

Priscila Fernandes *News Stand*

27.05. — 12.07.2025

News Stand é uma exposição individual de novos trabalhos da artista portuguesa Priscila Fernandes, actualmente a viver nos Países Baixos, na qual enfrenta — e tenta processar — a dor e a ansiedade de testemunhar o mundo em colapso pelas notícias. A metáfora da banca de jornal espelha o fluxo incessante das agências noticiosas e das manchetes dos jornais, sublinhando a presença inescapável e sufocante da actualidade nas nossas vidas.

O que significa viver em tempos em que o mundo estremece, em que o próprio chão da humanidade se vira do avesso? Em *Regarding the Pain of Others*, Susan Sontag defende que as pessoas não se tornam indiferentes às imagens de violência — ficam entorpecidas quando se sentem impotentes para agir, e a passividade instala-se.

Num gesto de resistência urgente à passividade, Fernandes recorre ao desenho como meio para processar a violência e o terror noticioso. Estes trabalhos funcionam como diários visuais — um método de autocuidado, um exercício mental para digerir a dor e a ansiedade, mas também um acto de solidariedade, responsabilidade e desafio. Tal como Simone Forti, nas suas *News Animations* (1980–2018), “dançava” as notícias como forma de conviver com elas — internalizando-as e digerindo-as através do movimento — os desenhos espontâneos de Fernandes também se assemelham a uma dança. São uma escrita em movimento, onde a resposta emocional guia o traço da mão.

News Stand is the first solo exhibition by Netherlands-based Portuguese artist Priscila Fernandes at Dialogue Gallery. Fernandes has created a new body of work in which she grapples with—and attempts to process—the pain and anxiety of witnessing a crumbling world through the news. The metaphor of the news stand mirrors the relentless churn of news agencies and printed media headlines, underscoring the inescapable, suffocating presence of current events in our lives.

What does it mean to live in times when the world is shaking, when the very ground of humanity is turning upside down? In *Regarding the Pain of Others*, Susan Sontag argues that people do not become indifferent to violent images—they grow numb when they feel powerless to act, and passivity takes hold.

In her urgent resistance to passivity, Fernandes turns to drawing as a means of processing the violence and terror of the news. These works function as visual diaries—a method of self-care, a mental exercise in digesting pain and anxiety, but also an act of solidarity, accountability, and defiance. Just as Simone Forti in her *News Animations* (1980–2018) “danced” the news as a way to live with them—internalizing and digesting them through physical movement—Fernandes’ spontaneous drawings similarly resemble dance. These works emerge as spontaneous writing, where the artist’s emotional response guides the movement of her hand.

At first glance, Fernandes’ drawings appear as light and playful sketches. But beneath the

À primeira vista, os desenhos de Fernandes parecem esboços leves e lúdicos. Mas por baixo da superfície revela-se um gesto complexo de arquivar, documentar e preservar momentos de crise e desespero. Títulos como *The Floor is Lava* ou *Is There Water on Mars?* evocam a pergunta ingénua de uma criança, tornando ainda mais inquietante o absurdo do mundo em colapso. Na série *Strips*, figuras animais – reminiscências do folclore, da sátira política ou de *Animal Farm* de Orwell – comentam, com ironia mordaz, o colapso político, económico e ecológico. Em *Sometimes I Dream I Can Fly*, pássaros azuis fazem lembrar os ajudantes da Cinderela, agentes mágicos de justiça num mundo que cada vez mais a nega.

Em *Apontar o dedo*, dedos acusam, desviam culpas ou exigem verdade. *Body Panics* mostra colunas, línguas, mãos e ouvidos a derreter uns nos outros – corpos desestabilizados, em colapso. *Bouncing Balls* reflecte a ansiedade irrequieta, a incapacidade de focar ou aceitar. *Do We Still Have a Spine?*, *Target*, *Eyes on Us*, *We Are All Witnesses*, *Falling Down*, *Fence*, *Hungry Pigeons*, *Migration*, *Riviera of the Middle East* – cada obra grita de dor, ecoando o genocídio em Gaza e a brutalidade das leis anti-migração na Europa. *How to find yourself before the ice caps melt?* sussurra o colapso climático, enquanto referências mitológicas como *Saturno Devora Tudo* e *Horses of the Apocalypse* questionam se ainda haverá um futuro possível. E, mesmo assim, no meio de tudo isto, uma figura sorridente insiste: *It Will Only Get Better*, enquanto um anúncio proclama alegremente: *Lose Weight*.

