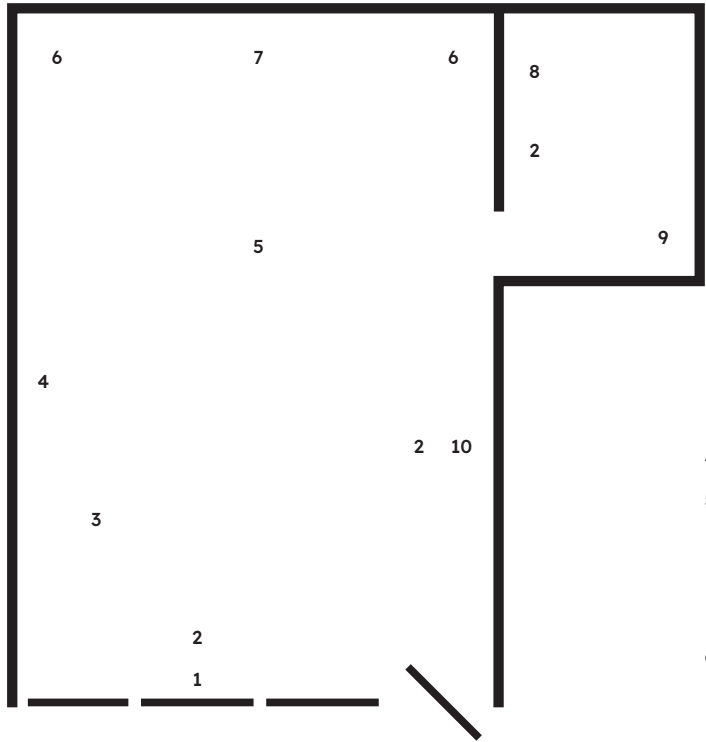


25^{sep} – 28^{nov}

v a g a



André Carreiro Oliveira

- 5 **00.000.001 (Espécime Insular), 2026**
Basalt, wood, plastic, UV light, substrate,
Myrsine retusa, Erica azorica, Lauro azorica, Juniperus brevifolia, Picconia azorica, Frangula azorica, Viburnum treleasei
2,60 m x 2,60 m
- 6 **Som Verde, 2026**
Digital synthesizer, field recording
Audio, 01:42:35, loop

Atelineiras

- 1 **Alma de Seiva, 2026**
Book, Alternative Book 90gr paper, color
printing
Variable dimensions
- 2 **Abundante Constelar.. até ao Destino, 2026**
Basalt fiber, dyed wood shavings
- 3 **Que esteja sempre onde deva estar, 2026**
Brushed stainless steel, wood shavings,
basalt fiber
200 cm x 150 cm x 150 cm
- 8 **Encantos de Seiva, 2026**
Essential oils (Conteira, Cryptomeria,
White Cedar), glass
Dimensões variáveis
- 10 **tu desejas poder tocar me, 2026**
4K HD video, color, 59'57'', loop

Tomás Toste

- 4 **Aqui não há um abrigo, 2026**
Dry pastel and oil pastel on tracing paper
and a wooden frame
25 cm x 50 cm
- 7 **Eu vi, mas não agarrei, 2026**
Dry pastel and oil pastel on canvas and
metal frame
290 cm x 135 cm
- 9 **Planta-me brumas no olhar, 2026**
Dry pastel and oil pastel on tracing paper
and a wooden frame
450 cm x 250 cm

EXHIBITION

Vade- -Mécum

Prémio nova vaga 2026
André Carreiro Oliveira
Atelineiras
Tomás Toste

Curated by João Francisco Reis

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STRUCTURE FUNDED BY

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A Word to the Reader

The ancients say that an exhibition cannot be fully understood at a single glance, that the earthly mist conceals what the sun cannot overcome, and that the sea quietly hides those things which time itself dareth not unveil. Let the Traveler, therefore, seek not only those paths which appear to be the honest ones, but rather attend unto the signs, the scents, and the herbs; or unto the horizons, which at times speak louder than the places themselves.

Upon the five and twentieth day of Setembro in the common year of two thousand twenty-six of the Gregorian calendar, the exhibition *Vade-Mécum* opened - an unusual artistic compendium wherein are decreed the arts and crafts of the laureates of the

2026 nova vaga Award.

A criterion of questions both popular and intellectual, the present exhibition pondereth the general and particular knowledges of the artistic body which nameth itself Atelineiras. Betwixt desacralization and predestination, and betwixt the noble spirit of writing and the miracle of the moving image.

From the artisan André Carreiro Oliveira, one expects works rooted in nature, journeys along the paths of the ancients, and echoing breaths.

