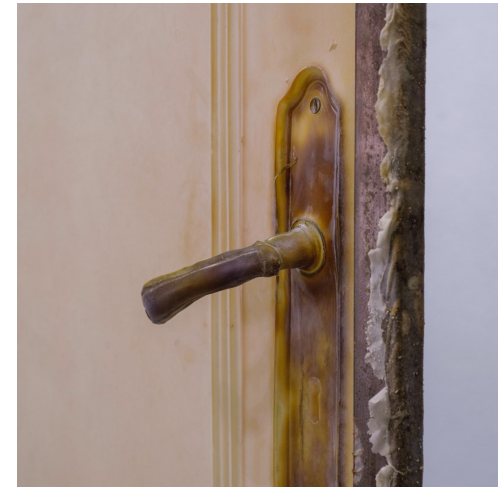


PORTFOLIO _____ SELECTED WORKS 2024

MARIANA
MAIA ROCHA



Until the Door Separates Us
2023
Latex, iron structure, cement base with carpet mould
75 x 200 cm
(detail above and on the following page)



Door I
2023
Latex, body.
200 x 70 x 4 cm





Door II
2023
Latex and vegetable residues
200 x 100 x 80 cm



A Path I Traverse I

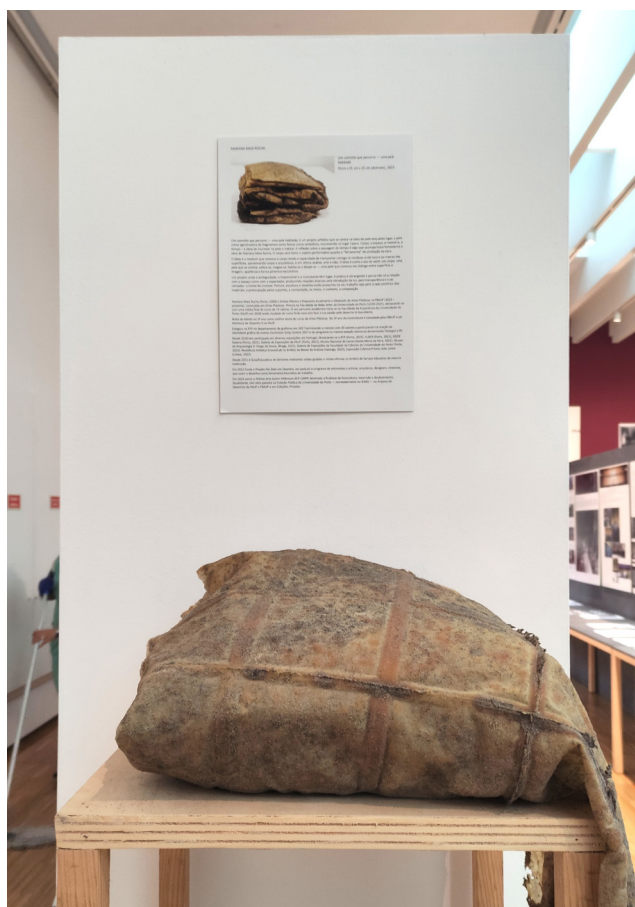
2023

Latex, vegetable residues, performer's body.

200 x 50 x 0.3 cm

A Path I Traverse II
2023
Latex, vegetable residues, performer's body.
200 x 50 x 0.3 cm





A Path I Traverse
2023
Latex, body.
200 x 50 x 0.3 cm

For more details and visualization of the relationship of the work with the body, please refer to:
<https://maiarocha.wordpress.com/um-caminho-que-percorro/>







Wall I
2023

Latex, vegetable residues, and brick.
Approximately 200 x 160 x 0.3 cm



Wall II
2023

Latex, vegetable residues, brick, performer's body.
Approximately 200 x 160 x 0.3 cm (Worn piece)

Wall III
2023

Latex, vegetable residues, brick, performer's body.
Approximately 200 x 160 x 0.3 cm (Worn piece)

For more details and visualization of the relationship of the work with the body,
please refer to:
<https://maiarocha.wordpress.com/muro/>





If It Were a Moulting Animal
2023
Plaster, sisal, shale.
60 x 93 x 110 cm



Exoskeleton and the Corporality of Touch

2024

Graphite powder frottages on 90g tracing paper of family objects and LED lamps.

