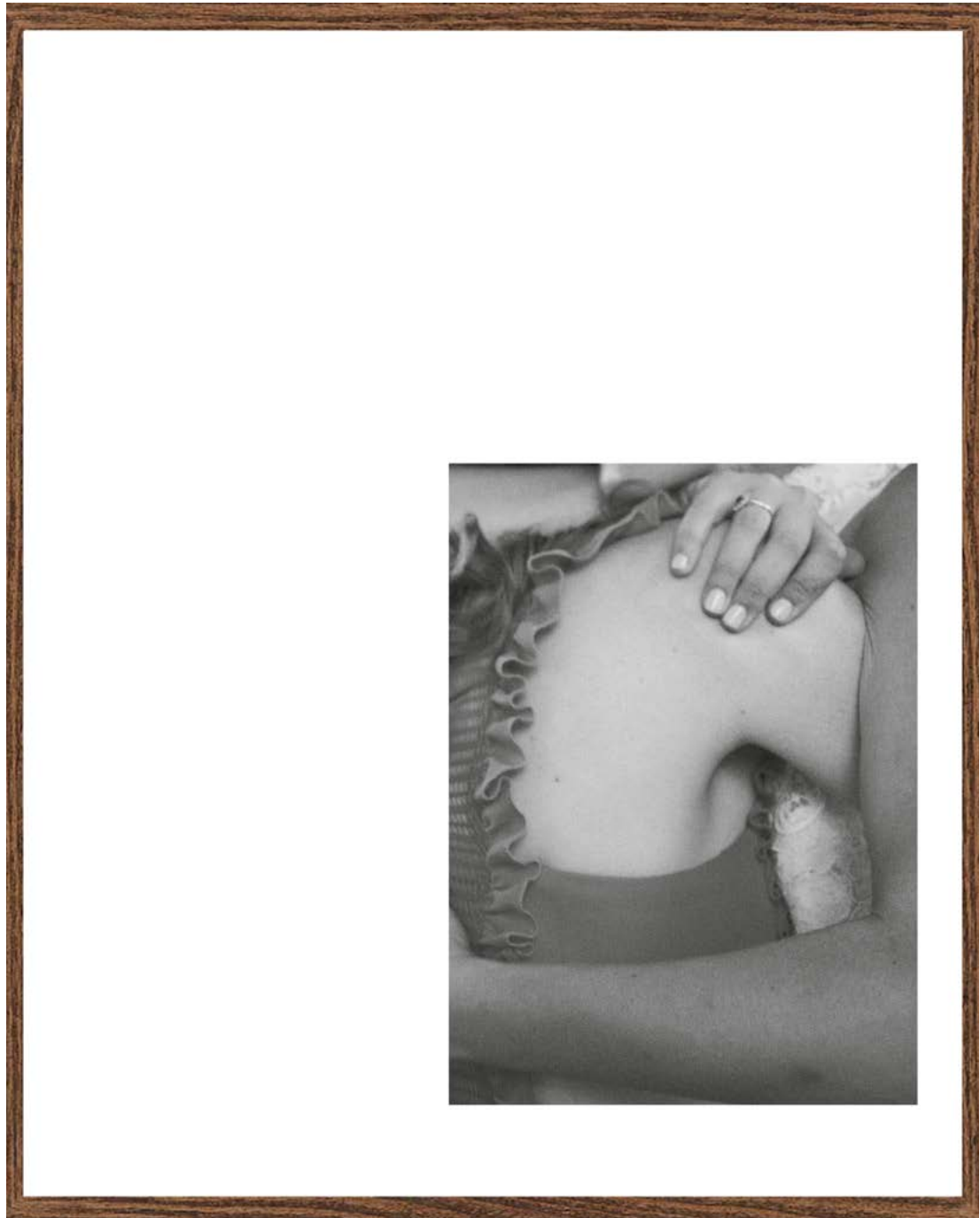
En Plein Air - Wild Flowers, 2020
Inkjet print on Archival Fine Art Photo Paper Pearl
180 x 131cm
Edition of 1 (+1 AP)



En Plein Air - Wild Poppies, 2020
Inkjet print on Archival Fine Art Photo Paper Pearl
180 x 131cm
Edition of 1 (+1 AP)



En Plein Air - Em Tarrío, 2019
Inkjet print on Archival Fine Art paper
70 x 50cm
Edition of 1 (+1 AP)



Tactile Afferents - 02, 2020
Inkjet print on Archival Fine Art paper
40 x 50cm
Edition of 1 (+1 AP)



Tactile Afferents - 03, 2020
Inkjet print on Archival Fine Art paper
40 x 50cm
Edition of 1 (+1 AP)



Tactile Afferents - 10, 2020
Inkjet print on Archival Fine Art paper
40 x 50cm
Edition of 1 (+1 AP)



Tactile Afferents - 12, 2020
Inkjet print on Archival Fine Art paper
40 x 50cm
Edition of 1 (+1 AP)



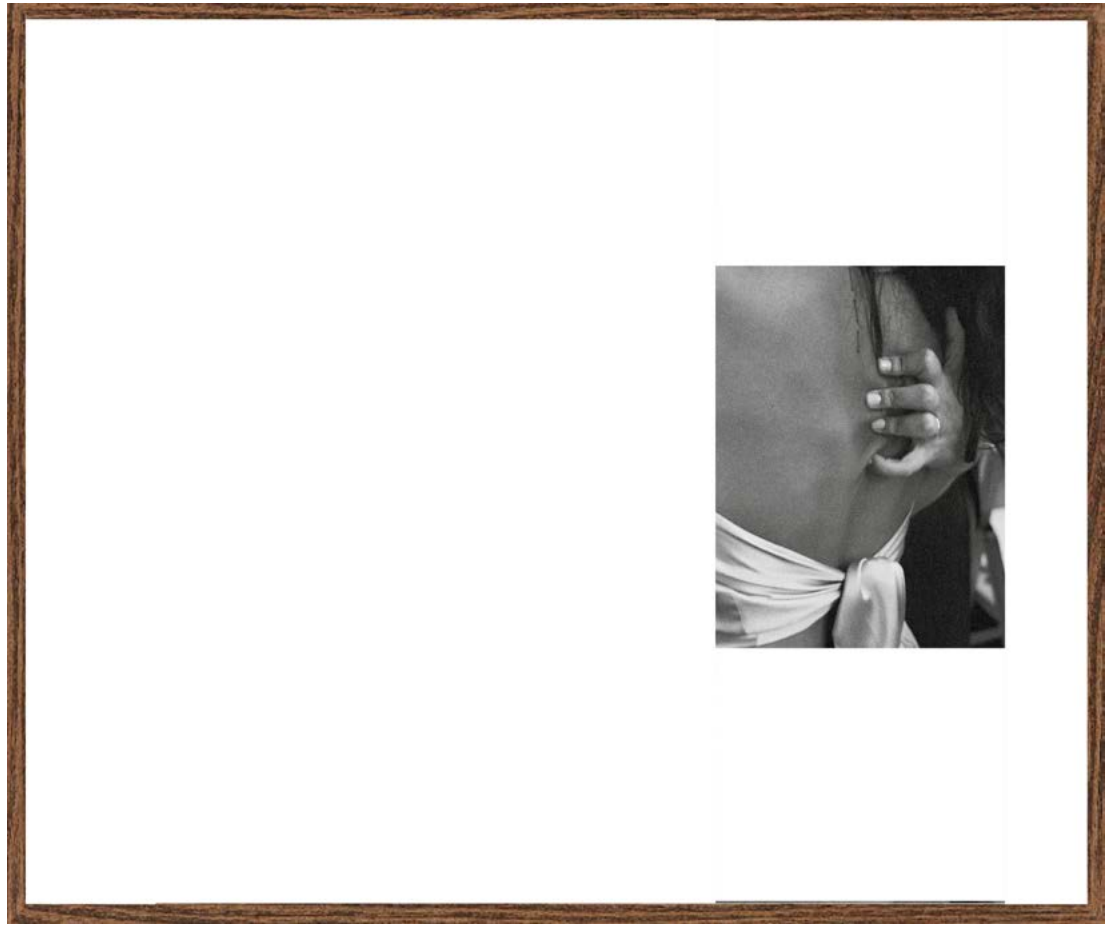
Tactile Afferents - 13, 2020
Inkjet print on Archival Fine Art paper
40 x 50cm
Edition of 1 (+1 AP)



Tactile Afferents - 15, 2020
Inkjet print on Archival Fine Art paper
50 x 60cm
Edition of 1 (+1 AP)



Tactile Afferents - 19, 2020
Inkjet print on Archival Fine Art paper
50 x 60cm
Edition of 1 (+1 AP)



Tactile Afferents - 21, 2020
Inkjet print on Archival Fine Art paper
50 x 60cm
Edition of 1 (+1 AP)



Tactile Afferents - 24, 2020
Inkjet print on Archival Fine Art paper
50 x 60cm
Edition of 1 (+1 AP)

