



## THE NEXT NUMBER

According to its encyclopaedic definition, a collection is “a set of classified objects”; natural or artificial objects that should be classified according to criteria, which might be informed by scientifically based methodologies, or by personal taste or feeling. In case of utilitarian objects, they should be deprived of their usefulness and protected in an exhibition space, whether public or private.

However, and beyond its mere encyclopaedic definition, the collection, as a cultural and complex phenomenon, is usually made up as result of a strong sense of propriety, not only promoted but also validated by the consumer society in which we stand.

The artist’s choice of presenting a project in a former bank vault, place inseparable from individual propriety and accumulation, is symptomatic of this feeling and thinking driven by tastes – a personal archive that builds a memory storyline.

Conceptually, the work of Teresa Pavão belongs to the territories of art and design, between the decorative and the utilitarian. In this exhibition, the artist installs her “collection”, which the visitor can understand as a language attempting to unravel the meaning of a group of objects, but also the relationship between its utilitarian and symbolic character.

A seriality of the pieces, coinciding with the safety boxes’ numbers, seems to indicate that need of classifying, but by adding the next number (the safes end at number 3552), the number 3553 – exhibition number/name - leaves open a continuity, as if saying that a collection is never finished, as the work of an artist.

I leave here a special thanks to Teresa Pavão, for the sharing of this moment, and the wishes of continuity in her work. I would also like to congratulate Jacinto Lucas Pires, who collaborates with two beautiful stories in the catalogue, and the photographer Eurico do Vale, by his photographs that document brilliantly the objects in exhibition.

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