

ANA D'CASTRO
EFFLORESCENCE:
VARIATIONS ON COLOR



Published on the occasion of the exhibition
Ana D'Castro, *Efflorescence: Variations on Color*
September 8 - October 13, 2022

LEILA HELLER.

17 East 76th St, Garden Level
New York, NY 10021

T. +1 (212) 249-7695
F. +1 (212) 249-7693
E: info@LeilaHellerGallery.com
www.LeilaHellerGallery.com

Leila Taghinia-Milani Heller, President
Ella Schwartz, Assistant Director
Marvin Doctor, Registrar

Ana D'Castro
All artworks by Ana D'Castro,
Copyright © 2022 Ana D'Castro
All rights reserved.

CATALOGUE
Catalogue Design by John Trunfio

Front Cover Image: "(in)florescence"
Back Cover Image: ". . . a pastel symphony . . ."

ANA D'CASTRO

EFFLORESCENCE: VARIATIONS ON COLOR

ANA D'CASTRO

BIOGRAPHY

Ana D'Castro is an architect and visual artist, born in Portugal in 1984. Coming from an international background, since an early age, she has lived and worked in several countries from Brazil to Singapore, France, Switzerland and UAE. With a master degree in Architecture, all her works are strongly influenced by a mathematical base set in the foundations of proportion, scale, volume and color. From paintings to art installations, Ana's works are often abstract and rely on the principle of deconstructing an element to its bare essence.

EFFLORESCENCE: VARIATIONS ON COLOR

Ana D'Castro's works are an embodiment of how color speaks the language of the soul, expressing deep emotions and connections through beautiful waltz of colorful fragments dancing through the canvas. Each of her projects creates a kinetic immersion into a sensorial world of colors, where in the visitors become a part of the artwork itself. Her work is analogous to a tridimensional fusion of art, architecture and the dimension of time, which is added by audiences' trajectory in space around the artwork.

This show comprises of a series of paintings made by an assemblage of materials added onto the canvas, creating heavy texture of layers, which Ana progressively manipulates in the confined areas. Color is added with an intended proportion and gradient tonalities which complement each other, creating depth and volume in the piece.

"Efflorescence: Variations on Color" is composed by a series of abstract paintings that aim to represent the pictorial evolution and a creative path associated with the artist's conceptual narrative. Throughout a systematic progression of moments that are translated into canvas starting from a calm and peaceful framework and evolving into an apogee of color outburst.

The exhibition is centered on the symbolism of desire and visual pleasure of an environment of colors that flow through dense layers of paint and texture ... a visual journey in and throughout the artist's pictorial universe.

Color is the main element of the exhibition, assuming a pivotal presence in the way it is manipulated, twisted and stretched to fulfill the artist's goal. As if color becomes an elastic yet resilient material that takes over the canvas as a live organism. Its plasticity and fluidity transform color into different beings, each one with their own identity and DNA: either composed by a thick texture like oil, smooth and watery like acrylic or thick and sticky like enamel . . . powdery, metallic, matte or glossy. An endless world of live organisms that chose to react differently with each other, either by aggregation, symbiosis or decomposing and dividing the particles of each other into de-generated subdivisions.

The series of paintings aim at creating a bio dynamic system consistent with the narrative of balance and inertia towards a climax and moment of sensorial visual peak. It is also important to point that the paintings are part of a matrix representing the evolution of the artist's technique: the evolving density of the texture, the different layers of paint versus impasto technique and the subliminal inversion of each layer versus the previous artwork. The artworks become richer in density and evolve into a tridimensional piece that gives them a sculptural aspect, creating multiple views depending on the observer's position.

There is a constant search for the visual limit of each painting, meaning that some works go through a chaotic and impulsive destruction and consecutive build up over the "wrecked" remaining's . . . as if there's a rebirth from a controlled chaos.

There is a constant search for the visual limit of each painting, meaning that some works go through a chaotic and impulsive destruction and consecutive build up over the "wrecked" remains . . . as if there's a rebirth from a controlled chaos.