Os conviventes

Galeria Nuno Centeno, Porto

15th April - 5th June, 2021

Group Exhibition - Curated by Pedro de Llano

Artists

Merlin Carpenter, Mauro Cerqueira, Adriano Costa, Ángela de la Cruz, Stephan Dillemath, Dalila Gonçalves, Alisa Heil, David Lamelas, Gabriel Lima, Fernando José Pereira, Silvestre Pestana, Carolina Pimenta, Josephine Pryde, Blake Rayne, Gretta Sarfaty, André Sousa

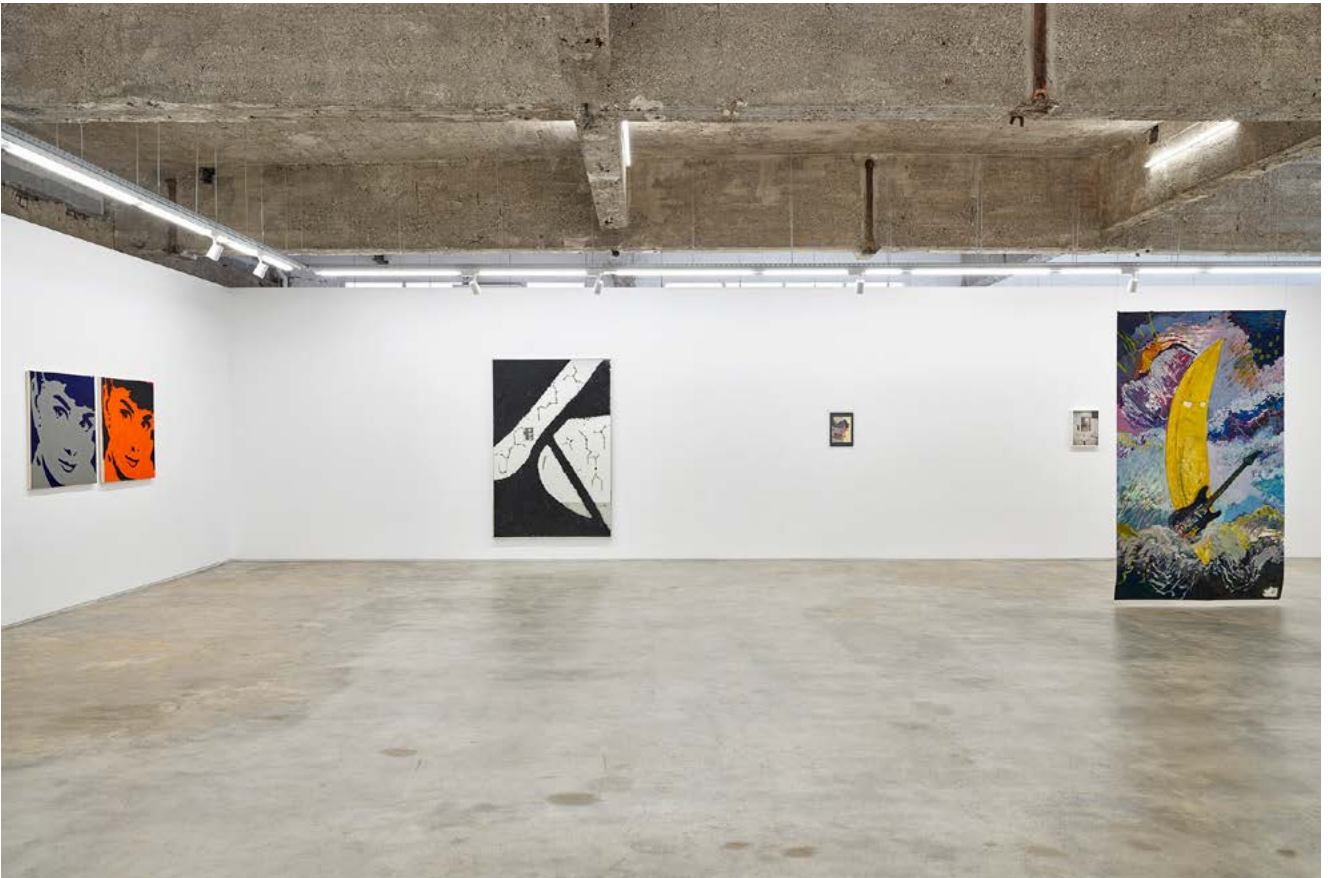
Os conviventes is an exhibition that originates from associations ideas and memories. The first work that came to my mind was a portrait, I saw six or seven years ago at the Nuno Centeno gallery, which seemed to look the viewer in the eye, providing an emotional connection with the work. Out of this experience, I thought of the way in which to approach the project, which became very much about searching for more portraits, self-portraits and faces made by the gallery's artists that weave a mesh of looks, like a spider's web, through which the spectator would be trapped.

The plant of the gallery's main room located in the Cooperativa dos Pedreiros – a square – which would help to create this effect, between accomplice and controller, through geometry. This idea quickly lost its literal character and became more abstract: as I recalled and added other works to the list, I realized that it was not just about portraits and looks, but also about bodies and presences that, in some cases, acted as alter-egos of artists or, eventually, of real and fictional people. To what extent is a work of art not, under certain circumstances, a surrogate for the artist?

The next step in the process, became clear that this collection of works would result in a kind of

gathering of presences and absences, a congregation of bodies and ghosts. As if the gallery's artists were a sort of impossible family – oppressive, as in Luis Buñuel's *O Anjo Exterminador* (1962) – to which a few select guests are added. What in these times of pandemic we call cohabitants.

Thus, the exhibition aspires to create a dialogue based on the interaction between the selected works, the gallery space and the spectator, which refers to a series of issues that we have been thinking about in recent months and that in one way or another, are always in the minds of artists; especially those who like to work isolated – confined – in their studios: proximity and distance, physical and intellectual, real and imagined, touch and gaze, communication and isolation, visible and invisible, the figurative and the abstract, the finite and the infinite, the present and the past, the ephemeral and the eternal...





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

Group Exhibition - Curated by Carolina Trigueiros

Artists

Sebastião Borges / Isabel Cordovil / Eduardo Fonseca e Silva & Francisca Valador / João Gil / Pedro Huet / Lea Managil / Sofia Mascate / Carolina Pimenta / Edgar Pires / Ana Rebordão / Maria Trábulo

Dip me in the river, drop me in the water! brings together a series of works by artists born in the '80s and '90s, in various formats including painting, sculpture, video, installation, and photography.

The title of the exhibition is taken from the song 'Take me to the river,' a classic composed by Al Green and later performed by Talking Heads. Echoing the words of lead singer David Byrne, it is 'a song that combines teenage lust with baptism. Not equates, you understand, but throws them in the same stew, at least.'

In the same way, the relationships created here between the works are also indicative of a desire for expansion by means of provocation, voice, humour, and, at the same time, immersion, recalling the need for and importance of delay. Because it is in this void that we are able to assimilate flows of thoughts or internalise processes of healing, of renovation. After all, we know there are auspicious paths that we try to follow after periods of turmoil: clues, signs, and breaks so that the freshness of the water can also permeate the shadows.

Like an initiation ritual, we think now about how the verb 'to be born' can be used at every stage of our journey. If we would rather regard that task as complete – and, yet, the act of being born is

