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The exhibition project to be presented at Bladr in July 2025 brings together a constellation of multimedia objects, photographs, family archives, written texts, and an artist book.

Still in an ongoing production phase, the works emerge from an intimate research into memory, multilingualism, language, legacy, and loss. It navigates personal and collective histories through fragmentary and poetic traces.

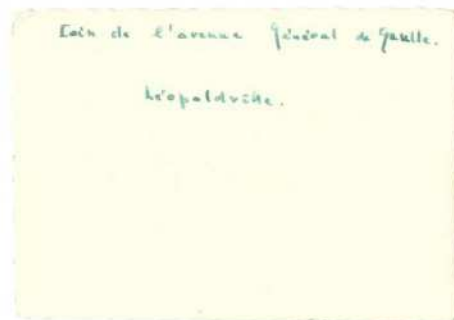
Among its developing elements are blurred photographs¹ evoking the difficulty of imagining a future, the unintentional traces an ancestor left between the pages of Luís de Camões' *Os Lusíadas*², the handwritten backs of family photographs³ as memory support, a list of Portuguese words that I almost forgot⁴, other salvaged objects, and an artist book.



1



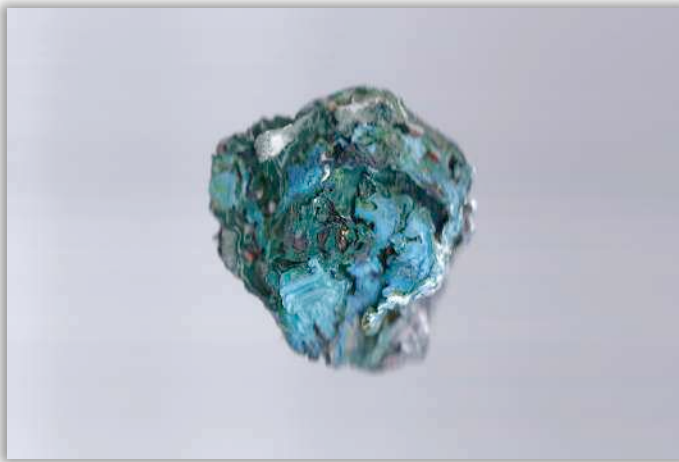
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4



©Par peur de ne pas savoir (...) est le titre d'un projet développé par Matilde Gazeau Frade et Isabel Baraona pour *Alumnis Manes* (ENSAV La Cambre, 2025)



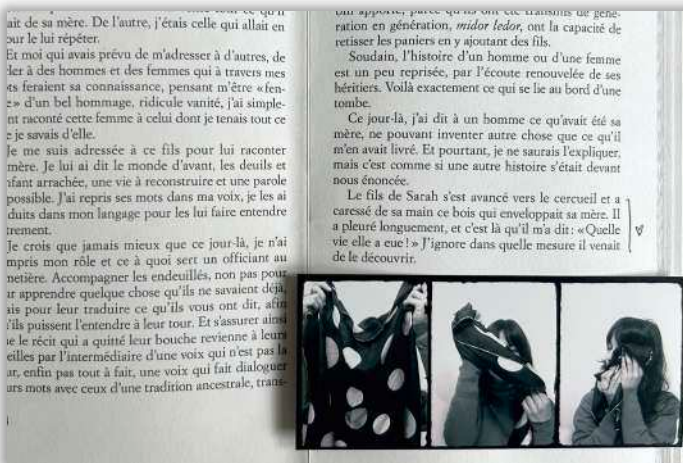
As-tu aussi perdu des mots ?
Et en as-tu gagné d'autres ?



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incapable de faire le
même dessin deux fois,
incapable de tisser le
même corps deux fois,
incapable de faire le
même schéma deux fois,
incapable de répéter le
même texte deux fois,
maître des variations:
je t'aime, nous elles, le don