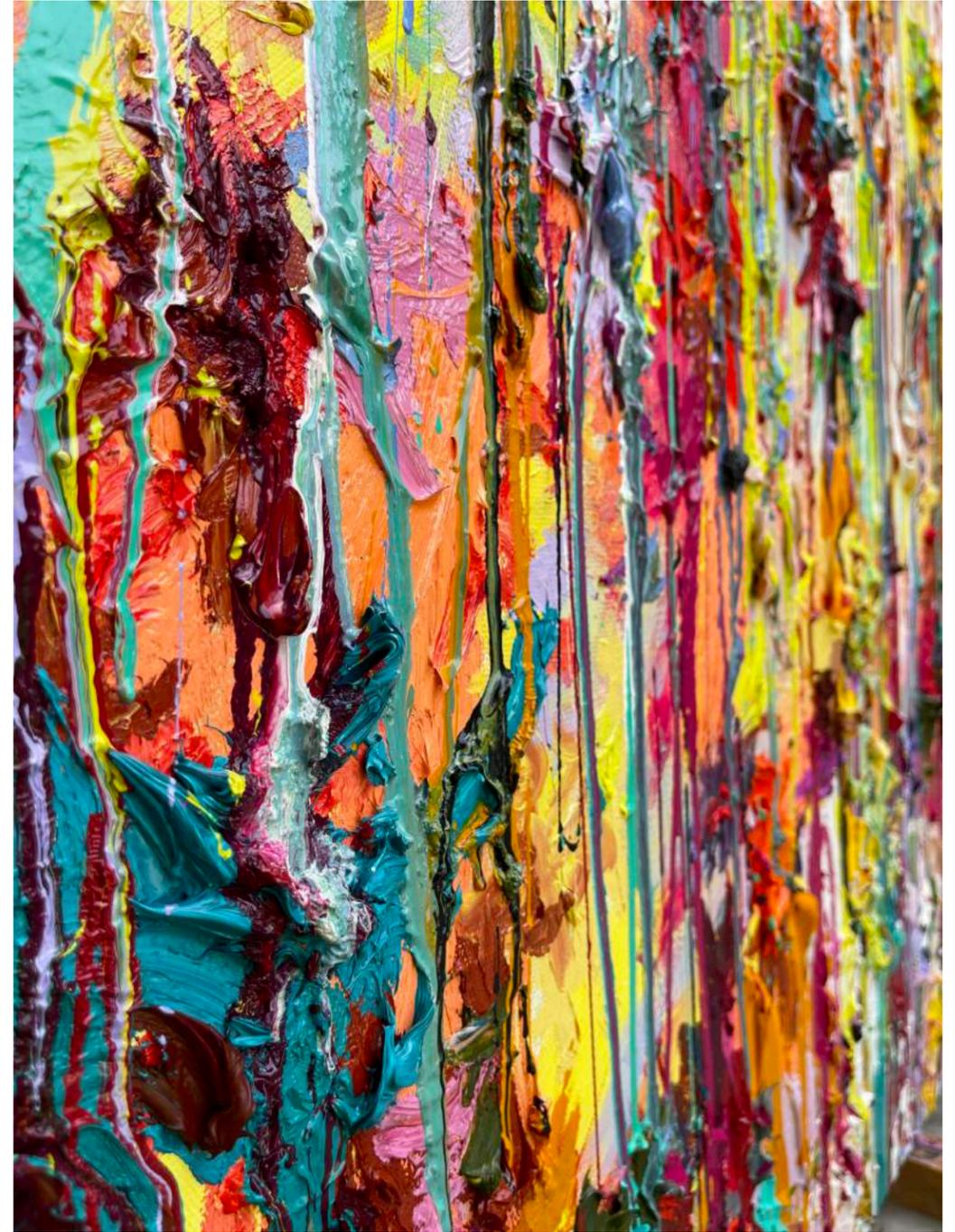
"Sometimes I feel that the paintings are too perfect,
or overly pretty,
as if there's this inner voice that screams I'm not that perfect!!
. . . it's just this constant itching that I can't get away from.
Even if I distance myself from it, and start working on other pieces in a quest for letting it settle
. . . it just doesn't go away,
following me everywhere, everyday . . .
and then. . .
it just comes!!
In a rush of violent strokes,
thrown-away and splashed paint
it just comes !!
there's this feeling of release and mainly freedom.
You don't know nothing,
But actually you DO!
you suddenly know everything . . .
and this chaotic (controlled) chaos
becomes perfect and immense,
it fills your all world!"

Parallel to the color arrangement, the artist is interest in the architectural analysis of the flowers per se, an analytical dissection of each component.

The framework of the veins of a leaf is similar to a structural matrix and represented in the artworks as the "dripping" paint. The organic form and texture of the leaves and petals are interpreted as an element of architectural coating and finishing, reading as the different layers of impasto technique, their density, shape and thickness.

An abstract metaphorical comparison between a world of flowers and their architectural interpretation: structural matrix plus coating materiality.