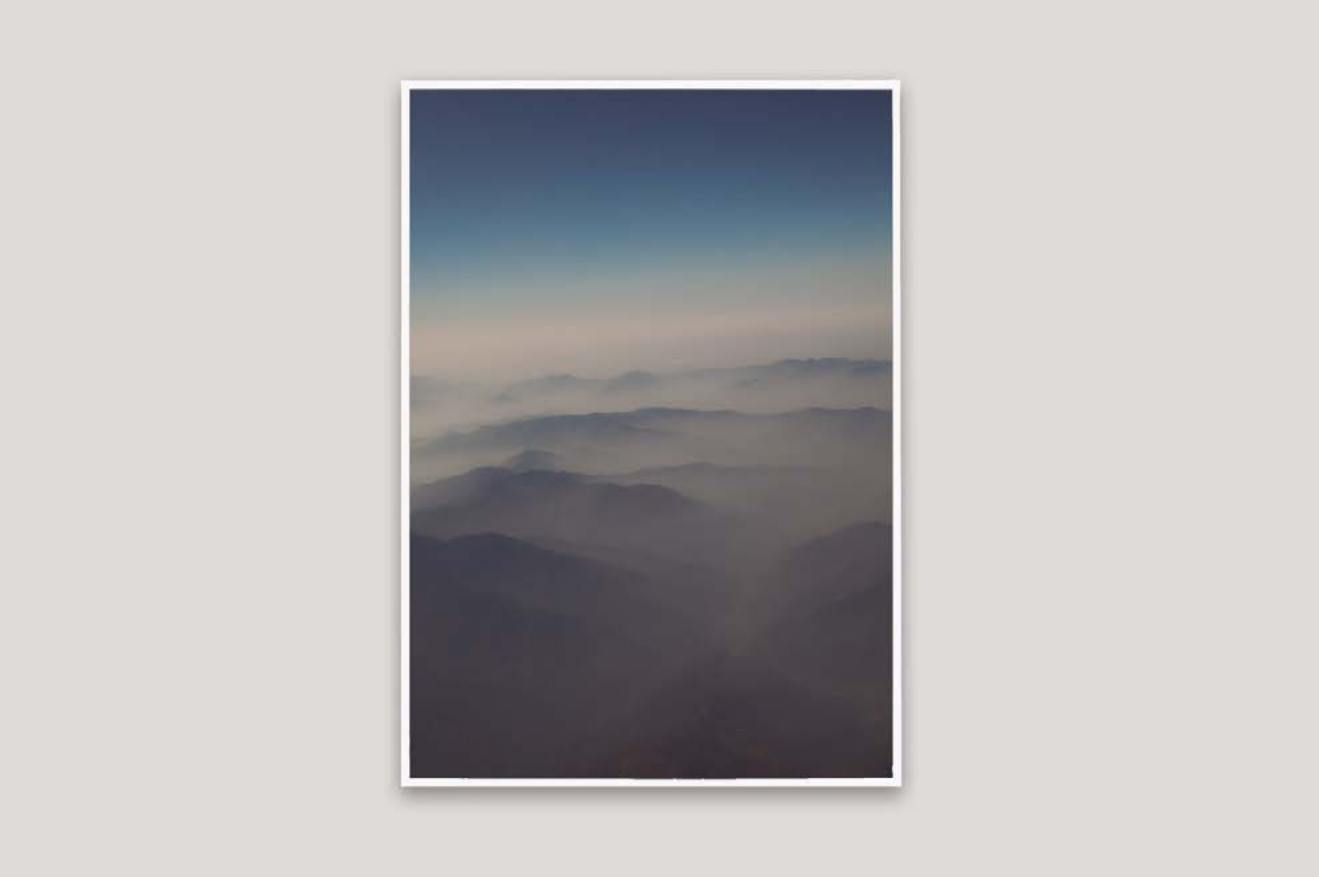
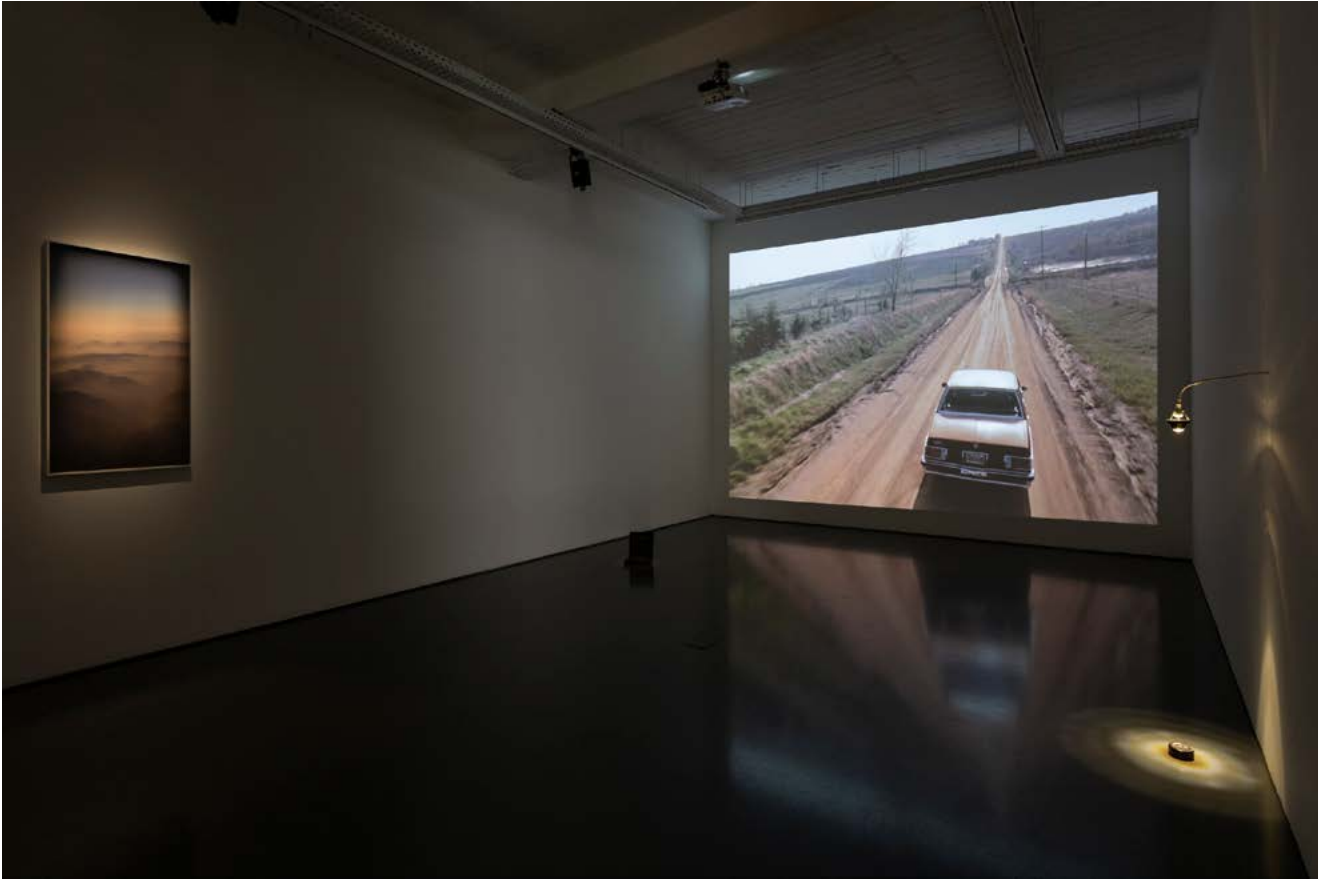
interminable, unfinished, inexcusable – there is something akin to a somersault of fervor when we accept this incessant challenge. Periods of germinating, emerging, sprouting, harvesting, or purging are powerful metaphors for life, for artistic practice.

Rather than artists as bearers of novelty, the challenge is to retain the gaze. The possibility of building affinities against the current.

Essentially, let us dive in as the summer gets hot – and let each work reveal itself.

Carolina Trigueiros





UM LIVRO É UMA SEQUÊNCIA DE ESPAÇOS

Centro de Artes de Águeda

June 4th — August 22nd, 2021

Group Exhibition - Curated by Luís Alegre & José Sebastião Albuquerque

Artists

António da Cruz Rodrigues, Ana Catarina Frago-
so, Cecília Corujo e Juliana Julieta, Dinis Santos,
Gonçalo Barreiros, Horáco Frutoso, Hugo Barata,
José Maçãs de Carvalho, João Fonte Santa, João
Pedro Vale e Nuno Alexandre Ferreira, Miguel Flor,
Miguel Palma, Nuno Nunes Ferriera, Pires Vieira,
Sara & André, Sílvia Sílvia Prudêncio, Carolina Pi-
menta, Francisco Laranjo, Mariana Pestana, Paulo
Mendes, Pedro Pousada, Rita Carvalho

This title of this exhibition is an expression “stolen”
from Ulises Carrión, artist to whom we owe the
consolidation of the so-called artist’s book as a
genre of artistic production (1970).

We are talking about books that move away from
their merely literary and linguistic comprehension
and assume, in the exploration of the magnifica-
tion of the possibilities of the codex, in new plas-
ticities and in the order of comprehension through
the senses (antithesis).

Within the scope of exploring the book as an ob-
ject / theme, each of these spaces is perceived at
a different moment - in a sequence of moments.
A book thus assumes itself as a receptacle, more
or less accidental, of texts, images and objects,
whose structure will always be irrelevant to the
form of the book as such. A book can also exist as
an autonomous and self-sufficient form, in which
its content functions organically in this informality.
A book within another, a space for sheltering oth-
ers, (in) tangible structures that mediate time.

Making a book will be to engage with this spa-
tio-temporal sequence by creating a parallel se-
quence of meanings.

Within the scope of exploring the Book as an Ob-
ject/Theme, our exhibition proposal will consist of a
formulation of a visual, but also tactile, playful and
pedagogical experience of the Book, taking into ac-
count its materiality, incorporation, portability and its
communicative power. Whether it be open, or even
closed.

In the age of digitization of information and knowl-
edge, the Book continues to be an Object, a product
and a producer of culture. Materially stimulating, im-
materially unlimited, the Book is perhaps the object
of objects; the most vulnerable and the most resis-
tant; everything can contain and can refer to every-
thing.

Support, register and space, image, structure and
cover, are converging elements, always in solidarity
in an execution project, which leaves little or nothing
to chance.

This exhibition is divided into three formal moments
that, despite their autonomy, they are closely related.