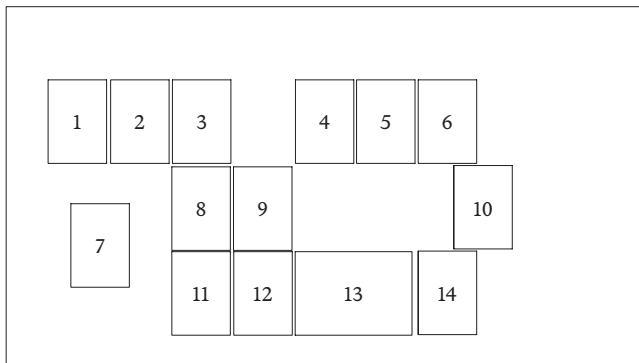
Tempos sombrios invocam monstros. Eles multiplicam-se, alimentando-se da ansiedade e da apatia. Resistir ao mal implica estar consciente do privilégio de definir as estruturas que determinam quem é visto, quem é ouvido e quem é chorado. A responsabilidade de testemunhar exige o desmantelamento das fronteiras entre o “nós” que observa e o “eles” que é observado. Só através deste confronto o acto de testemunhar pode evoluir de uma recepção passiva para uma prática de solidariedade e responsabilidade.

surface lies a complex act of archiving, documenting, and preserving moments of crisis and despair. Titles like *The Floor is Lava* or *Is There Water on Mars?* adopt the tone of a child’s innocent questioning, rendering the absurdity of our collapsing world even more chilling. In her *Strips* series, animal figures—reminiscent of folklore, political satire, or Orwell’s *Animal Farm*—wryly comment on political, economic, and ecological collapse. In *Sometimes I Dream I Can Fly*, bluebirds evoke Cinderella’s helpers, magical agents of justice in a world that increasingly denies it.

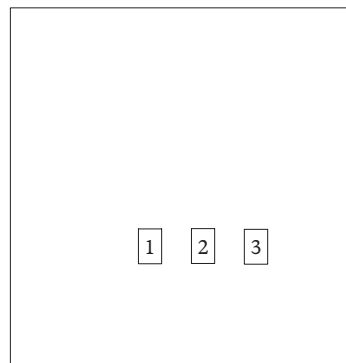
In *Apontar o dedo*, fingers point in accusation, deflecting blame or demanding truth. *Body Panics* depicts spines, tongues, hands, and ears melting into one another—bodies destabilized, betraying themselves. *Bouncing Balls* capture restless anxiety, the inability to focus or accept. *Do We Still Have a Spine?*, *Target*, *Eyes on Us*, *We Are All Witnesses*, *Falling Down*, *Fence*, *Hungry Pigeons*, *Migration*, *Riviera of the Middle East*—each piece howls with pain, echoing the genocide in Gaza and Europe’s brutal anti-migration laws. *How to find yourself before the ice caps melt?* whispers of climate collapse, while mythic references like *Saturno Devora Tudo* and *Horses of the Apocalypse* question whether a future is even possible. And yet, amid it all, a grinning figure insists, *It Will Only Get Better*, as an advertisement cheerfully commands: *Lose Weight*.

Dark times summon monsters. They multiply, feeding on anxiety and apathy. To resist evil means to be conscious of the privilege of allocating the structures that dictate who is seen, who is heard, and who is mourned. Accountability for witnessing calls to dismantle the boundaries between “us” watching and “them” being watched. Only through this confrontation can witnessing evolve beyond passive absorption into solidarity and accountability.