"Coming from an architectural background, my eye is subconsciously trained to see differently my surroundings. When looking at a flower as a singular element I intuitively search for her architectural features such as in the format of the petals and pods or the veins and framework of the leaves. Not the decorative aspect of a flower but mostly her time-less structural aspect. Taking this as a base I start analyzing the full spectrum of a flowery garden or a wild forest . . . and recreating these mental frames into my canvas by following the elementary principles of architecture: leveling the soil (first layer of paint), structural foundation grid (dripping paint), coating and finishing (impasto)."



"Les fleurs du désir"
Diptych, Oil and enamel on canvas
200H x 400W cm. / 78.74H x 157.48W in.



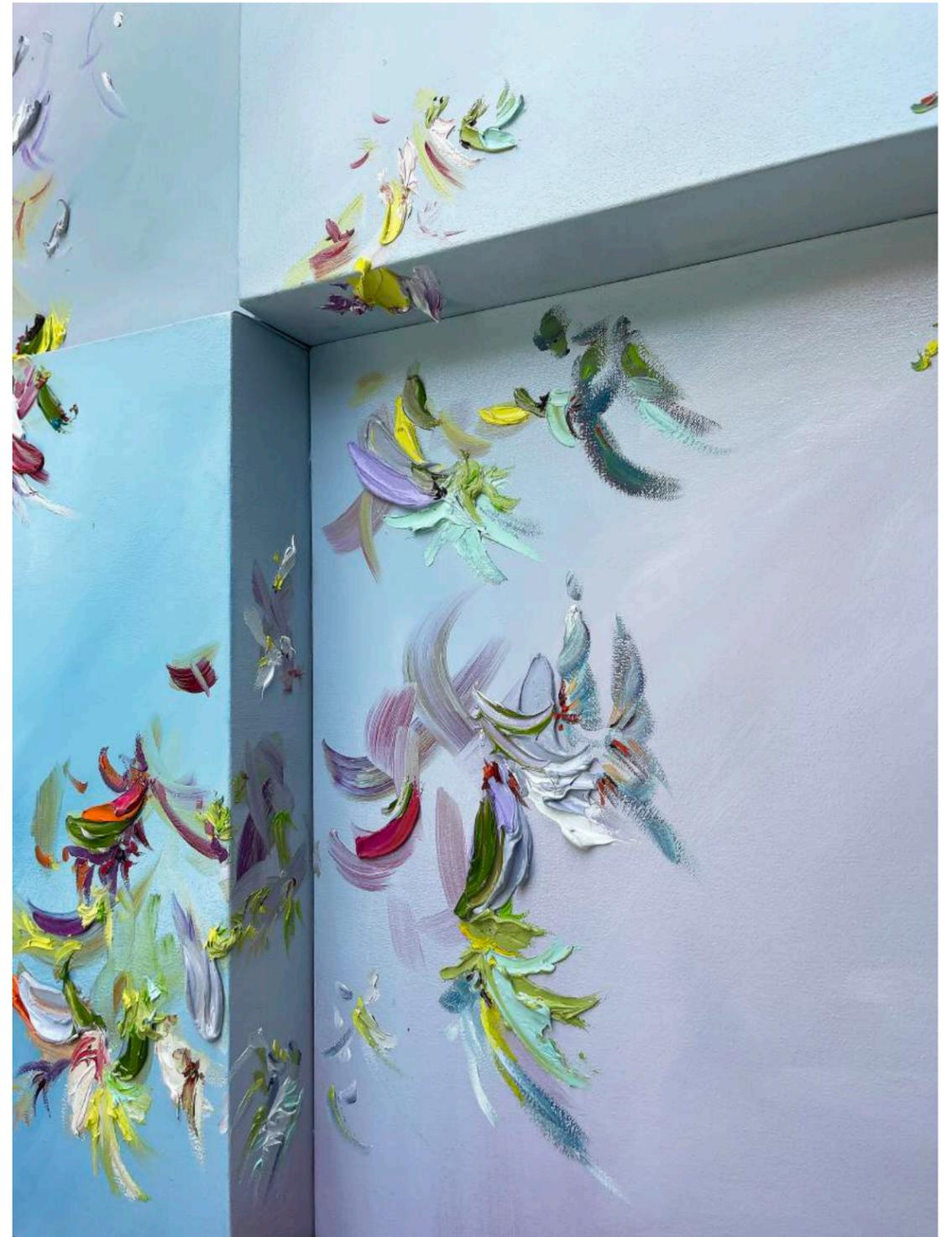
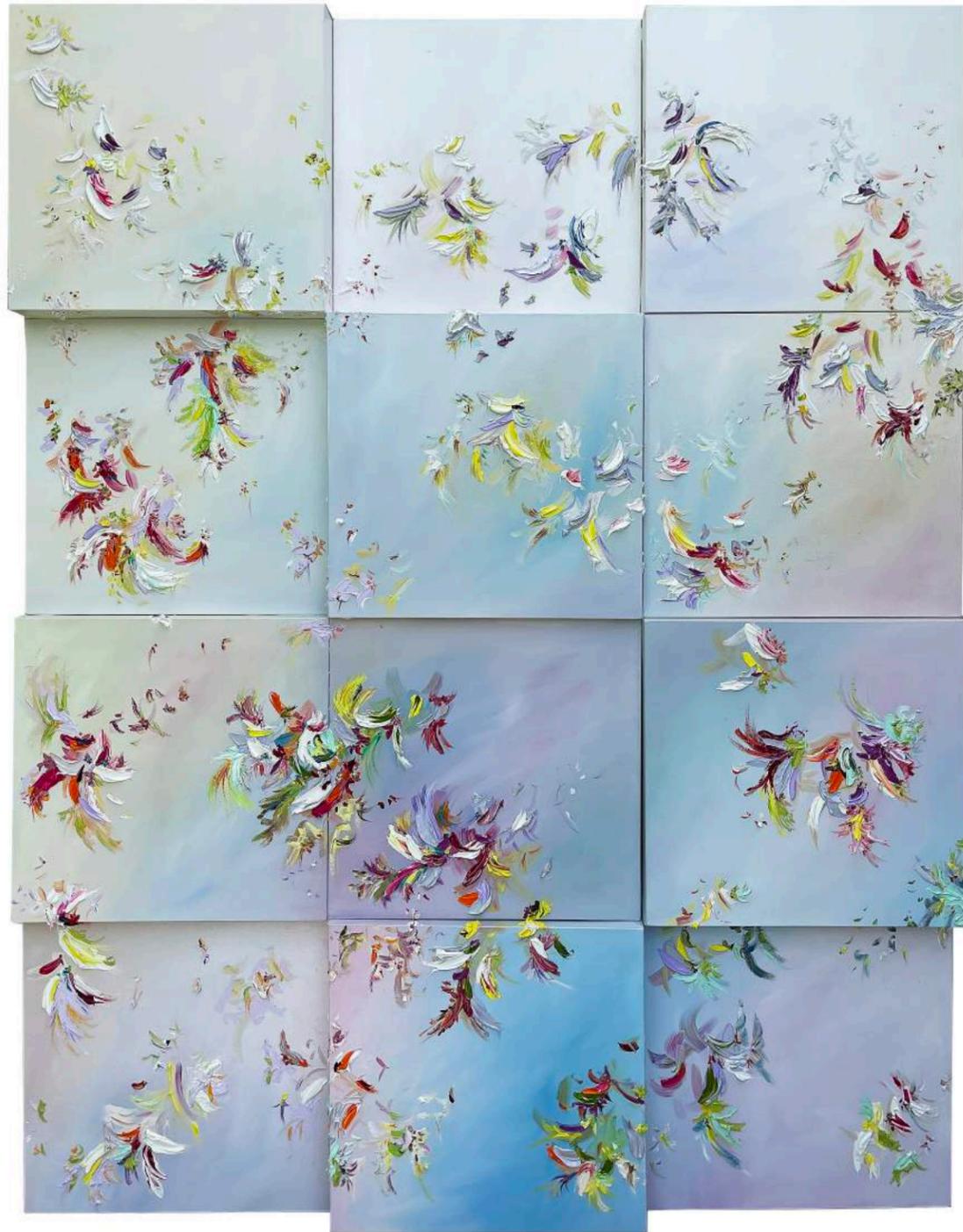
"... in the autumn of life ..."
Diptych, Oil on canvas
200H x 150W cm. / 78.74H x 59.055W in.



