

MARIA ANA VASCO COSTA

1981



Untitled #4 (5 A.M.), 2022
Pierre volcanique émaillée
38 x 24 x 32 cm



Untitled #1 (5 A.M.), 2022
Pierre volcanique émaillée
34 x 27 x 30 cm



Untitled #3 (5 A.M.), 2022
Pierre volcanique émaillée
33 x 20 x 31 cm



Untitled #2 (5 A.M.), 2022
Pierre volcanique émaillée
30 x 25 x 25 cm



Vue d'exposition *Toucher Terre, l'Art de la sculpture céramique, 2022*, Fondation Villa Datris, l'Isle-sur-la-Sorgue, France
© Bertrand Michau

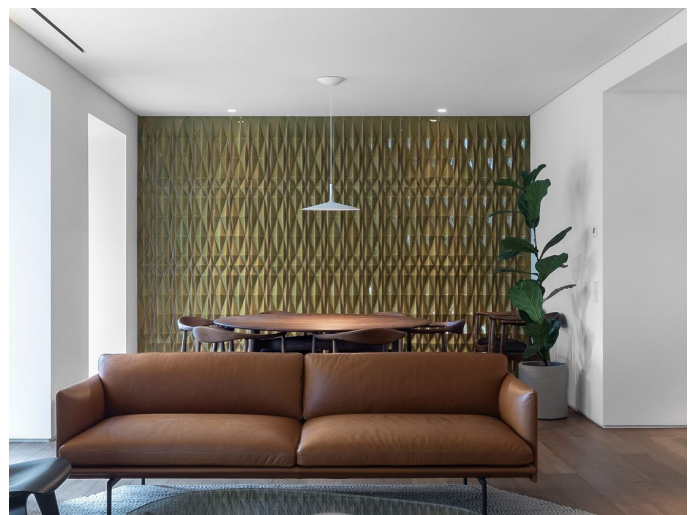
Maria Ana Vasco Costa crée des objets sculpturaux et des œuvres d'art in situ, travaillant principalement dans le domaine de la céramique. Après un diplôme d'architecture en 2004 et un brillant parcours professionnel à Londres, collaborant notamment avec Sir David Adjaye et Sir Terence Conran, Maria Ana Vasco Costa retourne à Lisbonne en 2009, et obtient un diplôme en céramique et beaux-arts de l'Ar.Co Centro de Arte e Comunicação Visual. La céramique devient alors son matériau de prédilection. Cette fascination pour la céramique est consubstantielle à ses racines açoréennes. Entourée de nature brute, de pierres volcaniques et d'immensité, l'artiste voit sa plasticité esthétique à travers ces forces.

En 2014 elle exécute ses premiers projets utilisant de carreaux tridimensionnels de fabrication manuelle et expérimente la couleur, la texture et le motif, alliant des formes géométriques tridimensionnelles simples, appliquées à une échelle architecturale, dans la tradition des carreaux portugais monochromes.

La même année, elle est invitée à prendre en charge le Département de la Céramique de l'Ar.Co, fonction qu'elle exerce encore actuellement. Entre Avril 2017 et Décembre 2019, l'artiste est invitée en résidence à l'historique Viúva Lamego. Ses créations sont primées lors des *Surface Design Awards* de Londres en 2016, 2017 et 2018. En 2019, l'artiste fut présélectionnée pour le Mostyn Open.