For the first moment we have works by contempo-
rary artists who work in an exploratory way the idea
of a book, using not only the so-called artist’s book,
but also photography, installation and editing/pub-
lishing.

In another, we will have in counterpoint the so-called
“capsule libraries”. Showcases/containers that will
show 10 works (books in codex format) from private
libraries and the consequent choice of around 10
contemporary artists. These capsules will tell you a
lot about the “intimate” interests and knowledge of
each artist, their references and will function as per-
tinent bibliographic information. Of course, the final
result of each capsule is also a sculptural object, an
image that results from the relationship and compo-
sition of the various books chosen by each artist.

Last, but not last, there will be a table that will make
available a series of volumes of books (prototypes)
that are intended to be a space for interaction with
visitors.

This piece plays all its pedagogical potential, reveal-
ing different ways of making, building, moving and
manipulating such objects.





Almost Famous

Galeria Nuno Centeno, Porto

March 9th - March 30th 2019

Solo Exhibition

Kiss the shark aka "Almost Famous"

A Wittgensteinian style introduction:

- 1 1.1 Carolina Pimenta is an artist.
1.2 She is an artist who, among other things, takes many photographs.
- 2 2.1 Most of the photographs portray people.
2.1.1 Most of the people in Carolina's photographs are (or appear to be) young, beautiful and rich.
2.1.2 Few of the people portrayed are not (or do not appear to be) young, beautiful or rich.
2.1.3 Some of them are even not young, banal or broke (but do not appear it).
2.2 Only some photos don't portray people.
2.2.1 When they don't have people they have other equally interesting things. The ones that don't have people, have animals, or plants, or land or air.
- 3 3.1 Most pictures depict the night. People at parties, having fun. Or that seem to be having fun.
3.1.1 Few of Carolina's images are taken during the day. But even the ones taken during the day almost always portray people at parties, having fun.
3.2 Daytime pictures are almost always cheerful and (or) optimistic
- 4 4.1 Water is almost always present. In swimming pools, in showers, in glasses, in vomit.
4.1.1 People are often in contact with water. Inside it, on top of it or even with it in them.

- 5 5.1 The time is almost always at a party. Of folly. Of pleasure. Of fun.
5.1.1 Often the parties are at night. Or during the day slipping into the night.
5.1.2 Rarely are the parties in the daytime.
- 6 6.1 When they are in daytime, they are luminous. With sun and blue skies, as it should be.
- 7 7.1 Carolina seems to have a kind of "Midas touch". All people portrayed by her seem to be famous.
7.2 Not all will be. But almost all of them seem, even, "almost famous"
- 8 8.1 And so on ...

In the year that began this millennium, a movie was released: "Almost Famous" by Cameron Crowe. The story seems banal: a high school kid writes music reviews. He's discovered by Rolling Stone magazine that commissions him a text about the tour of an up and coming band. The Stillwater. Many things happen during this tournée. All this would have nothing of extraordinary, was it not that the first time I saw Carolina's photographs I remember the whole movie. And a second time, and the third time too!! Why?? A rhetorical question no doubt!

Black on white, confetti on the floor, a shoe with mud, disco balls on the ceiling, erect hand with raised smartphone ready to shoot, legs flung, dresses flying, swimming pools in the background, bum in air under the table, white lace dress on a black floor, red nails, white donkey on yellow earth, red sat on blue in front of green with a foosball table, banana on the groin, glitter in the eyes and body in the mirror, latex and sauce, the finger on the zipper, Kellogg's Cornflakes, the endless land and mountains in the air, shadow clock and a wet lap, golden dress, Bloody Mary, beach chairs, a rat in a cup, boobs out, tongues out and stolen kisses, face smashed on a glass, a rehearsed gesture & kiss the shark.

What color is the grass? Green ... What time is the night? Ten. Who is the friend of sex? I. How's a tongue kiss? How much does a chin weigh? How many cigarettes do you smoke at night? How many bodies do they sway? How many white nights? How many red lips, how many eyes that cry? How blue is the pool water? Or is it green? How many garments are changed. How many dresses are undressed at night? How many tongues are sucked? How many eyes lock? How many looks do they disguise? How many bodies are enjoyed? How tender is the night? When is it morning? How much sex is the other? What does moisture on the skin smell like? How many legs are shown? How many hands find each other? How many eyes are exhausted? How many smokes are dragged? How many bodies embrace?

Carolina Pimenta is gifted. She is gifted in observing. Discerning people, places, things, hours. To always have the right gaze at the right time, at the right place. Fast and deadly on the trigger! And now, at last, and blatantly plagiarizing Richard Brautigan, I would say that I always wanted to be able to finish a text with "Almost Famous"

Julião Sarmiento
March 2019









Almost Famous - Kiss the Shark, 2017
Inkjet print on Archival Fine Art paper
30 x 40cm
Edition of 1 (+1 AP)



Almost Famous - White Boots, Black Widow, 2018
Inkjet print on Archival Fine Art paper
30 x 40cm
Edition of 1 (+1 AP)



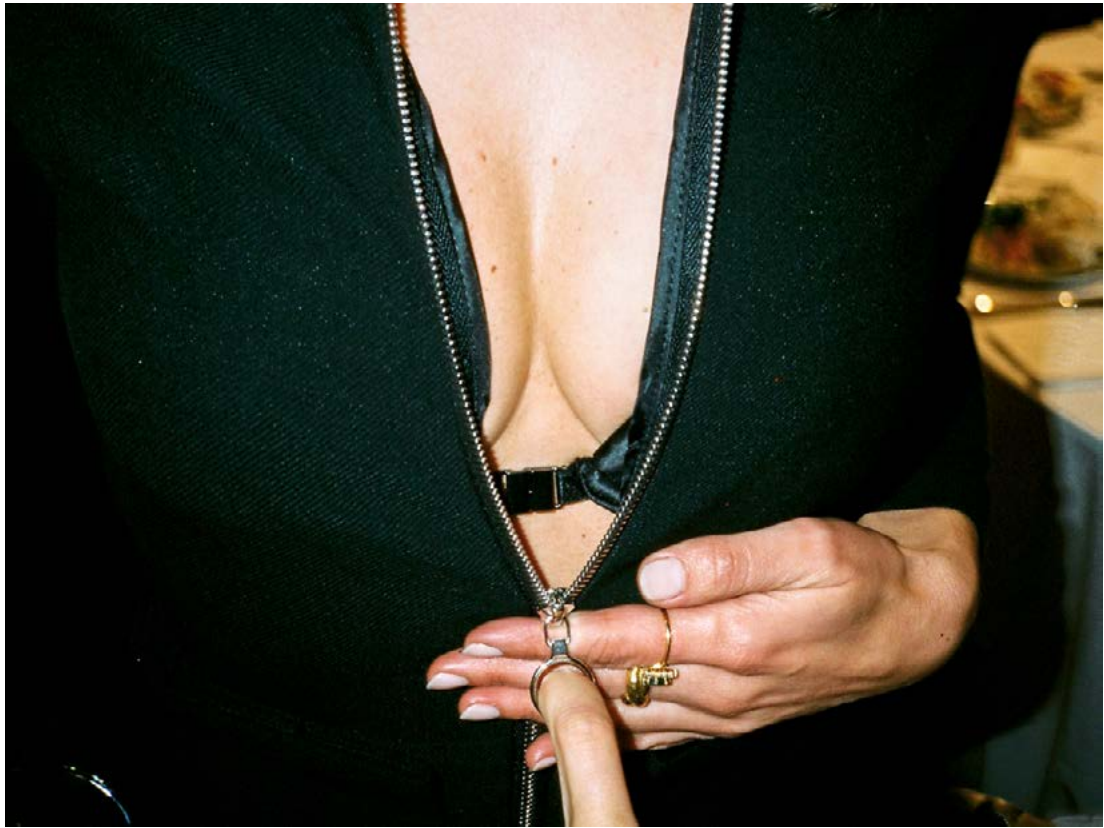
Almost Famous -Mike, 2018
Inkjet print on Archival Fine Art paper
30 x 40cm
Edition of 1 (+1 AP)



Almost Famous - Becca Breast Pumping, 2018
Inkjet print on Archival Fine Art paper
30 x 40cm
Edition of 1 (+1 AP)



Almost Famous - Miss Quadros, 2017
Inkjet print on Archival Fine Art paper
40 x 30cm
Edition of 1 (+1 AP)



Almost Famous - Unzipped, 2017
Inkjet print on Archival Fine Art paper
40 x 30cm
Edition of 1 (+1 AP)



Almost Famous - The Situation, 2012
Inkjet print on Archival Fine Art paper
50 x 70cm
Edition of 1 (+1 AP)



Almost Famous - Annuciata, 2018
Inkjet print on Archival Fine Art paper
50 x 70cm
Edition of 1 (+1 AP)



Almost Famous - Tita, 2018
Inkjet print on Archival Fine Art paper
70 x 100cm
Edition of 1 (+1 AP)



Almost Famous - Ortega, 2018
Inkjet print on Archival Fine Art paper
70 x 100cm
Edition of 1 (+1 AP)

Potlatch

29 July - 29 December, 2019

Caramulo Museum, Caramulo, PT

Group Exhibition - Curated by Julião Sarmento

Artists

Leonor Antunes, Juan Araujo, João Maria Gusmão & Pedro Paiva, António Bolota and Carolina Pimenta.