"Purity"
Oil on canvas
200H x 250W cm. / 78.74H x 98.425W in.



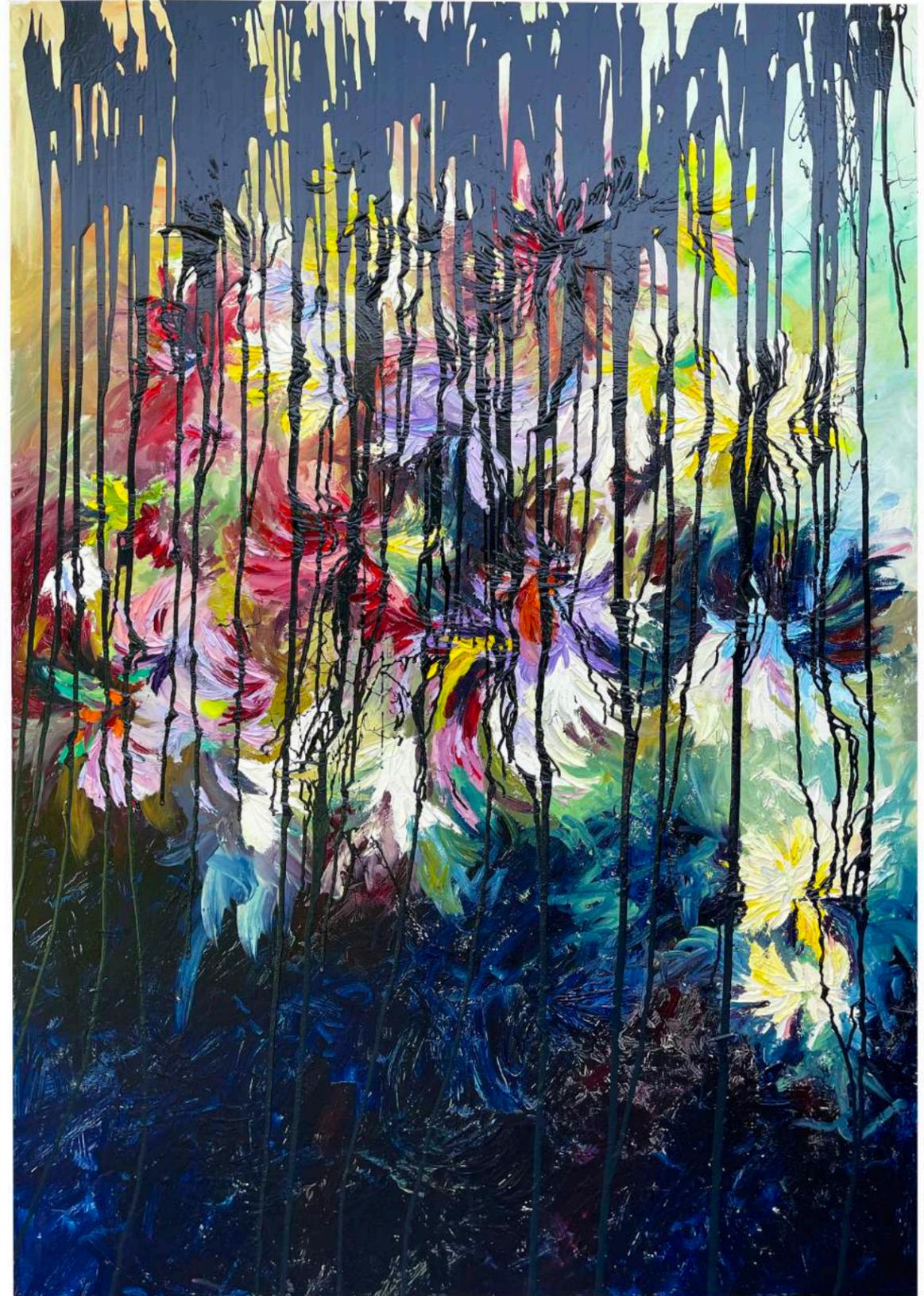
"Sweet burden"
Triptych, Oil on canvas
220H x 280W cm. / 86.614H x 110.236W in.