Maria Ana Vasco Costa, Œuvre murale, Borges Carneiro, 2019, Lisbonne, Portugal
© Maria Ana Vasco Costa, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



Maria Ana Vasco Costa, Œuvre murale pour Colectiv Arquitectura, 2018, Lisbonne, Portugal
© Fernando Guerra, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne



1. Portrait de Maria Ana Vasco Costa © Droits réservés, Courtesy Jeanne Bucher Jaeger, Paris-Lisbonne

2. Maria Ana Vasco Costa, Œuvre murale, Francisco Aires Mateus, 2019 Lisbonne © João Guimarães

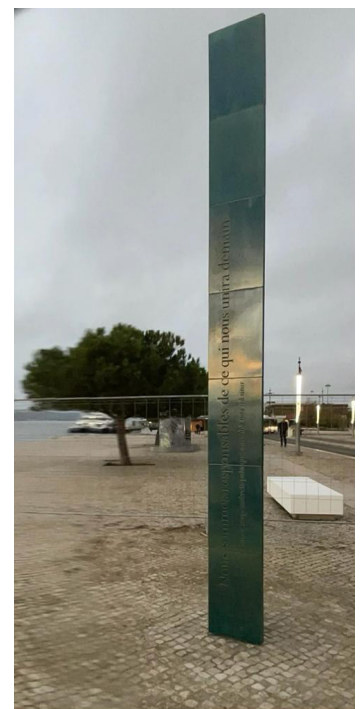
3. Maria Ana Vasco Costa, Œuvre murale, Boutique Cartier, 2023, Barcelone, Espagne © Droits réservés

Du 27 mai au 1er novembre 2022, Maria Ana Vasco Costa était présentée dans l'exposition *Toucher Terre, l'Art de la sculpture céramique* à la Fondation Villa Datris à l'Isle-sur-la-Sorgue, France.

Dans le cadre de la cérémonie de clôture de la Saison France-Portugal 2022, l'artiste portugaise a créé à Lisbonne une sculpture totem, en hommage à Simone Veil, inaugurée en présence du Premier Ministre portugais Antonio Costa et de la Première Ministre française Elisabeth Borne, du Maire de Lisbonne Carlos Moeda, de Jean Veil, fils de Simone Veil, du Ministre de la Culture Portugais Pedro Adão e Silva et de la Ministre de la Culture Française Rima Abdul Malak.

L'artiste est présentée au Musée d'art contemporain de Lisbonne, au sein de l'exposition *I II III IV V - five decades of ar.co* du 7 mars au 28 mai 2023 et a créé d'innombrables réalisations architecturales en intérieur et en extérieur.

Maria Ana Vasco Costa expose régulièrement son travail au Portugal et à l'étranger : *Ice Ice Baby*, Appleton, (2021) ; *Pitching yourself a tent were we all may enter*, Quetzal Art Center (2021), Vidigueira ; *Água d'Alto*, Galeria Municipal de Almada, (2019) ; *Veículo Longo*, Casa-Atelier Vieira da Silva, (2019) ; *The Land of the Glazed Cities*, Imperial Palace, Beijing (2019) ; *Do presente para o futuro*, Museu do Azulejo, Lisboa (2018) ; *Portugal Tropical*, Merzbau Gallery, Miami (2016) ; *Primeira Escolha*, Museu José Malhoa, Caldas da Rainha (2016) ; *Mostyn 19 Agora*, Mostyn, Landudno, Wales (2015), *HD*, Espaço AZ, Lisboa (2014) e *ABECEDÁRIO - 40 Anos do Ar. Co*, Museu do Chiado, Lisboa, Portugal (2013).



Inauguration de la Sculpture de Maria Ana Vasco Costa en hommage à Simone Veil, clôture de la Saison France-Portugal 2022, avec le Premier Ministre portugais Antonio Costa et la Première Ministre française, Elisabeth Borne, le Maire de Lisbonne Carlos Moeda, Jean Veil, fils de Simone Veil, Pedro Adão e Silva, Ministre portugais de la Culture et Rima Abdul Malak, Ministre française de la Culture © Rita Carmo / Temporada Portugal-França 2022