A



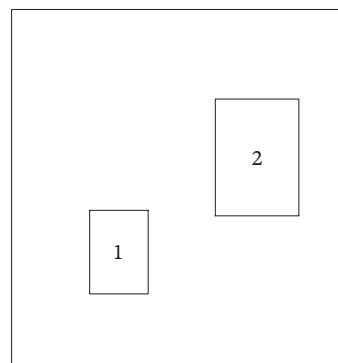
B



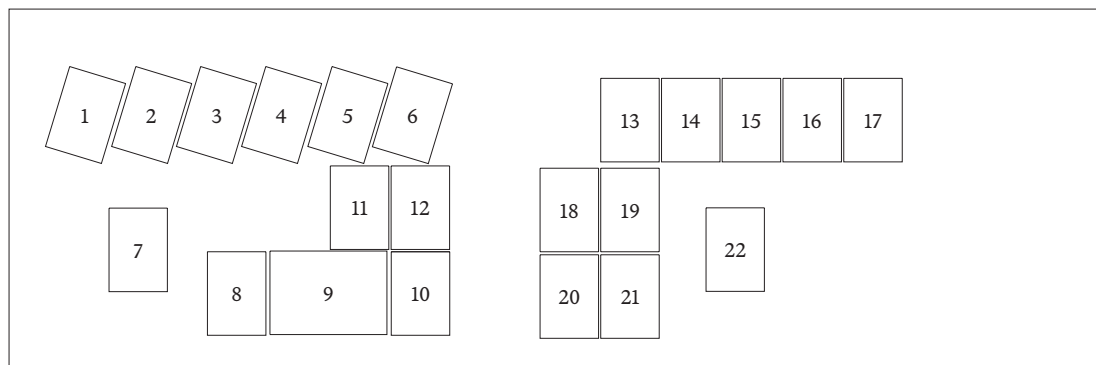
1. *We are all witnesses #7, 2025*
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
2. *Saturno devora tudo #2, 2025*
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
3. *Apointar o dedo #9, 2025*
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
4. *Threatening #1, 2025*
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
5. *It only gets better #2, 2025*
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
6. *Target #1, 2025*
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
7. *Body-Panics #4, 2025*
Encáustica sobre papel
Encaustic on paper
100 × 70 cm
8. *Hungry Pigeons #1, 2025*
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
9. *Woody people, 2025*
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
10. *Porn section #1, 2025*
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
11. *Sometimes I dream
I can fly #2, 2025*
Encáustica sobre papel
Encaustic on paper
100 × 70 cm
12. *Sometimes I dream
I can fly #2, 2025*
Encáustica sobre papel
Encaustic on paper
100 × 70 cm
13. *Migration #1, 2025*
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
14. *Lose Weight #1, 2025*
Tinta da china sobre papel
Chinese Ink on paper
140 × 100 cm

1. *Time out #1, 2025*
Encáustica sobre papel
Encaustic on paper
42 × 29,5 cm
2. *Sometimes I Dream
I Can Fly #1, 2025*
Encáustica sobre papel
Encaustic on paper
42 × 29,5 cm
3. *Inferno #1, 2025*
Encáustica sobre papel
Encaustic on paper
42 × 29,5 cm

C

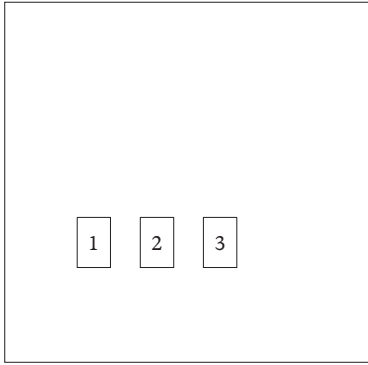


1. *Opening a can of worms #2, 2025*
Encáustica sobre papel
Encaustic on paper
100 × 70 cm
2. *Gato bomba #1, 2025*
Tinta da china sobre papel
Chinese Ink on paper
140 × 100 cm