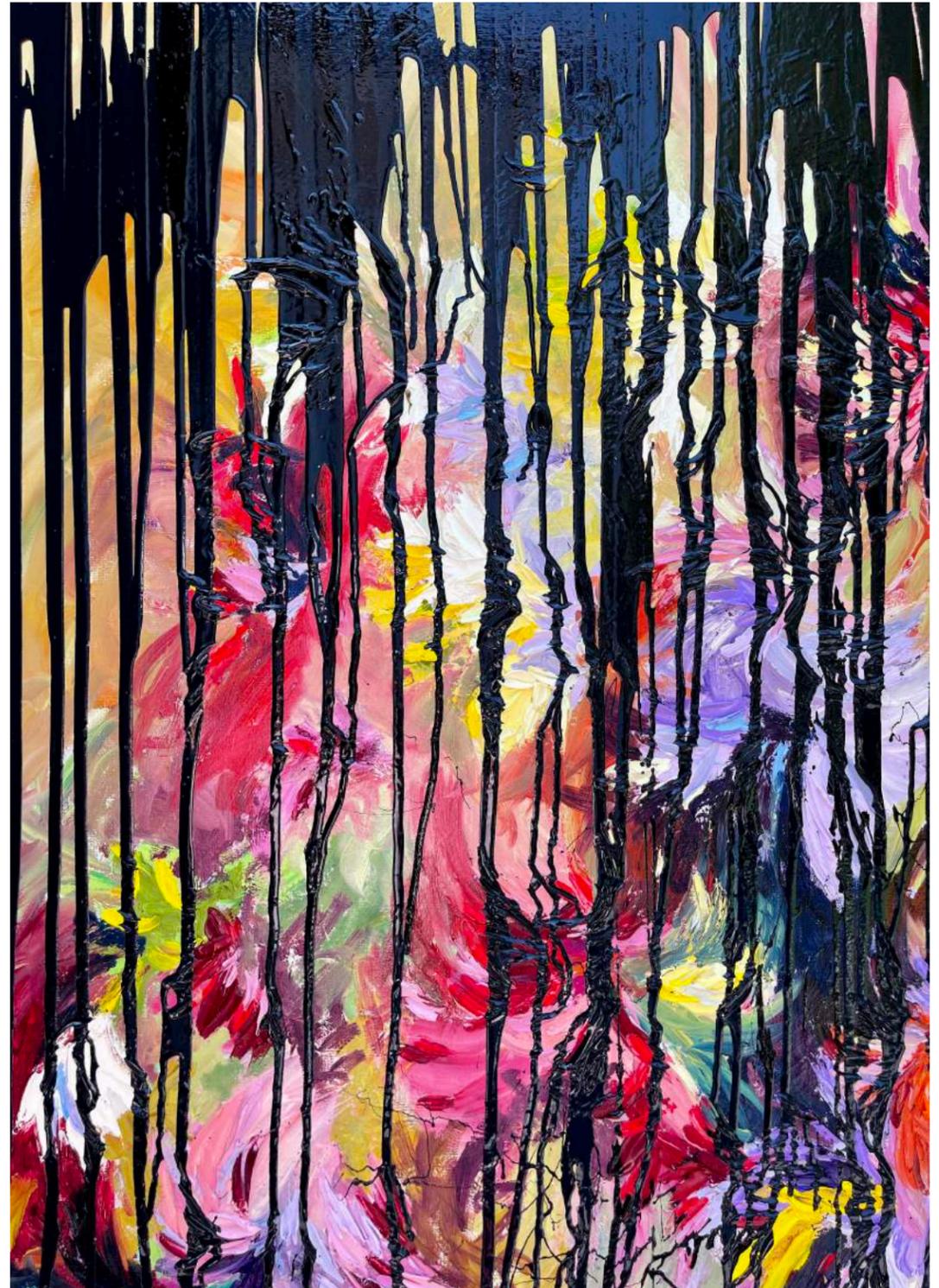
"(in)florescence"
Modular canvas, Oil and enamel on canvas
200H x 150W cm. / 78.74H x 59.055W in.



"... a pastel symphony ..."
Diptych, Oil on canvas
200H x 260W cm. / 78.74H x 102.362W in.



"The reverse of colors"
Diptych, Oil on canvas
200H x 240W cm. / 78.74H x 94.488W in.



Detail images of *"The reverse of colors"*



"... washed away ..."
Diptych, Oil and enamel on canvas
220H x 240W cm. / 86.614H x 94.448W in.