The project Black Box is directed by the artist João Louro and consists of a cycle of six exhibitions over the period of six years shown at the Museu do Caramulo. A different artist is invited to curate each cycle, under a concept & artist selection of his choice.

O altruísmo da oferenda

“O potlatch é uma cerimónia praticada entre tribos indígenas da América do Norte, como os Haida, os Tlingit, os Salish e os Kwakiutl. Também há um ritual semelhante na Melanésia.

Consiste num festejo religioso de homenagem, geralmente envolvendo um banquete de carne de foca ou salmão, seguido por uma renúncia a todos os bens materiais acumulados pelo homenageado – bens que devem ser entregues a parentes e amigos. A própria palavra potlatch significa dar, caracterizando o ritual como de oferta de bens e de redistribuição da riqueza. A expectativa do homenageado é receber presentes também daqueles para os quais deu os seus bens, quando for a hora do potlatch destes.

O valor e a qualidade dos bens dados como presente são sinais do prestígio do homenageado. Originalmente o potlatch acontecia somente em certas ocasiões da vida dos indígenas, como o nascimento de um filho; mas com a interferência dos negociantes europeus, os potlatches passaram a ser mais frequentes (pois começaram a haver bens comprados apenas para serem presenteados) e em algumas tribos surgiu uma verdadeira

guerra de poder suscitada pelo potlatch. Em alguns casos, os bens eram simplesmente destruídos após a cerimónia.”

Wikipedia

O acto de dar ou de oferecer contém quase sempre o amargo da desconfiança no altruísmo do doador. Por trás da atitude aparentemente desinteressada deste, esconde-se o alimentar da sua auto-estima pelo puro prazer da oferenda. Ao oferecer, para além do prazer que eventualmente se dá a quem recebe, está-se sobretudo a dar prazer a si próprio ao satisfazer o seu ego alimentado pelo puro acto da oferenda. O acto de oferecer, é pois, puro prazer e satisfação para si próprio. Logo, no limite, a oferta é então uma espécie de onanismo habilmente disfarçado de generosidade.

“A interpretação sociológica da troca de oferendas tem-se sobretudo focado na natureza recíproca de tais trocas e no seu significado simbólico para a integração da colectividade ou colectividades envolvidas.” (Levi-Strauss). A partir desta perspectiva a troca de bens é vista como derivando de, e reforçando o princípio moral da reciprocidade que tem efeitos subsequentes noutras formas de permuta. Sendo a reciprocidade, por definição, tida como um princípio moral é evidente que trocas de presentes são trocas entre pessoas no seu papel de agentes da colectividade ou colectividades envolvidas.

Talvez seja essa mesma situação que se verifica em toda esta exposição. Estes seis artistas, ao oferecerem ao público a possibilidade do seu trabalho ser visto e/ou admirado num contexto que não é o habitual, incorrem naturalmente numa atitude “potlatchiana”, chamemos-lhe assim, por tornarem possível a permuta da oferenda. O artista oferece, o espectador vê e aprecia, e, conseqüentemente, dignifica assim o seu trabalho de artista. É quase uma situação antropológica da oferenda.

Assim mesmo, cada um destes artistas participantes, contribui com a generosidade de mostrar as suas obras num contexto pré-existente, para

o engrandecimento desta exposição. Refiro-me a um contexto pré-existente já que não foram retiradas as peças usualmente existentes neste museu e regularmente mostradas ao público. O que fizemos foi complementar cada uma das salas escolhidas com novas obras que com elas pudessem dialogar inteligentemente.

Esta exposição, tal como o Potlatch, é uma festa em que os artistas oferecem o seu trabalho à apreciação de quem os vê e cuja generosidade é retribuída pela conseqüente apreciação e fruição de quem o aprecia. É chegada agora a altura em que, tal como na cerimónia do Potlatch, a retribuição a este acto de generosidade o ultrapassa pela fruição de quem vê esta mostra.

Julião Sarmiento
Junho 2019





Memories of Now - Vietnam, 2018
Inkjet print on Hahnemühle Photo Luster
70 x 108cm
Edition of 1 (+1 AP)



Memories of now - Hair / Chair, 2018
Inkjet print on Hahnemühle Photo Luster
27x 40cm
Edition of 1 (+1 AP)

Suck & Blow

The Switch, Lisbon

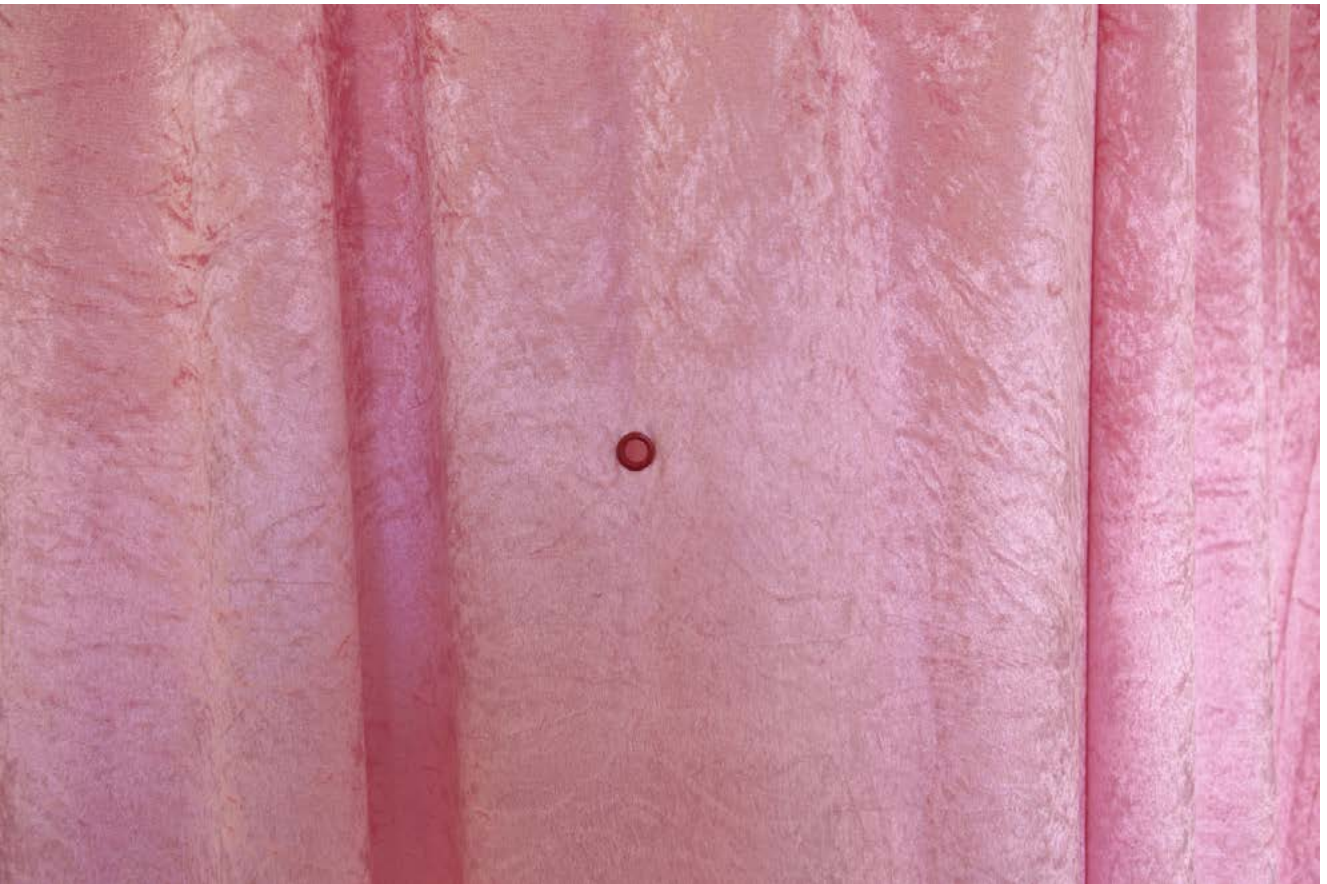
March 9th - March 30th 2019

Solo Exhibition

Suck & Blow is modern vibrato of passion. An energetic flash between the present and the future, in depth, the basis of everything that is manifesting to Carolina as an artist. Various discourses in her visual language are diluted: the irascible desire; the provocation; the freedom of the naive; the idolization of the feminine; all of it in a contemporaneously space common to all. A place, however, where only she exists as sole observer. Suck & Blow brings about the close intimacy of the kiss and the fragile frontier of the private. The works here presented are raw, awkwardly real, sensual, with the allure of fantasy. In her, person or artist, lies the same honesty in everything she does.

