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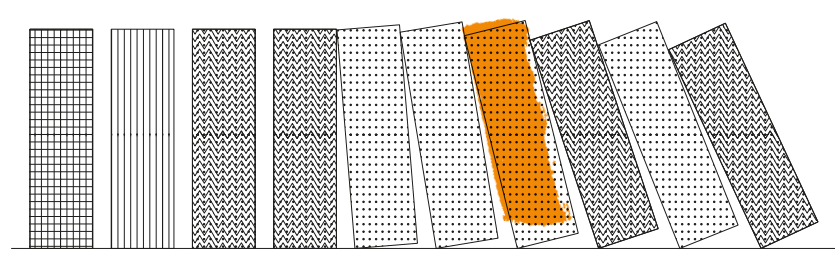
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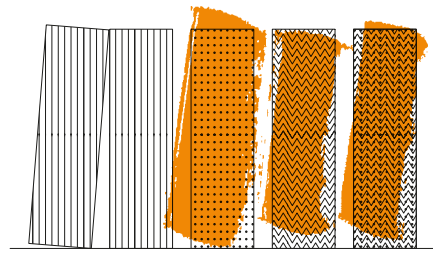
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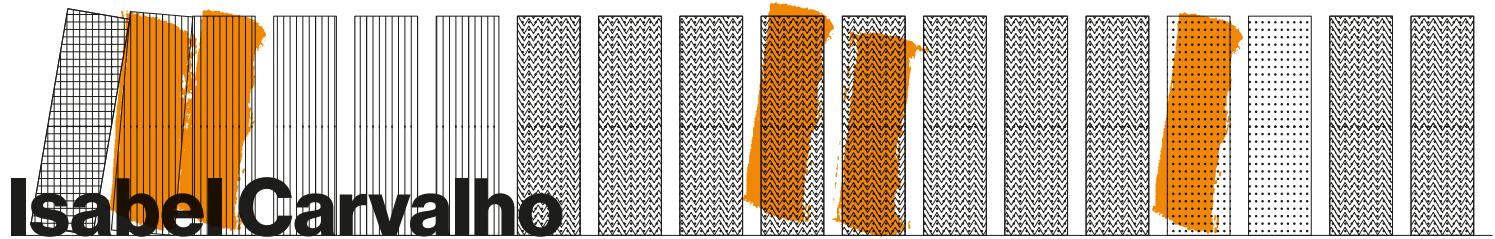
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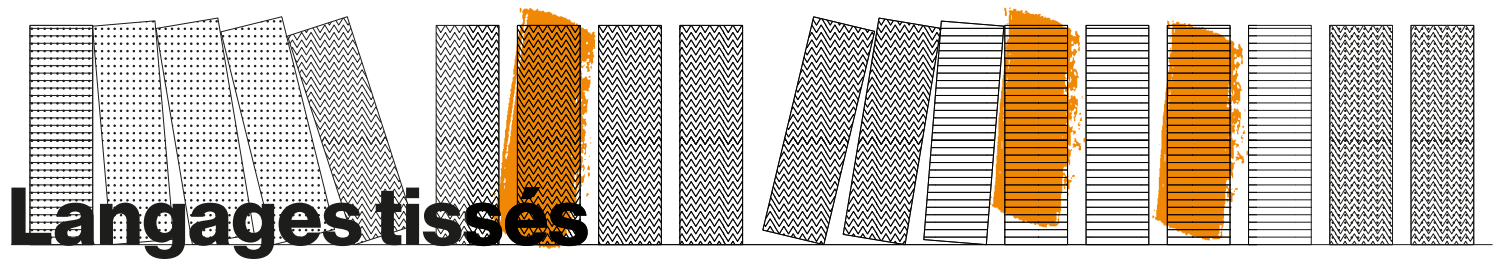


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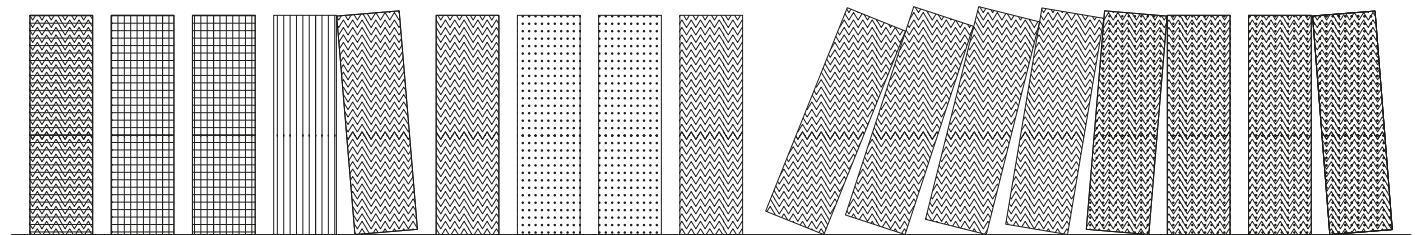


**Isabel Carvalho**

XX<sup>e</sup>







**Langages tissés**



XXI<sup>e</sup>

Ouvrages ayant inspiré  
 l'œuvre d'Isabel Carvalho:

-  *Orla*
-  *Os cantores dos planaltos fundem linguagens*

-  *Ar(a)c(né)-en-ciel*
-  *Langages Tissés*



Exhibition

# Langages tissés

by

## Isabel Carvalho

from

03|07|21

to

17|10|21

Exhibition curated by :  
Estelle Nabeyrat and Antoine Marchand

Isabel Carvalho is a graduate of the School of Fine Arts in Porto (Painting) and has a Master's Degree in Image Design from the Faculty of Fine Arts at Porto University (FBAUP). In recent years, her artistic work has been developing around the visual arts, writing and montage, and her activity is hallmarked by significant research work, combining scientific and speculative approaches as a methodology. As an artist, she exhibits her work regularly, in both solo and group shows, in national and international contexts; she has had art residencies in Berlin (Germany), Barcelona (Spain) and Lofoten (Norway), and is represented in several collections (FLAD, EDP, Ministério de la culture...).

As a writer and publisher, she writes and publishes her own books, frequently contributes to catalogues and exhibition projects, and is in charge of the publishing project "Leonorana", a cross-disciplinary research magazine. In tandem with her artistic, literary and publishing projects, she gives classes about materials associated with the visual arts, drawing and illustration. She is represented by the Quadrado Azul gallery (Porto, Lisbon).  
<https://www.quadradoazul.pt>

Over the last few years, Isabel Carvalho's artistic work has been continually bringing together visual activities and writing practices. In it there is a conspicuous research component which overlaps scientific and speculative approaches as a methodology. In 2017, in particular, she set up a review project called *Leonorana* which, it just so happens, developed this type of exploration. What especially interests Isabel Carvalho is establishing meaningful relation between the praxis of contemporary art, language, economics, politics and sexuality. These solidly interwoven factors are displayed in differing ways, at the mercy of forma and spatial occurrences. Informed by cross-references, Isabel Carvalho questions spaces of reality. As the heir to a certain Portuguese tradition stemming from a strong relation between visual arts and book forms, texts, reading and writing form the basis of her research. So she enjoys thinking of her works as being in relation with the context in which they are developed.

Starting from the history of the Le Lait art centre, housed in an old municipal library – once the residence of Admiral de Rochede from 1787 on –, Isabel Carvalho has imagined a series of novel pieces devised to link her work on language with the distinctive character of the city of Albi, and this private mansion. She is especially interested in its former proprietor, Henri Pascal de Rochede – the mansion and its grounds still bear his name – and his passion for literature. With his experience of philosophical and social studies, Rochede stepped down from his office as mayor of Albi and public life at the age of 58. His personal library held a wide variety of volumes, some of which, deemed to be subversive, were burnt in 1834 by the family heirs, in order to ensure that he had a religious funeral.

Isabel Carvalho has explored the contents of this library, interested as she is in the existence of these banned books, in particular one by an Italian author whom she has managed to identify, one Gianfrancesco Straparola, with his most famous collection of bawdy and fantastic fairy tales titled *Facetious Nights*. Based on this reading, she has become interested in another Italian reference which she summons as an antithesis to Straparola, to wit, Giulia Bigolina's *Urania*, a sort of novel described as proto-feminist which, through both prose and poetry, offers a counterpoint to the deliberately misogynous female representation that we find with Straparola. These two references, both dating from the 16th century, have each been significant in the history of literature, and their genre. It is precisely by weaving links

with linguistic forms that the artist has constructed a series of formal answers based on these two literary references and their experimental potential in their periods. This dialogic space is suggested by two successive installations. The first, illustrating a form of Straparola-like logorrhoea, is made up of glass elements which emit an unbridled sound, passing through the room at the mercy of draughts, while the second, representing a raised finger inspired by mediaeval iconography, is held in a position expecting a possible declaration by Bigolina. In the last room, it is the figure of St. Cecilia, icon of Albi cathedral and patron saint of musicians, who proposes an alternative to verbal dialogue through the communicative power of song as a higher art. Rather than contrasting, St. Cecilia raises an alternative to the issue of representation and verbal power.

The exhibition *Langages tissés (Woven Languages)* at the Le Lait art centre will offer a set of works produced for the occasion, guiding visitors through a unique experience of Isabel Carvalho's visual world.

**Exhibition place**

Le Lait centre d'art contemporain  
28 rue Rochegude  
81000 Albi - France

**Opening**

From Wednesday to Sunday  
From 2 to 7 pm  
Free entrance, accessible to all

**Administration**

Carré Public  
6 rue Jules Rolland  
81000 Albi - France

**Information**

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**Exhibition Partner**



With the support of the Fondation Calouste Gulbenkian – Delegation in France.

**Events Partners**



**Institutional Partners**



The Le Lait Art Centre is part of the DCA network (French association for the development of art centres), the LMAC (Laboratory of Contemporary Art Mediation in the Midi-Pyrénées), BLA ! – national association of contemporary art mediation professionals and Air de Midi (Regional association of art centres).

The Le Lait art centre has the «centre d'art contemporain d'intérêt national» label.