Ana D’Castro

PUBLICATIONS & MEDIA

- 2021 Harpers Bazaar Mexico magazine June issue “ La fusion del Arte” (Mexico City, Mexico)
- 2021 MOJEH magazine 10th anniversary Issue “ When Art meets Style” (Dubai, United Arab Emirates)
- 2021 Harpers Bazaar Arabia, Middle East magazine January issue “ The Art of Living” (Dubai, United Arab Emirates)
- 2020 Vogue Arabia, Middle East magazine July/August issue “ Theory of Everything” (Dubai, United Arab Emirates)
- 2018 Construction Week Middle East publication February issue “ Video Interview: Technopark Warehouses: minimalist design” (Dubai, United Arab Emirates)
- 2018 Design Mena publication February issue “ BIA Design contrasts minimal architecture with vibrant interiors for new warehouses in Dubai’s Technopark” (Dubai, United Arab Emirates)
- 2017 MOJEH magazine December issue “Women in Power” (Dubai, United Arab Emirates)
- 2017 Commercial Interior Design magazine December issue “Power List” (Dubai, United Arab Emirates)
- 2017 Design Mena publication September issue “BIA Design installation for Saudi Design Week aims to raise awareness on oil-reliance in the Gulf ” (Dubai, United Arab Emirates)
- 2017 Dezeen magazine September issue “Black Diamond art installation for Saudi Design week” (Dubai, United Arab Emirates)
- 2017 Commercial Interior Design magazine September issue “Designing with art in the heart” (Dubai, United Arab Emirates)
- 2017 Commercial Interior Design magazine September issue “CID Awards” (Dubai, United Arab Emirates)
- 2017 Architectural Digest Middle East magazine “AD50 The Gold standard” (Dubai, United Arab Emirates)
- 2017 Design Mena publication April issue “Incorporating art into public spaces” (Dubai, United Arab Emirates)
- 2017 The Uma show September issue “Women in Architecture” (Dubai, United Arab Emirates)
- 2017 Commercial Interior Design magazine April issue “Artchitecture” (Dubai, United Arab Emirates)
- 2017 Middle East Architect Magazine magazine January issue “Architects Power List” (Dubai, United Arab Emirates)
- 2017 Architectural Digest Middle East magazine June issue “AD Art of Dining” (Dubai, United Arab Emirates)
- 2017 Hello Middle East magazine January issue “The Art House” (Dubai, United Arab Emirates)
- 2017 Middle East Architect magazine April issue “Residential design” (Dubai, United Arab Emirates)
- 2016 Architectural Digest Middle East magazine December issue “AD Portfolio” (Dubai, United Arab Emirates)
- 2016 Descroll magazine November issue “Downtown office” (London, United Kingdom)
- 2016 Emirates Home magazine April issue “The Art House” (Dubai, United Arab Emirates)
- 2016 Middle East Architect magazine December issue “Design Technology” (Dubai, United Arab Emirates)
- 2016 Utopia magazine July issue “Modern design masterpiece” (London, United Kingdom)
- 2016 Office Snapshots magazine March issue “Desert Routes office” (London, United Kingdom)
- 2015 Love that Design magazine March issue “Downtown office” (Dubai, United Arab Emirates)
- 2014 Umuna magazine June issue “Luxury villas in Dubai, a splurge lifestyle.” (Dubai, United Arab Emirates)
- 2013 Inside Out magazine March issue “Jumeirah Islands private villa: the luxury life in Dubai” (Dubai, United Arab Emirates)
- 2012 Expresso newspaper “New generation of Portuguese talents in the world” (Lisbon, Portugal)
- 2011 Sao Paulo Architecture & Design magazine June issue “The impact of Favelas morphology in the urban city design. Rehabilitation or demolition, the dilemma?!” (Sao Paulo, Brazil)
- 2008 XIS magazine September issue “Favelas in Rio de Janeiro: Urban design and the social impact towards the population.” (Lisbon, Portugal)
- 2005 ANUARIA FAUP magazine for Architectural project of the Year (Porto, Portugal)
- 2004 ANUARIA FAUP magazine for Architectural project of the Year (Porto, Portugal)
- 2003 ANUARIA FAUP magazine for Architectural project of the Year (Porto, Portugal)

AWARDS & EXHIBITIONS

- 2017 Architect Middle East Power List Top 50 architects (Dubai, United Arab Emirates)
- 2017 Commercial Interior Design Power List Top 50 designers (Dubai, United Arab Emirates)
- 2017 Architectural Digest Power List Top 50 regional talents (Dubai, United Arab Emirates)
- 2017 CID Best Interior Designer of the Year runner-up (Dubai, United Arab Emirates)

- 2017 CID Best Residential Interior Design of the Year runner-up (Dubai, United Arab Emirates)
- 2017 CID Best Concept Design of the Year runner-up (Dubai, United Arab Emirates)
- 2017 CID Best Public Sector Interior Design of the Year runner-up (Dubai, United Arab Emirates)
- 2017 Rio Biennale for Tridimensional art installations (Rio de Janeiro, Brazil)
- 2017 Saudi Design Week open-call for Kinetic Art installations (Riyadh, Kingdom of Saudi Arabia)
- 2016 IQPC Best Interior Design project of the Year (Dubai, United Arab Emirates)
- 2016 Architect Middle East Best Residential project of the Year runner-up (Dubai, United Arab Emirates)
- 2016 Architect Middle East Best Hospitality project of the Year runner-up (Dubai, United Arab Emirates)
- 2016 CID Best Office Interior Design of the Year runner-up (Dubai, United Arab Emirates)
- 2016 Highly commended entry for Art Dubai Bar & Lounge area design open-call (Dubai, United Arab Emirates)
- 2016 Selected entry for Art Dubai & Ministry of Culture competition for Dubai Urban Art (Dubai, United Arab Emirates)
- 2016 Artists Group Show at SPM Alserkal Avenue “Carpetized” (Dubai, United Arab Emirates)
- 2016 RTA Abra station for Dubai Canal competition runner-up (Dubai, United Arab Emirates)
- 2013 International Arabian Property Awards Best Residential project of the Year (Dubai, United Arab Emirates)
- 2011 Casa Cor Best Sustainable project of the Year (Sao Paulo, Brazil)
- 2010 Artists Group Show at MUBE, Brazilian Museum of Sculpture “Aco moldado” (Sao Paulo, Brazil)
- 2008 Revitalization of Oporto’s riverside front urban planning competition runner-up (Porto, Portugal)
- 2008 Selected entry for What If NYC design competition for post-disaster housing (New York, USA)
- 2005 SECIL Iberia University competition for Concrete building of the Year runner-up (Porto, Portugal)
- 2003-05 Selected Entry for ANUARIA FAUP for Architectural project of the Year (Porto, Portugal)

