

ANA JOTTA: NEVER NEVER LAND

Opening: 11.05.2023, 19:00 h a 21:00 h. Exhibition: 11.05 > 21.06.2023

Tuesday to Friday, 11.00 to 19.00 h. Saturday 11.00 to 15.00 h. + info: Edgar Díaz, edg@projectesd.com

Throughout the last four decades, Ana Jotta has been building a singular body of work which has granted her an increasingly international attention. Paradoxically, part of that singularity comes from her complete disregard for some of the most widespread “rules” of artistic practice. Jotta has no intent on establishing a coherent, recognizable style, nor does her work circumscribe itself to one single media. She has explored all artistic mediums: drawing, painting, sculpture, installation, audio, photography, as well as the so-called minor arts (sewing, embroidery, ceramics). Not to forget the so called “found object”. Things of the most diverse nature which the artist comes across in her day-to-day life and whose qualities –formal, symbolic, conceptual or other– somehow capture her interest in a special way.

Three new works make *Never Never Land*, the title of Jotta’s third exhibition at ProjecteSD. *Le Livre des Heures Extraordinaires* is an ensemble of 19 works on paper where the artist puts together a sort of diary in fragments. A combination of text, parts of handwritten notes sent to curators involved in some of her projects in 2022, drawings, collages, in a playful sequence with no frontier between art and life.

Blind date is a long drawing that spreads along the main gallery wall. There is a beginning and an end but no story is told. An array of animals and human figures, some of them inspired by old children’s books, some others by the work of Swiss cartoonist Rodolphe Töpffer, other just invented by Jotta. A strip full of overlapping layers and rich in details that unfolds the playful, ironic and sometimes melancholic universe of Ana Jotta.

Last but not least, the sculptural work that gives the title to the show: *Never Never Land*. An assemblage of two parts: a found broken piece of ceramics assembled by Jotta with a collage on paper where the sentence “Never Never Land” is composed. A very good example of Jotta’s world.

As João Fernandes wrote (*): “Freed of grandiloquent manifestos or attitudes, but rather through the subversion of small daily gestures, Jotta’s work is a constant irreverence towards certainties and routines.”

(*). João Fernandes, *The House of Ana in Rua Ana Jotta – Retrospective*, Fundação Serralves, Porto, 2005.

Ana Jotta (1946, Lisbon, Portugal) lives and works in Lisbon, Portugal

During the 1960s, Ana Jotta studied at the Escola Superior de Belas-Artes in Lisbon and at the École d’Architecture et d’Arts Visuels de l’Abbaye de la Cambre, in Brussels. In the following decade she worked in theatre and cinema, both as an actress and as a set designer. It was not until the 1980s that Jotta began to dedicate herself exclusively to the visual arts, quickly standing out in the Portuguese art scene.

Ana Jotta has received international awards such as Grande Prémio Amadeo de Souza-Cardoso, Amarante, Portugal (2023); Rosa Schapire Art Prize, Freunde der Hamburger Kunsthalle, Hamburg, Germany (2017); Prémio AICA (2015) or Grande Prémio EDP, Portugal (2013).

Her work has been the subject of major retrospectives at the Serralves Museum, Porto, Portugal (*Rua Ana Jotta*, 2005); Culturgest Lisbon, Portugal (*A conclusão da precedente*, 2014); and Centre d’art contemporain d’Ivry - le Crédac, France (*Ti Re Li Re*, 2016). Her recent solo exhibitions also include *Encore* en Level One, Paris, France (2014); *Décor* en Au 8 rue saint bon, Paris, France (2015); or *Cassandra* at Culturgest Porto, Portugal (2016); *DAS - IST – DAS ?*, Temporary Gallery, Colonia, Alemania (2018); *Inventória*, Casa São Roque - Centro de Arte, Porto, Portugal (2019); *Ana Jotta: A Comme Encre*, Immanence, Espace d’Art Contemporain, Paris, France (2022) o *Une chambre en ville*, Festival d’Automne à Paris, Cité International des Arts, Paris, France (2022).

Her works are part of the following collections: Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; Col·lecció Banc de Sabadell, Barcelona, Spain; Caixa Geral de Depósitos, Lisbon, Portugal; Centro de Arte Moderna – Fundação Calouste Gulbenkian, Lisbon, Portugal; Fundação Luso-Americana para o Desenvolvimento, Lisbon, Portugal; Fundação de Serralves, Porto, Portugal; Fundación ARCO, Madrid, Spain; FRAC Corse, Corse, France and FRAC Ile-de-France, France, among others.