1. Maria Ana Vasco Costa, Œuvre murale, Boutique Cartier, 2023, Barcelone, Espagne © Droits réservés

2. Maria Ana Vasco Costa, Œuvre murale, Pedrita Studio, HotelHotel, 2019, Lisbonne, Portugal © Maria Ana Vasco Costa

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WHY WE TRAVEL

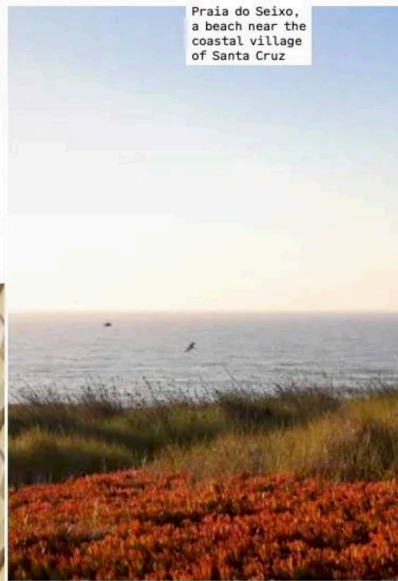
» road trip

Beneath the Surface

On a journey to explore Portugal's creative traditions, Christine Chitnis meets the craftswomen who are embracing the past while looking to the future



The artist Maria Ana Vasco Costa, in front of a Lisbon apartment building adorned with her glazed-tile façade



Praia do Seixo, a beach near the coastal village of Santa Cruz

As I navigated a terrifying series of hairpin turns along ancient stone roads in Minho, a mountainous region of northwestern Portugal, I began to question my spontaneous decision to road-trip here. I'd made the call in Lisbon a few days earlier over a glass of effervescent Suba pét-nat at Prado, an airy farm-to-table restaurant and market in a former fish factory. I'd come to research my upcoming book, *Patterns of Portugal*—an exploration of the country's visual culture—and my plans were relatively open-ended. So after a few deliciously bright sips, I thought, Why not? I'd go meet the young female vintner behind the bottle.

"Visitors come to Portugal for the architecture and the sights," Tânia Fonseca, Prado's co-owner, had told me as I swirled my pale-yellow wine. "But we encourage our guests to get to know the people behind the stops on their itinerary:

PHOTOGRAPHS: CHRISTINE CHITNIS

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the farmers, winemakers, and artists." Fonseca walks the walk. At both Prado and The Lisboans, the nearby apartment building she opened around the corner with her husband and her sister in 2016, producers and artisans take center stage, from the locally sourced ingredients that appear on hyperseasonal menus to the hand-crafted textiles and light fixtures that furnish guest rooms. Taking her words to heart, I'd reserved what might have been the only automatic car rental in all of Portugal and began plotting my route.

Portugal is compact—roughly 350 miles long and just 135 miles wide. But despite its diminutive size, it was the first truly global empire, a legacy depicted in the ubiquitous azulejo-tile murals showing important battles and monuments that honor famed explorers. As I've often found during more than a decade studying various cultures' visual histories, these beautiful artifacts were largely created by men to document the exploits of men. On this trip, I'd resolved to connect with the female creatives who are shaping Portugal's visual present.

Even before leaving Lisbon, I met one such woman. The artist Maria Ana Vasco Costa, whose sculptural hand-glazed tiles adorn building façades in Lisbon and around the world, took me on a tour of her neighborhood, Estrela, and nearby Bairro Alto, where we visited several of her projects. My favorite was a veneer of sage-green

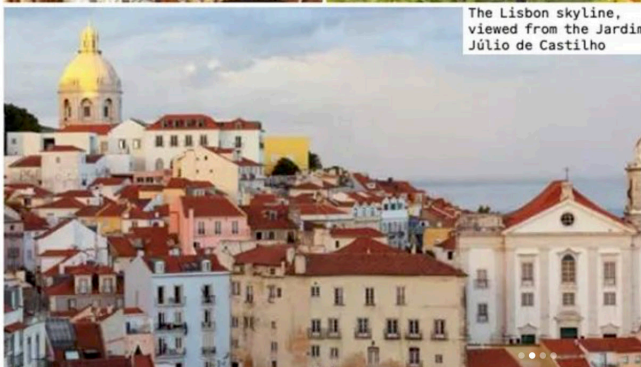


Tânia Fonseca, co-owner of The Lisboans, boutique apartments in a restored 19th-century canning factory in Lisbon's Baixa district