LECTURES

- 2018 Middle East Stone keynote speaker “Exploring novel and innovative uses of natural stone, marble, tiles and ceramics in GCC interior design projects” (Dubai, United Arab Emirates)
- 2017 Saudi Design Week keynote speaker “Architecture, Art and Design” (Riyadh, Kingdom of Saudi Arabia)
- 2017 American University Dubai keynote speaker “Empowering Women in Architecture” (Dubai, United Arab Emirates)
- 2017 AAti keynote speaker “Architecture and Art symbiosis” (Dubai, United Arab Emirates)
- 2016 IQPC keynote speaker “Design Trends for corporate spaces” (Dubai, United Arab Emirates)
- 2015 Middle East Stone keynote speaker “Design trends in decorative concrete” (Dubai, United Arab Emirates)
- 2014 Lighting Summit Middle East keynote speaker “ Lighting design and Art installations for Hospitality projects” (Dubai, United Arab Emirates)

JURIES

- 2017 Jury at the American University of Sharjah for IDE 402 Design Build (Sharjah, United Arab Emirates) Prof. Daniel Chavez
- 2017 Jury member at the American University of Sharjah for IDE furniture competition: mobile Library in collaboration with UAE Ministry of Education (Sharjah, United Arab Emirates) Prof. Juan Holdan, Prof. Camilo Cerro, Prof. Daniel Chavez
- 2016 Jury member at American University of Sharjah for the final reviews of Interior Design Studio Dubai (Sharjah, United Arab Emirates) Prof. Camilo Cerro
- 2015 Jury member at the American University of Sharjah for IDE 301: Lotocho Showroom Dubai (Sharjah, United Arab Emirates) Prof. Juan Holdan
- 2015 Jury member at the American University of Dubai for the final reviews of Architecture Studio (Dubai, United Arab Emirates) Prof. Tiago Costa
- 2008 Jury member at École Polytechnique Fédérale de Lausanne for the final reviews of Architecture Studio 3rd Grade (Lausanne, Switzerland)

"Les fleurs du désir"

Diptych, Oil and enamel on canvas
200H x 400W cm. / 78.74H x 157.48W in.
Each panel is 200H x 200W cm. / 78.74H x 78.74W in.



". . . in the autumn of life . . ."

Oil on canvas
200H x 150W cm. / 78.74H x 59.01W in.



"Purity"

Oil on canvas
200H x 250W cm. / 78.74H x 98.43W in.



"Sweet burden"

Triptych, Oil on canvas
220H x 280W cm. / 86.614H x 110.236W in.
Left and Right panels: 190H x 70W cm. / 74.8H x 27.6W in.
Central panel: 220H x 140W cm. / 86.614H x 55.1W in.



"(in)florescence"

Modular canvas, Oil and enamel on canvas
200H x 150W cm. / 78.74H x 59.055W in.
Each panel is 50H x 50W cm. / 19.69H x 19.69W in.



". . . a pastel symphony . . .",

Diptych, Oil on canvas
200H x 260W cm. / 78.74H x 102.362W in.
Two small panels 100H x 130W cm. / 39.37H x 51.18W in.
Large panel 220H x 130W cm. / 86.61H x 51.18W in.



"The reverse of colors"

Diptych, Oil on canvas
200H x 240W cm. / 78.74H x 94.49W in.
Each panel is 200H x 120W cm. / 78.74H x 47.24W in.



". . . washed away . . ."

Diptych, Oil and enamel on canvas
220H x 240W cm. / 86.61H x 94.49W in.
Each panel is 220H x 120W cm. / 86.614H x 47.24W in.



Detail image of *"Sweet burden"*





LEILA HELLER.