- J











Suck & Blow - Isca & Gus, 2018
Inkjet print on Archival Fine Art paper
33 x 50cm
Edition of 1 (+1 AP)



Suck & Blow - SSFB, 2017
Inkjet print on Archival Fine Art paper
64x 100cm
Edition of 1 (+1 AP)



Suck & Blow - Dani & Carol, 2018
Inkjet print on Archival Fine Art paper
64 x 100cm
Edition of 1 (+1 AP)



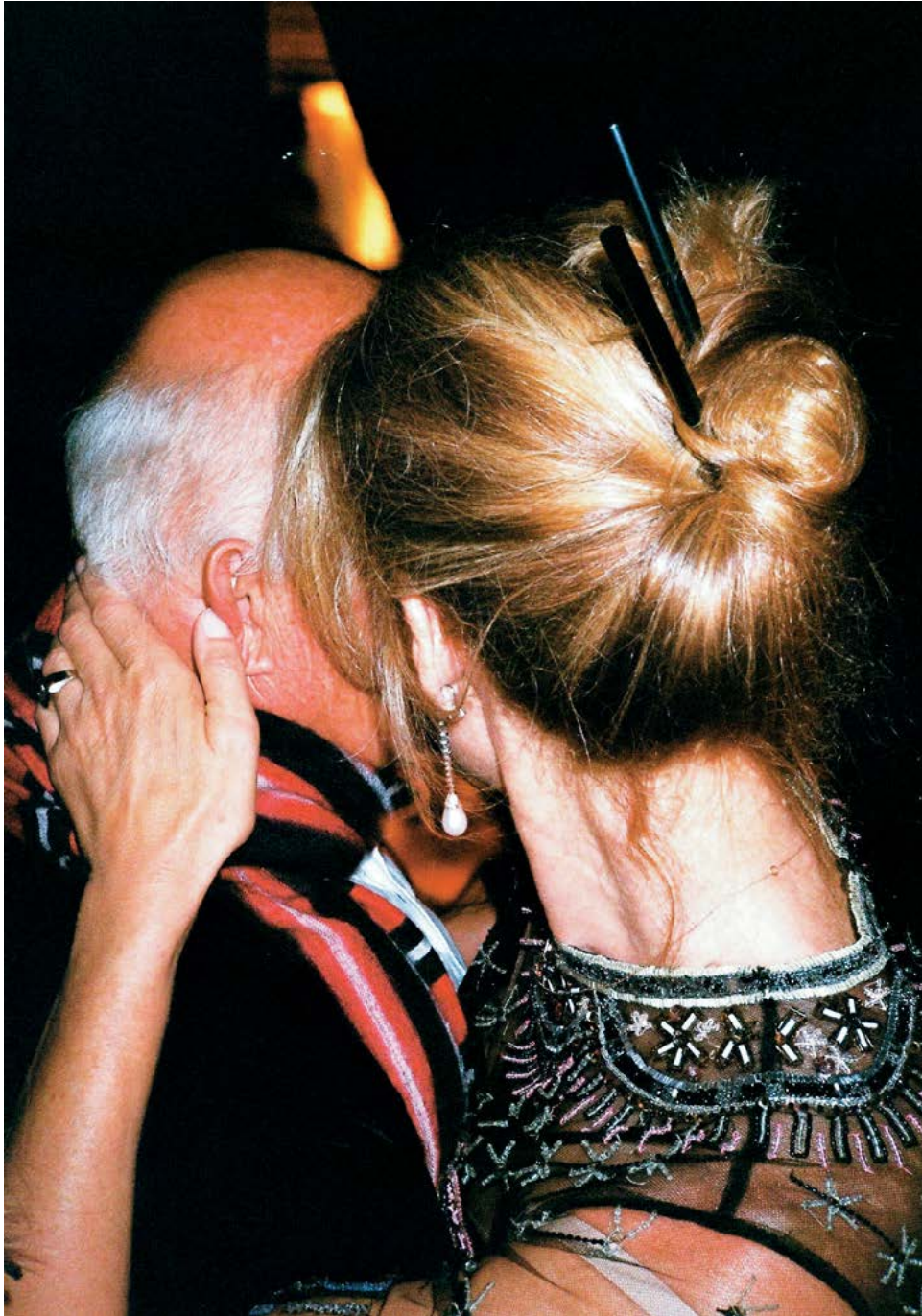
Suck & Blow - Lourenço & Rita, 2019
Inkjet print on Archival Fine Art paper
64 x 100cm
Edition of 1 (+1 AP)



Suck & Blow - James & Tici, 2018
Inkjet print on Archival Fine Art paper
40 x 30cm
Edition of 1 (+1 AP)



Suck & Blow - Georgina & Pedro, 2018
Inkjet print on Archival Fine Art paper
70 x 50cm
Edition of 1 (+1 AP)



Suck & Blow - Rolf & Mafalda, 2018
Inkjet print on Archival Fine Art paper
70 x 100cm
Edition of 1 (+1 AP)



Suck & Blow - Bea & Guga, 2018
Inkjet print on Archival Fine Art paper
30 x 40cm
Edition of 1 (+1 AP)

Hypersex
MAAT (The Museum of Art, Architecture and
Technology), Lisbon
October 4th - 5th, 2017

Hypersex was more than the release event of Moullinex's new album. It was a 24h collective celebration of club culture as an inclusive melting pot and starting point of many cultural, social and political phenomenons. Bridging the museum's white cube, a sacred space designed for contemplation, and the nightclub's black box, a place for limitless excess, sexuality, inclusivity and even the creation of a social utopia, where the intersection of two polar opposites can become in fact a true Temporary Autonomous Zone, as described by Hakim Bey.

The way we behave and express ourselves is shaped by the cultures in which we participate. Our role within our culture or gender is ever more questioned and shifting. Photographing compulsively day-to-day/night-to-night I question and examine the relationships between us now, to maximize the notion of freedom and what it means to be now living in contemporary societies.

For the show at MAAT (Museum of Art, Architecture and Technology), the installation was conceived as an alternative way of experiencing a work of art. Visitors were invited to behave in ways in which they aren't normally allowed to in a museum: the works could be touched, moved, handled and even taken free of charge.

The installation was inserted in an exhibition based around the club culture experience, in which the public was invited to interact in a different manner within the usual confined and restricted 'white box', encouraging acts of rebellion and observing to what lengths they would alter and adapt to the alternative 'rules'.