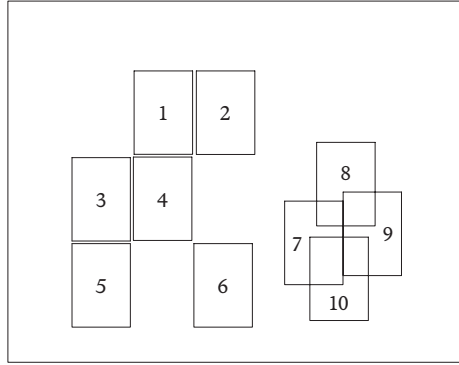
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|---|--|--|
| 1. <i>Apontar o dedo #4</i> , 2025
Encáustica sobre papel
Encaustic on paper
100 × 70 cm | 8. <i>We are all witnesses #9</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm | 16. <i>Angry birds #2</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm |
| 2. <i>Apontar o dedo #5</i> , 2025
Encáustica sobre papel
Encaustic on paper
100 × 70 cm | 9. <i>Hungry Pigeons #2</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 140 cm | 17. <i>We are all witnesses #6</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm |
| 3. <i>Apontar o dedo #6</i> , 2025
Encáustica sobre papel
Encaustic on paper
100 × 70 cm | 10. <i>Comic Strip #1</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm | 18. <i>Angry birds #1</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm |
| 4. <i>Apontar o dedo #3</i> , 2025
Encáustica sobre papel
Encaustic on paper
100 × 70 cm | 11. <i>Proibido manifestar-se</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm | 19. <i>Monsters #3</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm |
| 5. <i>Apontar o dedo #2</i> , 2025
Encáustica sobre papel
Encaustic on paper
100 × 70 cm | 12. <i>We are all witnesses #5</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm | 20. <i>Horses of the Apocalypse #1</i> , 2025
Encáustica sobre papel
Encaustic on paper
100 × 70 cm |
| 6. <i>Apontar o dedo #7</i> , 2025
Encáustica sobre papel
Encaustic on paper
100 × 70 cm | 13. <i>Comic Strip #2</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm | 21. <i>Comic Strip #4</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm |
| 7. <i>Body-Panics #2</i> , 2025
Encáustica sobre papel
Encaustic on paper
100 × 70 cm | 14. <i>Riviera of the Middle East #1</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm | 22. <i>Opening a can of worms #1</i> , 2025
Encáustica sobre papel
Encaustic on paper
100 × 70 cm |
| | 15. <i>There is water on mars #1</i> , 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm | |

E



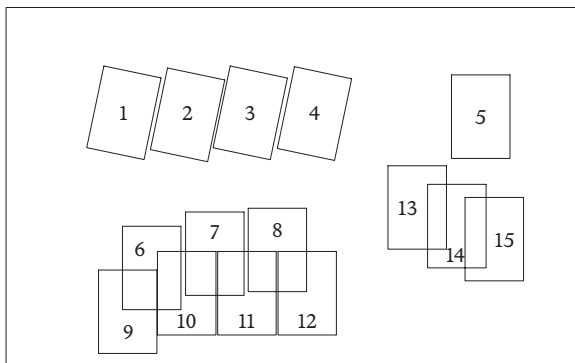
1. *Fence #2, 2025*
Encáustica sobre papel
Encaustic on paper
59,5 × 42 cm
2. *Bouncing Ball #1, 2025*
Encáustica sobre papel
Encaustic on paper
59,5 × 42 cm
3. *Madonna Acrobat #1, 2025*
Encáustica sobre papel
Encaustic on paper
59,5 × 42 cm

F



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|---|---|
| <ol style="list-style-type: none"> 1. <i>Quem come quem #5, 2025</i>
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm 2. <i>Comic Strip #6, 2025</i>
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm 3. <i>How to find yourself before
the melting of the ice cap #1, 2025</i>
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm 4. <i>Body-Panics #1, 2025</i>
Encáustica sobre papel
Encaustic on paper
100 × 70 cm 5. <i>We are all witnesses #3, 2025</i>
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm 6. <i>Do we still have a spine? #5, 2025</i>
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm | <ol style="list-style-type: none"> 7. <i>Dark cover #1, 2025</i>
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm 8. <i>Monsters on front page #1, 2025</i>
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm 9. <i>Monsters on front page #4, 2025</i>
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm 10. <i>Monsters on front page #2, 2025</i>
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm |
|---|---|

G



1. *Do we still have a spine? #1*, 2025

Encáustica sobre papel

Encaustic on paper

100 × 70 cm

2. *Do we still have a spine? #7*, 2025

Encáustica sobre papel

Encaustic on paper

100 × 70 cm

3. *Do we still have a spine? #2*, 2025

Encáustica sobre papel

Encaustic on paper

100 × 70 cm

4. *Do we still have a spine? #3*, 2025

Encáustica sobre papel

Encaustic on paper

100 × 70 cm

5. *Weather forecast #2*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

6. *Weather forecast #1*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

7. *Monsters on front page #3*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