200 x 500 cm



In recent decades, the concept of identity has gained relevance in contemporary artistic practice, exploring transformation, renewal, and self-awareness. The present project aims to conceive a reading focused on the term identity and its connection with the contexts of body, time, and memory, specifically, identity and the notion of ecdysis and its relationships with fragment, skin, and the fear of forgetting. Originating from science, ecdysis describes how arthropods, insects, and even crustaceans shed their outer layers, leaving behind exuviae. The term “exuviae” was coined by Alfred Gell in the book “Art and Agency” and defined as a part belonging to a suddenly nonexistent totality of evidence from past rituals, referring to the notion of an object that, through touch, carries the energy or presence of an absent person. Gell argued that touching an object leaves a mark on it that can be felt by others, even if they are not physically present.

From drawing to project, from project to drawing, I consider that the selected drawings focus on the reciprocity of human touch in the friction process, on the materiality of graphite, and on transparency as a revelation of hidden layers. Drawing is an important process for the project. Touch is crucial to establish a direct connection between the body and the object; touch acts as resistance to forgetting, evidenced in subtle tears in the tracing paper used. The tension in these drawings reflects the pains of growth experienced by animals shedding their exoskeletons, emphasizing the material aspect of graphite and transparency as symbolic of the revelation of hidden traces.

I believe that this tension can be equated with the growth pain experienced by molting animals when they shed their exoskeletons so they can grow and develop. I highlight the material aspect, in this case, graphite, which

despite being a gray and apparently precarious powder, deceives the viewer with its incalculable shine. Perhaps that’s why I identify so much with this material, a material that apparently is rough, poor, and a remnant of something as vulnerable as a flower petal, a breath. From graphite as material to support as transparency, notice that both approach the natural process of exuviae as they seek to explore the hidden layers of each object as if they were insect exuviae. Indeed, just as exuviae represent the transformation and growth of insects, transparencies and graphite symbolically evoke the idea of revealing the hidden - a mark of a necessary abandonment for the growth and development of molting animals. Regarding the lighting system, LED lamps act as revealing light sources of parts of the drawings, as if they were transporting the viewer to another dimension.

From science to art, from art to technology, the book “Exúvia, Gelo e Morte – A arte de Rui Chafes depois do fim da arte” by Luís Quintais was also used for this purpose, functioning as a metaphor, valuing exuviae as a trace not of mourning, but of radical potential - its fragmentary and unfinished nature as an invitation to fulfill unexplored temporality. By opting for this type of approach, it was intended to argue that the process of metamorphosis discussed here - ecdysis and exuviae allied to identity - is not the death of an animal but the residue of its passage, and that, as Alfred Gell, Marc Augé, and Jorge Luís Borges demonstrated, it can act as an act of deep reflection on the human condition and its need for evolution.

Exoskeleton and the Corporality of Touch - Detail of LEDs and respective electrical wires
2024
Graphite powder frottages on 90g tracing paper of family objects and LED lamps.
200 x 500 cm



Exoskeleton and the Corporality of Touch - Detail of family dress

2024

Graphite powder frottages on 90g tracing paper of family objects and LED lamps.

75 x 180 cm





Exoskeleton and the Corporality of Touch - Detail of family chair

2024

Graphite powder frottages on 90g tracing paper of family objects and LED lamps.
200 x 500 cm



Overview of the Exhibition 'Non-Orientable Surfaces'
2024
Palácio Vila Flor, Guimarães



Exoskeleton Fragments - Vila Flor Wall
2024
Latex and vegetable residues: lichens.
30 x 30 x 1500 cm



Exoskeleton Fragments - Vila Flor Wall (Detail of the process of extracting the wall's skin)
2024
Latex and vegetable residues: lichens.
30 x 30 x 1500 cm