Prado Merceria, a market, bistro, and wine bar

The tiny, lush village of São Cristóvão de Nogueira



The Lisbon skyline, viewed from the Jardim Júlio de Castilho

geometric tiles on an apartment building; Vasco Costa pointed out the aberrations in the glaze. "The mistakes and variations that result from the handmade process give the tiles a depth," she said. Later, we had lunch at Instituto Macrobiótico de Portugal, a health-food institute cofounded by the macrobiotic-cookbook author Geninha Horta Varatojo, followed by a chilled glass of Limo vinho branco at Comida Independente, a market that sources artisanal produce, meat, cheeses, and wines from across Portugal.

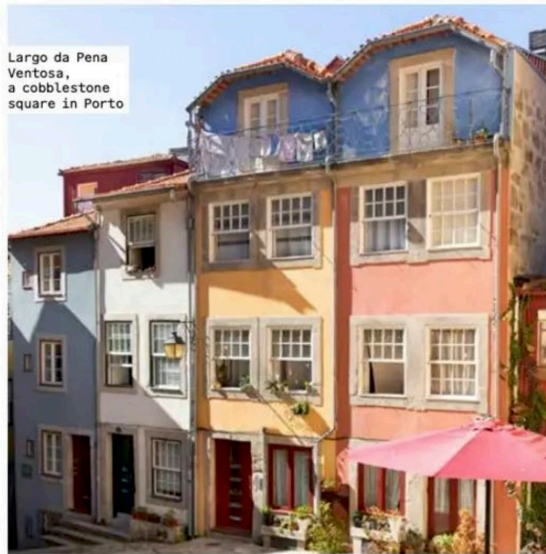
The next day, I headed north to Porto. Cruising along coastal roads with views of rugged cliffs that plunged toward golden beaches, I reached Duas Portas, an eight-room boutique hotel in a former home whose austere white-washed exterior belies the warm, relaxed rooms within. Co-owner Luísa Souto de Moura, whose mother designed the space, told me that Portugal owes its craft ethos to its unique history. In the late →

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Largo da Pena Ventosa, a cobblestone square in Porto

20th century, when other European countries were embracing modernity, the Portuguese were struggling under a dictatorship and mired in poverty. "We had to find a way to use what we had: local tools and materials. Our style was plain, but it had its own poetry."

The landscape grew lush and mountainous—and the roads increasingly treacherous—as I made my way toward the village of São Cristóvão de Nogueira, home to A Padaria Farmhouse. The refreshingly simple family-owned inn, which opened in 2020 in an old bakery, is full of objects made in the area: furniture crafted by the town woodworker, linens from a nearby market. On my first morning, I woke to a spread prepared by the owner Maria João Sousa Montenegro and her mother, Jacinta: juicy kiwis and crisp apples from the orchard; moist yogurt cake made with local olive oil; and tiny glass jars of homemade raspberry, apricot, and sour-cherry preserves bottled the previous fall, served with crusty bread from a bakery down the road. Maria's family has lived in this area for three generations; she and her mother have sought to harness the traditional cooking and gardening methods of their forebears to create this bucolic experience.

A week after setting out on my impromptu jaunt, I arrived at Peluda Vinhos, the vineyard in Mondim de Basto where Mariana Faria Pala produces the Suba I'd first tasted at Prado. Pala, who runs the vineyard with her grandfather, aspires to produce wines that highlight the region's unique varietals: The endemic grapes used in Suba's popular pét-nats, Azal and Espadeiro, thrive in the dry, warm climate and granite soil. When Pala began working at the vineyard in January 2019, her grandfather had initially resisted her ideas, like creating a low-intervention wine with no added sugars or gas, but since then he'd come around. "It's important to honor traditions," Pala told me. "But I'm bringing a fresh perspective to them."

PHOTOGRAPH: CHRISTINE CHITNIS