The unattainable in Tomás Toste extendeth betwixt painting and drawing - the natural is a form, and its landscape renewth in a novel wey of seeing.

Vade-Mécum captures something that is taken away, what it is to inhabit and to think the yland.

Vade-Mécum

va.de-mé.cum • vade'mekũ

noun, masculine

1.

small diary or notebook, easy to carry and frequently consulted

2.

small-format book or manual, frequently consulted (generally a compendium containing the fundamental elements of a particular art or science)

Etymology: From Latin vade mecum, «go with me»

The result of the research, travels and long periods of residence of this group of artists, *Vade-Mécum* emerges as an exhibition that proposes a decentralised perspective on insular ecologies, histories and images and, through them, the creation of parallel discourses that question the dominant ways of producing and transmitting knowledge about the territory.

Beginning with the creation of different bonds and connections between artists, this exploration unfolded as a transhumance — a constant movement across the island, extending to the mainland, which developed over the past six months. The artists were never brought together in the same place, instead different practices were taken in relation to one another. *Vade-Mécum* thus refers not only to this movement of sharing and community, but also to the small object that accompanies it: the notebook or reference manual that explores fundamental elements of everyday life. The exhibition takes shape as this very object: a meeting place that considers and reflects on different forms of knowledge and fiction.

The works presented by Atelineiras set their process and artistic concerns into perspective, organised around four central axes — Destiny, Desire, Intention and Dream. The works created by this *body* throughout the exhibition convey the construction of a sensitive spirituality, in constant contact with the nature of Açores and insular culture.

The first work, *Alma de Seiva*, takes the form of an almanac that carries within it the spirituality and imagined world of Atelineiras, along the conceptual body that contextualises the works presented in the exhibition. Influenced by the carpets used in religious celebrations, the work *Abundante Constelar.. até ao Destino* materialises the chapter of *Intention* and maps the feelings of the compendium. Its paths run through the different works by Atelineiras across space and time, drawn through petals, flowers and stems made from wood chips and basalt scales.

The video *tu desejas poder tocar me* represents *Desire*, and is accompanied by two captions written on the all bearing the title of the work. The dream of a distant and misty landscape evokes an attraction to natural bodies, transformed into the idea of body, soul and sexuality. In the second room, *Encantos de Seiva* contains the bottled *Dream*: the promise that destiny, desire and intention can be found and transferred into a flask that serves as a vehicle for a sensory experience.

Abundante Constelar.. até ao Destino traces the path back to the main room and to the work *Que esteja sempre onde deva estar*: an altar in polished aluminium that rises and culminates with the ritual's highest point, the journey and the

spirituality. It represents all the elements used in the other works and brings the experience through the four axes that organise Atelineiras' work to a close.

André Carreiro Oliveira presents 00.000.001 (*Espécime Insular*), an installation that is raised in the gallery's main room as an observation device for native species of the island of São Miguel. Starting from the creation of a speculative narrative as an artistic tool, it presents the possibility of a basalt structure, a fictional remnant hidden among the Azorean fauna. The greenhouse is simultaneously a space for observing the transformation of plants and a potential archaeological event, a laboratory of hypotheses that blends biological and geological time.

The sound piece *Som Verde*, which plays on a loop throughout the exhibition, is the digital materialisation of André Carreiro Oliveira's body of work, a sound environment that contrasts with 00.000.001 (*Espécime Insular*) and creates a duality between interior and exterior space through the auditory dome it creates.

In the first room one can find the works *Aqui Não Há Um Abrigo* and *Eu vi, mas não agarrei*, by Tomás Toste: the first, a drawing on tracing paper mounted on a wooden structure; the second, a concave canvas mounted on a metal frame. *Eu vi, mas não agarrei* takes the view point as a place that organises the relationship between body and landscape. The work begs the viewer to move around the work in order to structure their gaze and establish a relationship with the object. The horizon observed on the canvas thus shifts from a geographical boundary to a projection surface.

In *Planta-me brumas no olhar*, a wooden and tracing-paper folding screen stands before a wall painting of a green landscape filled with hydrangeas, which occupies the corner of the room. Tomás Toste's work unfolds through a search for the fragility of the image, both through the use of tracing paper, which creates a translucency akin to a mist that clouds the view, and through the abstraction of the image itself, vertically dragged across the paper as if it were a trembling photograph. Historically used to separate or conceal, the folding screen, as in the previous work, functions as a medium that prevents the landscape from being fully apprehended. Each viewpoint continuously creates and updates the image before the viewer. The act of seeing becomes an experience of suspension.