Exoskeleton Fragments - Vila Flor Wall
2024
Latex and vegetable residues: lichens.
30 x 30 x 1500 cm



Post-Animal and Post-Industrial I
2024
Leathers from the old Vimaranesse Tannery
Factory, metal eyelets, and hook.
75 x 180 cm



Post-Animal and Post-Industrial II

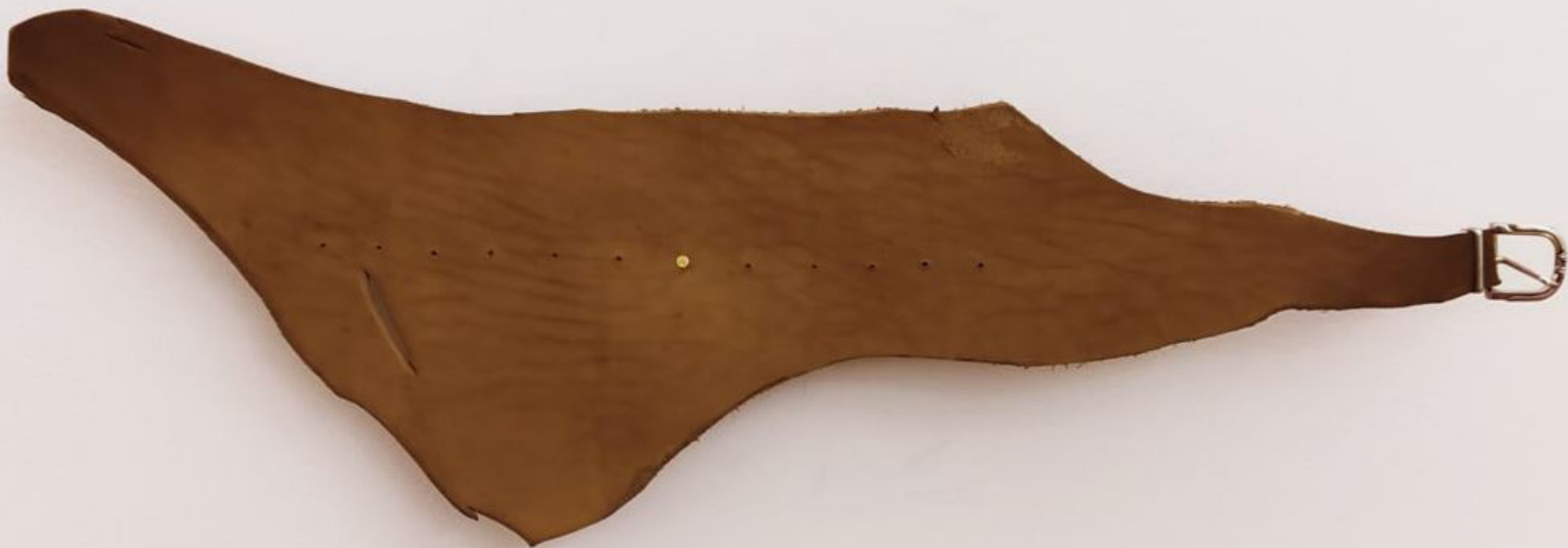
2024

Leathers from the old Vimaransense Tannery Factory, metal eyelets, and hook.

30 x 120 cm

Post-Animal and Post-Industrial I, II, and III (Overview of the installation)
2024
Leathers from the old Vimaranesse Tannery Factory, metal eyelets, and hook.
30 x 120 cm





Belt
2024
Leathers from the old Vimaransense Tannery Factory, metal eyelets, and hook.
30 x 10 cm

Along the Way
2024
Sectioned leather shoes.
30 x 70 x 10 cm



From Inverse to Reverse
2023
Latex and vegetable residues.
300 x 150 x 100 cm



From Inverse to Reverse (profile view)
2023
Latex and vegetable residues.
300 x 150 x 100 cm





Inhabited Skin
2023
Latex and vegetable residues.
95 x 45 x 0.3 cm



Inhabited Skin (Detail)

2023

Latex and vegetable residues.