8. *Mancha #1*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

9. *What is the future*

of our children #1, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

10. *Abstraction #1*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

11. *What is the future*

of our children #2, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

12. *Fence #1*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

13. *Lose Weight #1*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

14. *Lose Weight #3*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

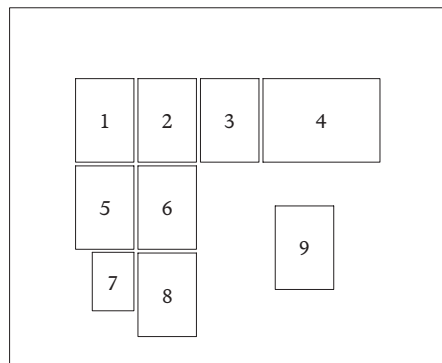
15. *Lose Weight #4*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

H



1. *Monsters #1*, 2025

Encáustica sobre papel

Encaustic on paper

100 × 70 cm

2. *Monsters #2*, 2025

Encáustica sobre papel

Encaustic on paper

100 × 70 cm

3. *Comic Strip #5*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

4. *Show time #1*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 140 cm

5. *Sometimes I dream I can fly #3*, 2025

Tinta da china sobre papel

Chinese Ink on paper

100 × 70 cm

6. *The floor is lava #2*, 2025

Encáustica sobre papel

Encaustic on paper

100 × 70 cm

7. *AI AI AI #2*, 2025

Encáustica sobre papel

Encaustic on paper

70 × 48,5 cm

8. *Apontar o dedo #10*, 2025

Tinta da china sobre papel

Chinese Ink on paper

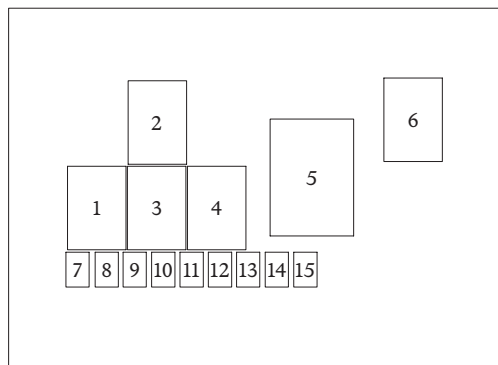
100 × 70 cm

9. *Crosswords*, 2025

Encáustica sobre papel

Encaustic on paper

100 × 70 cm



1. *Opening a can of worms #3*, 2025
Encáustica sobre papel
Encaustic on paper
100 × 70 cm
2. *Quem come quem #2*, 2025
Encáustica sobre papel
Encaustic on paper
100 × 70 cm
3. *Comic Strip #3*, 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
4. *AI A I A I #1*, 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 70 cm
5. *Falling down #1*, 2025
Tinta da china sobre papel
Chinese Ink on paper
140 × 100 cm
6. *Ghosts #1*, 2025
Tinta da china sobre papel
Chinese Ink on paper
100 × 700 cm
7. *Times Magazine #5*, 2025
Encáustica sobre papel
Encaustic on paper
41 × 29,5 cm
8. *Times Magazine #4*, 2025
Encáustica sobre papel
Encaustic on paper
41 × 29,5 cm
9. *Times Magazine #3*, 2025
Encáustica sobre papel
Encaustic on paper
41 × 29,5 cm
10. *Times Magazine #6*, 2025
Encáustica sobre papel
Encaustic on paper
41 × 29,5 cm
11. *Times Magazine #2*, 2025
Encáustica sobre papel
Encaustic on paper
41 × 29,5 cm
12. *Times Magazine #1*, 2025
Encáustica sobre papel
Encaustic on paper
41 × 29,5 cm
13. *Voice #1*, 2025
Encáustica sobre papel
Encaustic on paper
41 × 29,5 cm
14. *Voice #2*, 2025
Encáustica sobre papel
Encaustic on paper
41 × 29,5 cm
15. *Inferno #2*, 2025
Encáustica sobre papel
Encaustic on paper
41 × 29,5 cm