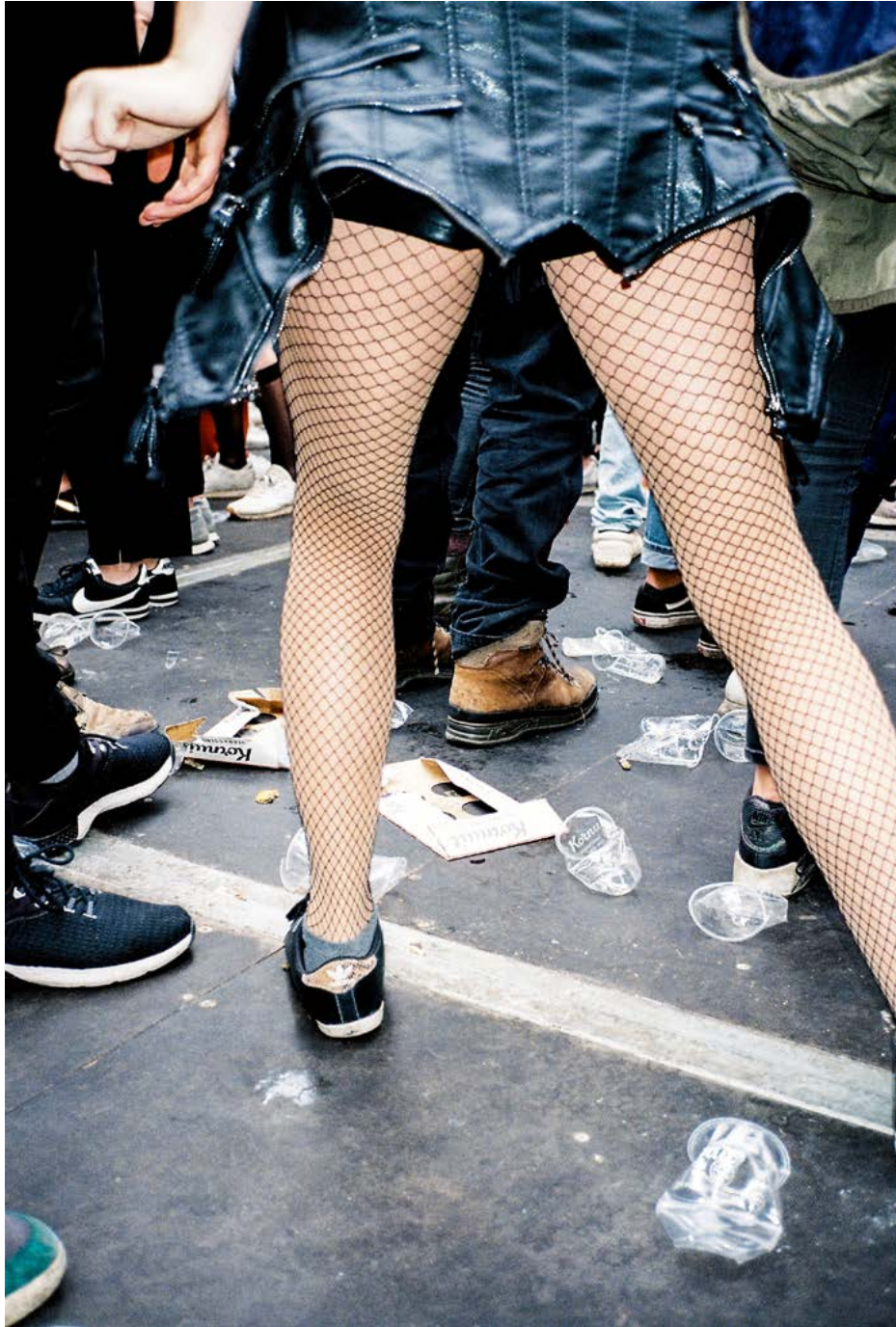




Blackout I - Clueless, 2017
Inkjet print on Archival Fine Art paper
50 x 70cm
Edition of 1 (+1 AP)



Blackout I - Disco Ball, 2017
Inkjet print on Archival Fine Art paper
70 x 100cm
Edition of 1 (+1 AP)



Blackout I - Kornuit, 2017
Inkjet print on Archival Fine Art paper
70 x 100cm
Edition of 1 (+1 AP)



Blackout I - Nike, 2017
Inkjet print on Archival Fine Art paper
50 x 70cm
Edition of 1 (+1 AP)



Blackout - Paige II, 2017
Inkjet print on Archival Fine Art paper
50 x 70cm | 92.9 X 150cm
Edition of 3 (+1 AP) | Edition of 3 (+1 AP)

Memories of Now
Ongoing series

This series is centered on observing quotidian, discerning people, places and things. Focusing especially on youth culture, traversing many aspects such as class, social economics, subcultures, isolation and camaraderie. I am particularly interested in the period of transition as one moves into the years in-between adolescence and adulthood, where youthful innocence and optimism begins to fade yet there is still a sense of broad, at times delusional, possibilities for the future. Attempting to visually re-establish the relationship between the nimble snap shot capturing everyday contemporary life as much as a perceptive glance into the self within an extensive social spectrum. Renderings of the human figure, public versus private spaces in a media-saturated culture, play, sarcasm and humor are key themes. These components offer multiple contributions for an on-going reflexive process shifting between an introspective journey of myself as a body allied to questioning the relationships between youth, the effects of technology and changes within our social dynamics and nature. I like the mundane, the abrasive, the alluring. I strive to decode our constant and ever-evolving role within our culture. I use features of social life, ideological notes, and information I find on the street to communicate those basic human emotions. Various discourses in the visual language are diluted: the irascible desire, provocation, freedom of the naïve, idolization of the feminine, all of it in a contemporaneously space common to all.



Memories of Now - Olli & Bendy, 2015
Inkjet print on Archival Fine Art paper
30 x 20cm
Edition of 1 (+1 AP)



Memories of Now - Exhibition Continues, 2018
Inkjet print on Hahnemühle Photo Luster
70 x 100cm
Edition of 1 (+1 AP)



Memories of Now - Venice, 2015
Inkjet print on Hahnemühle Photo Luster paper,
40 x 27cm
Edition of 5 (+1 AP)



Memories of now - Seduction, 2018
Inkjet print on Archival Fine Art paper
30 x 40cm | 70 x 50cm
Edition of 1 (+1 AP) | Edition of 5 (+1 AP)



Memories of Now - Kiko, Pedro, Cá & Mel, 2016
Inkjet print on Hahnemühle Photo Luster
15x 22cm
Edition of 1 (+1 AP)



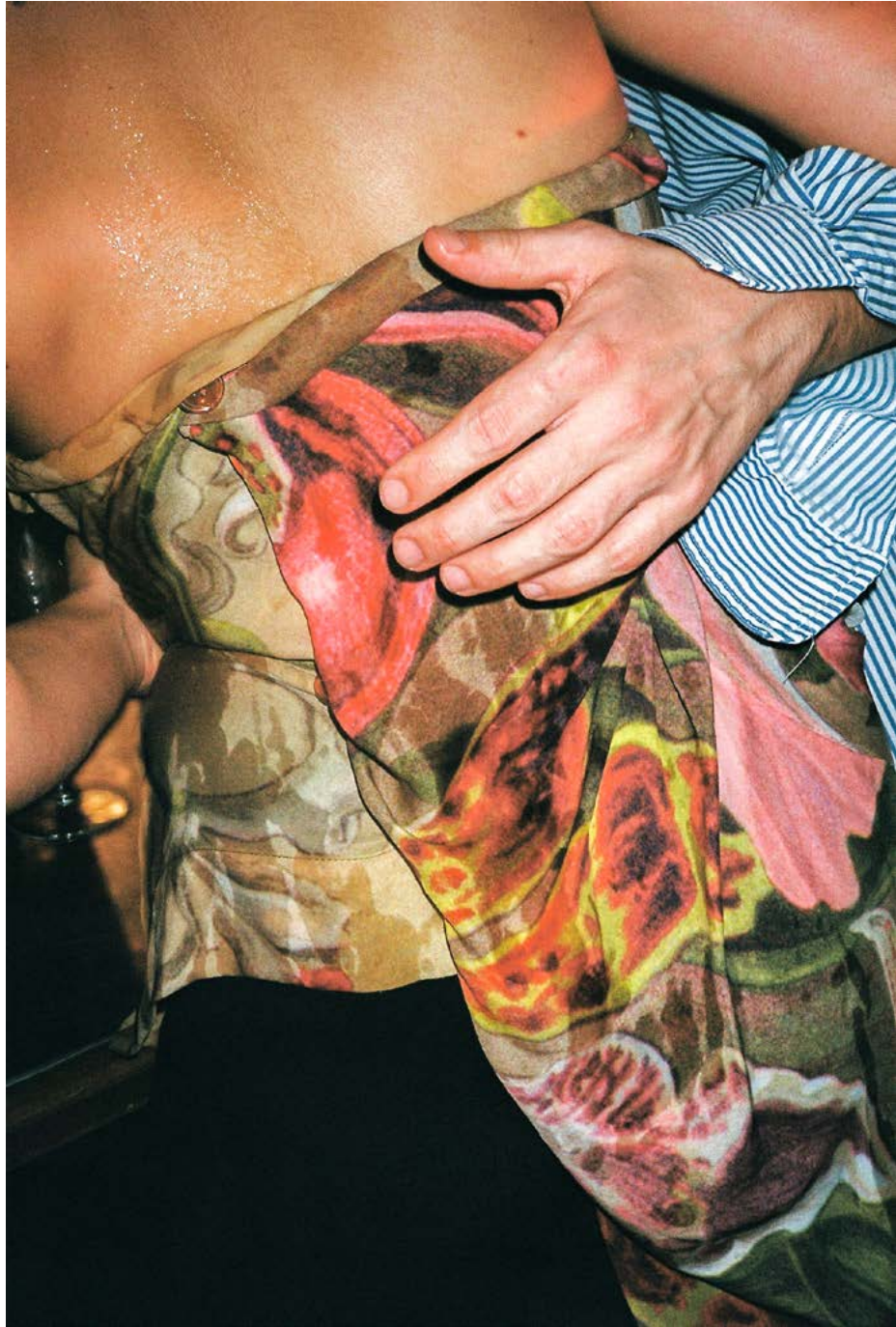
Memories of now - Avó, 2018
Inkjet print on Hahnemühle Photo Luster
50x 34cm
Edition of 1 (+1 AP)



Memories of now - Miami Basel, 2014
Inkjet print on Hahnemühle Photo Luster
80x 54cm
Edition of 1 (+1 AP)



Memories of now - o toqueh, 2018
Inkjet print on Hahnemühle Photo Luster
30x 44cm
Edition of 1 (+1 AP)



Memories of now - Sweat, 2018
Inkjet print on Hahnemühle Photo Luster
20x 30cm
Edition of 1 (+1 AP)



Memories of now - Moldes, 2017
Inkjet print on Hahnemühle Photo Luster
20x 30cm
Edition of 1 (+1 AP)



Memories of now - The Kiss, 2018
Inkjet print on Archival Fine Art paper
50 x 70cm | 70 x 103cm
Edition of 3 (+1 AP) | Edition of 5 (+1 AP)



Memories of now - Leopard Gromley, 2019
Inkjet print on Archival Fine Art paper
70 x 103cm
Edition of 1 (+1 AP)



Shibuya meltdown - Artico, 2018
Inkjet print on Hahnemühle Photo Luster
90 x 65cm
Edition of 1 (+1 AP)

Bathroom Sessions

ongoing project since 2006.