95 x 45 x 0.3 cm



Oakwood Ecdysis
2023
Oak Tree Bark, Latex
10 x 15 cm





Under Construction
2023
Latex on iron scaffolding
41 x 210 x 6.5 cm

For more details about the artwork, please visit: <https://maiarocha.wordpress.com/em-construcao-andaime/>



This is Not a Rectangle
2023
Marble
46 x 41 x 20 cm



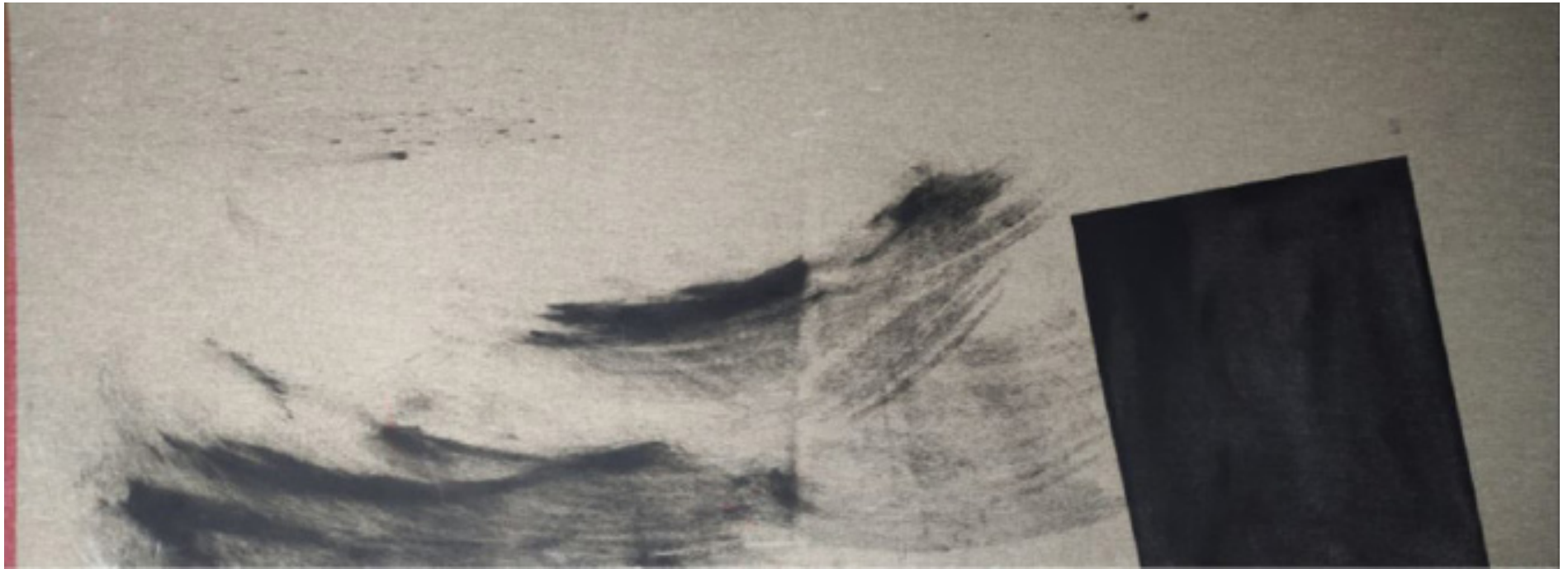


Anamorphosis

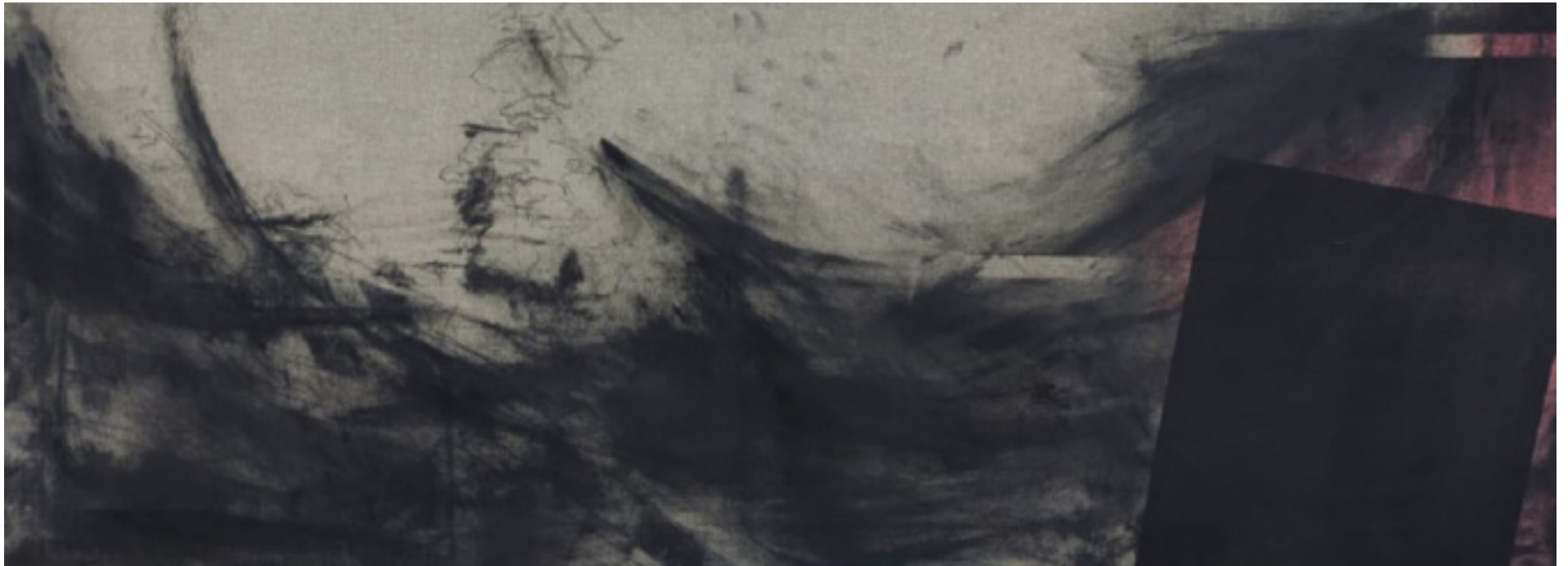
2023

Folded Iron Sheet Found in Scrap, Graphite Powder, Acrylic.