This series aims to document one of the most intimate moments of women, if not the most private. *Bathroom Sessions* are a purposeful invasion of privacy, recording situations where women usually do not like to be seen. As the project grew, it began to become voluntary or, in some cases, required by its own.

For me, as a woman photographer, it has become increasingly interesting how the project has evolved. From being me to invading the private space of a bathroom until I started to receive invitations from women to go and photograph them. At a time when society is evolving so ephemeral, we are still experiencing great uncertainty. What is the role of women in contemporary Western society?

On the one hand, we have already reached an important level of equality between women and men in our society, but on the other hand, we are still far from having the same opportunities. From the simple analogy between the number of female artists compared to male artists to the obstacles a woman finds in her quest to become an artist. Looking at another perspective, the woman's body and the way she chooses to wear it and display it is still highly criticized, judged, and commented on today. This has led to the birth of several liberating movements such as 'Free the Nipples'. With *Bathroom Sessions*, part of what has become more attractive to me as a photographer, was the fact that most of the women represented here are quite conservative and probably do not even allow their boyfriends/husbands to be present in the bathroom while they make their pee. Although this room carries so many taboos that must be kept secret and silent, these women invite me to document this intimate process, knowing that the final image will be printed and published in the media.

There is an interesting psychological effect, of positions that are juxtaposed: conservative vs. liberation. Once this project has gained a cool

image and seeing the other women who are exposed there, they feel comfortable and with a strange desire to be a part of it, it becomes a permissible and judgment-free act.

My challenge is to make the part of this movement that is being created, managing to capture these private moments of daily routine in a subtle, non-ordinary and humorous way.



Bathroom Sessions - Hijack, 2017
Inkjet print on Archival Fine Art paper
50x 74cm
Edition of 1 (+1 AP)



Bathroom Sessions - Shades of Blue, 2009
Inkjet print on Archival Fine Art paper
15 x 26.67cm
Edition of 1 (+1 AP)



Bathroom Sessions - Sara Peeing, 2017
Inkjet print on Archival Fine Art paper
30 x 40cm
Edition of 1 (+1 AP)



Bathroom Sessions - Beli Peeing, 2017
Inkjet print on Archival Fine Art paper
30 x 40cm
Edition of 1 (+1 AP)



Bathroom Sessions - Self Portrait, 2015
Inkjet print on Archival Fine Art paper
30x 44.13 cm
Edition of 1 (+1 AP)

Education

- 2017 Performance Arte Portuguesa: performers e performances, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, Lisbon, PT
- 2016 Pós-Graduação - Discurso da Fotografia Contemporânea, Faculdade de Belas Artes, Lisbon, PT
- 2010 BA (Hons) Visual Communications, Leeds College of Art & Design, Leeds, UK
- 2007 Photography & Fine Art, ARCO, Lisbon, PT

Grants

- 2020/2021 FLAD, Fundação Luso-americana

Solo Exhibitions

- 2023 Depois da Imagem, Pamela Weissenberg/Labor, Mexico City, MEX
- 2022 THIS SIDE OF NOWHERE, Gallery Nuno Cento, Porto, PT
- 2019 ALMOST FAMOUS, Gallery Nuno Cento, Porto, PT
- 2019 SUCK & BLOW, The Switch, Lisbon, PT
- 2018 ONE SHOT, Exhibition, Gaivotas 6, Lisbon, PT

Performance

- 2019 ON THE LINE, Chaido, Lisbon, PT
- 2018 Olhar a Eternidade: A Viagem | Performances + Vídeos, Árvore - Cooperativa de Actividades Artísticas Porto, PT
- 2018 ONE SHOT, Gaivotas 6, Lisbon, PT
- 2016 Fragmentos, Ponta Ruiva, Lisbon, PT

Group Exhibitions

- 2023 O ENCANTADO SÓ ANDA NO HORÁRIO DA MARÉ, Lisboa, PT
 - 2022 I COULD EAT YOU, a collaborative exhibition by Fortes D'Aloia & Gabriel, Madragoa and Clearing, Comporta PT
 - 2022 ESCOLA DE LIBERTINAGEM, Galeria Francisco Fino, Lisbon PT
 - 2021 DIP ME IN THE RIVER, DROP ME IN THE WATER! Galeria Pedro Cera, Lisbon, PT
 - 2021 UM LIVRO É UMA SEQUÊNCIA DE ESPAÇOS, CAA Centro de Artes de Águeda, Águeda PT
 - 2021 OS CONVIVENTES, Galeria Nuno Centeno, Porto PT
 - 2019 POLTCH, Museu do Caramulo, Caramulo, PT
 - 2018 EXQUISITO FESTIVAL, ANTÍLA, Biblioteca Orlando Ribeiro, Lisbon, PT
 - 2018 [GONE] PROJECT: POLAND, KanyaKage, Berlin, DE
 - 2017 HYPERSEX, MAAT (Museum of Art, Architecture and Technology), Lisbon, PT
 - 2017 [GONE] PROJECT: POLAND, Lamb Arts, London, UK
 - 2016 OVERLAYERD, Sá da Costa, Lisbon, PT
 - 2016 NO NAME PROJECT, Museo Tamayo, Mexico City, MX
 - 2016 ENTRE FROÇAS: HUMAN NATUREZA, Carpe Diem, Lisbon, PT
 - 2015 [GONE] PROJECT: MEXICO, tank.tv, London, UK
 - 2015 [GONE] PROJECT: MEXICO, Galeria Graça Brandão, Lisbon, PT
 - 2015 [GONE] PROJECT: MEXICO, Burda Media, Munich, GER
 - 2015 [GONE] PROJECT: MEXICO, part de RAIZES, Palácio das Artes, Porto, PT
 - 2014 FESTINA LENTE, Create Collectx Con Artist at Miami Art Basel, Wynwood, Miami, USA
 - 2014 JUNIOR SMASH & GRAB, Free Arts NYCx Create Collect, Bathhouse Studios, New York, USA
 - 2014 [GONE] PROJECT: MEXICO, Parasol Projects, New York, USA
 - 2014 PARTY ON THE PLAZA, The Coral Gables Museum, Coral Gables, USA
 - 2013 SPEED OF DREAMS, Create Collect Pop-Up at Miami Art Basel, Wynwood, Miami, USA
 - 2012 CONOSCO, Reverse Space, Brooklyn, NY, USA
 - 2012 ART TO HELP, Art Careyes Gallery, Puerto Vallarta, MEX
-

Residencies

2022 RESIDENCY UNLIMITED (RU) (with the support of FLAD - Luso-American Development Foundation), New York, U.S.A.

Collections

Fundação de Serralves - Coleção Livros e Edições de Artista, PT
Fundação Santander
Fundação EDP, PT
P.O.P, PT
Carpe Diem – Edition
Private Collections - PT, US, ES, MEX

Other Projects

2022/23 Experimental dinners, PT & MX
2020 INQUÉRITO A 471 ARTISTAS, a project by Sara & André, PT
2020 AO DOMICÍLIO, a project by Ana Pérez-Quiroga, PT

Artist books

2023 Depois da Imagen
2019 Suck & Blow
2018 Antília
2017 One Shot

Communication

2017 ARTIST TALK: [GONE] POLAND, LAMB Arts, London, UK
2016 EXPLORING FREEDOM, As Conversas CXXXVIII, Lisbon, PT
2016 ARTIST TALK: [GONE] MEXICO, TANK.tv, London, UK

Bibliography and Features

Panorama de la plástica portuguesa actual: juntos pero no revueltos, ABC Cultural, January, 2021
Art in Quarantine, Umbigo, July, 2020
Seduzir com Pimenta, Vogue Portugal, May 2019
Carolina Pimenta, Spend In, September 2018
Carolina Pimenta, Revista Attitude, March-April, 2018
Voyeur | Episódio 2. No atelier de Carolina Pimenta, Máxima, September 2017
Carolina Pimenta, Vogue Portugal, Fevereiro, 2017
Zu Besuch in Lissabon, Vogue Germany, April, 2016
Favourite Pieces, Vitra, January 2015
Carolina Pimenta, Freuden von Freunden, January, 2015

Commissions

Conny Maier Studio, ArtBasel.com, August 2023
Fatima Lopes, Príncipe Magazine, September 2022
La Paz, September 2022
CC: DISCO! Record Magazine, 2022
Hair Of The Dog, Gabriel Ferrandini, 2021
Smooth, Pong Ping, April, 2021
Ruas Floridas, Príncipe Magazine, March 2020
Diálogo #4 Museu Nacional do Trajex Carolina Pimenta, Umbigo Magazine, July 2019
Lludus car design for Range Rover Portugal, July 2014