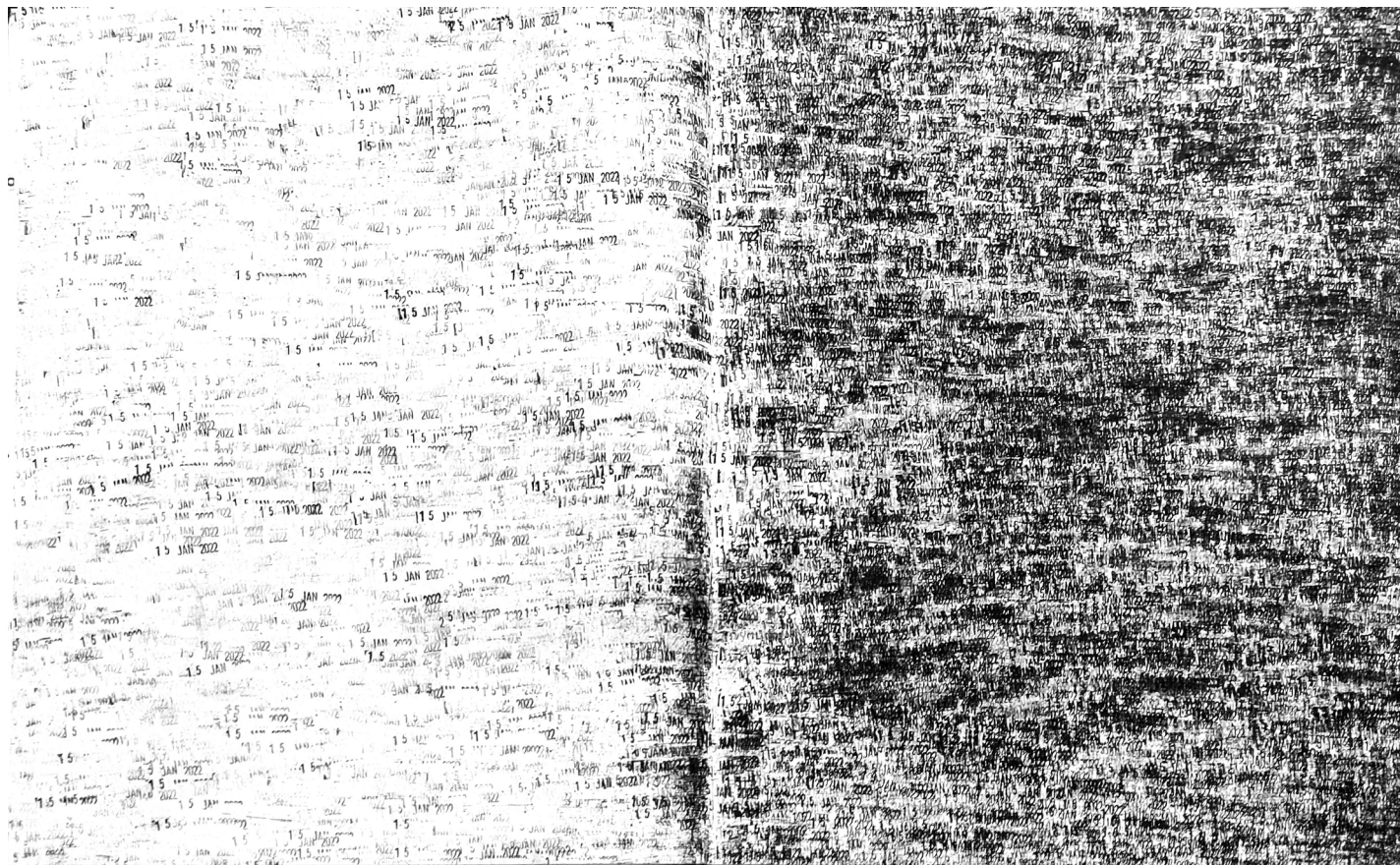
120 x 100 x 15 cm



Cyclic I
2023
Acrylic and charcoal powder on raw canvas
70 x 190 cm



Cyclic II
2023
Acrylic and charcoal powder on raw canvas
70 x 190 cm



One Date
2023
Black stamp on paper
42 x 60 cm



Skin that Parts
2023
Slumping on 1 cm thick FLOAT glass
120 x 25 x 10 cm





Skin that Parts

2023

Slumping on 0.5 and 1 cm thick FLOAT glass of various sizes

Varied dimensions: 10 x 18 x 110 cm / 10 x 25 x 110 cm / 10 x 10 x 110 cm / 3 of 10 x 19 x 47 cm / 3 of 10 x 19 x 30 cm



Inhabited Skin: a Cycle

2023

Float glass on oak wood logs

Installation of various dimensions

For more details about the artwork, please visit: <https://maiarocha.wordpress.com/project-detail-with-description-and-gallery/>



BIOGRAPHY

CV

MARIANA MAIA ROCHA

Porto, 2000

Mariana Maia Rocha (Porto, 2000). Visual Artist. Currently pursuing a Master's degree in Fine Arts at the Faculty of Fine Arts of the University of Porto. Recipient of the 'Gulbenkian New Talents 2023/2024' scholarship, awarded by the Calouste Gulbenkian Foundation. Holds a Bachelor's degree in Fine Arts - Painting from FBAUP (2019-2023), distinguished by the University of Porto as the 'Best student of the Bachelor's degree' with a final average of 19 values. Attended one year of the Integrated Master's degree in Architecture at the Faculty of Architecture of the University of Porto (FAUP) in 2018.

Received 'Merit Scholarship' in the 2nd, 3rd, and 4th years as the top student in the Fine Arts course. Drawing II monitor in the Integrated Master's degree at the Faculty of Architecture of the University of Porto in 2021/22. Participated in Artistic Residencies GroundLAB-III Slate Biennial of Valongo (July to November 2023); Artistic Residence 'A Base', Lisbon, between December 2023 and July 2024; Artistic Residence supported by the organizations A Oficina, Guimarães Project Room, and Centro de Criação de Candoso (Guimarães, 2024); Training/Residence in Blown Glass at CENCAL (Marinha Grande, March 2024).

Interned at RTP in the graphics department in 2017, involved in creating the graphic identity for the event 'Eurovision Song Contest 2017' and the program 'Portugal a Pé'.

Since 2018, has participated in various exhibitions in Portugal, including: Collective Exhibition 'Non-Orientable Surfaces' at the Vila Flor Cultural Center and Palacete Santiago (Guimarães, 2024); Exhibition Gallery of the

Faculty of Sciences of the University of Porto (Porto, 2023); 'Crossing the territory from (the) stone', Valongo Museum (Valongo 2023); Collective Exhibition 'Young Art Prize' (Pavilion 31, Lisbon, 2023); Cooperativa Árvore (Porto, 2023); Exhibition Gallery of FAUP (Porto, 2022), National Museum of Lamas (Santa Maria da Feira, 2022), Museum of Archaeology D. Diogo de Sousa (Braga, 2022), AL859 (Porto, 2021), DOOF Gallery (Porto, 2021), RTP (Porto, 2019).

In 2023, at the Millennium BCP CARPE Young Art Prize, received the following distinctions: Millennium BCP Acquisition Award, Collector's Award, and Artistic Residence A Base Award; In the same year, received Honorable Mention at the Árvore das Virtudes Prize (2023), Cooperativa Árvore, Porto; and the Merit Award as the Best Student of the Bachelor's Degree in Fine Arts at FBAUP (2024).

Included in the following collections: Public Collection of the University of Porto - namely at ICBAS - in the Drawing Archives of FAUP and FBAUP, Millennium BCP Collection, João Luís Traça Collection, and Private Collections.

Contact:

marianamaiarocha@gmail.com

Artistic Production:

Instagram: @marianamaiarocha_estudio

Website: maiarocha.wordpress.com

STATEMENT

STATEMENT

This work arises within the scope of my artistic practice, centered on the idea of skin as a place, skin as a binder of both physical and symbolic fragments.

“Inhabited Skin” as a Rewriter of Ruin Memory inscribes in the place of Home and in My Body the space, memory, time - the idea of inscribing inhabiting the skin. Reflection on the passage of time is something that will strongly accompany my project. The behavior and movement of the body in the city will be of fundamental importance in my work. The body will be both the performing subject and the “tool” for producing the artwork.

Latex is the medium that summons the body, having the ability to carry with it the residues where it touches and the marks of surfaces, bringing body and architecture closer, and ultimately, between art and life. By using latex as a mold enhancer for parts of routes and objects from my home, I mark the everyday life that was once also my grandmother’s and is now only mine, the everyday life of the everyday life of which I am now a slave, the memory of the memory that I do not want to forget.

The skin is something that accompanies us eternally. Latex is like dressing a body, a skin that contracts, stretches, hurts, inhabits, and undresses - a skin that calls for a dialogue between surface and image, appearance and pictorial-sculptural form.

It is a project where ambiguity, unpredictability, and inconstancy have a place. I seek a bodily art in materials and processes, where change and time are the focus. The practice is comprehensive and thinks not only about the relationship with space but also with the viewer, producing various relationships through the introduction of light, transparency, and its layers - the visible from the invisible. Painting, sculpture, and drawing are present in my work either by the pictorial side of the materials, the concern for the supports, the composition, the means, the context, the composition.

“Rewriting the Memory of Ruins” aims to think about decrepit material as a metaphor for thinking about ruin under the skin, fragmented material under ruin.