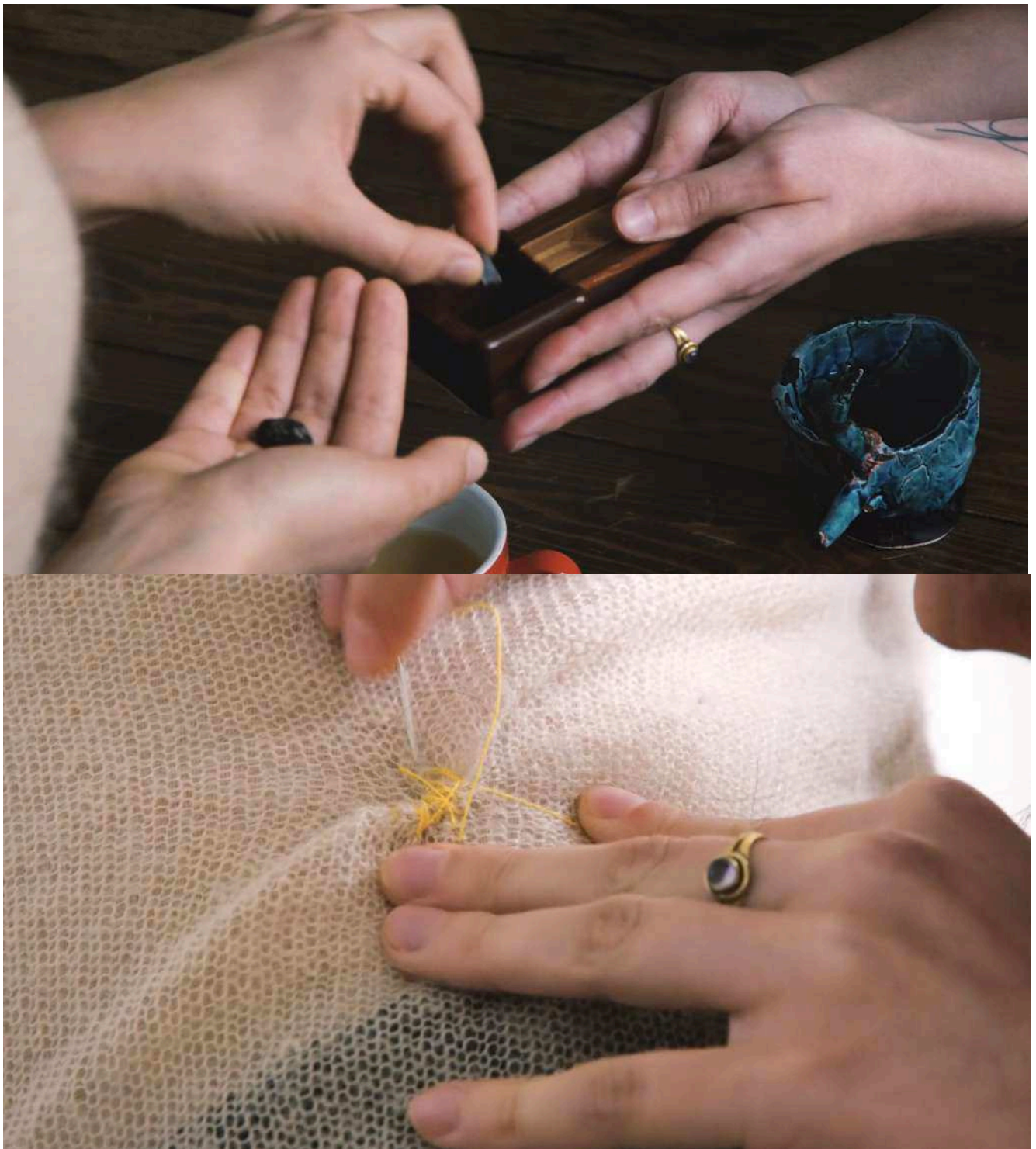


©Par peur de ne pas savoir (...) est le titre d'un projet développé par Matilde Gazeau Frade et Isabel Baraona pour *Alumnis Manes* (ENSAV La Cambre, 2025); détail des pages 74-75 de *Vivre avec nos morts*, par Delphine Horvilleur, Ed. Grasset & Fasquelle, 2021.



Maman vit. Elle danse, elle cherche, elle agit, elle dit des
gros mots, elle est tempête, elle s'apaise aussi par après, elle
dévore les livres, elle attend, elle rêve, elle aime, elle parle fort,
elle interrompt, elle veut aimer, elle caresse, elle est belle, elle
réveille, elle éclate, elle se téléphone pas, elle tape du pied, elle
vient, elle tient, elle demande, elle respire, elle écoute, elle suit,
elle pressent, elle se lève tôt le matin, elle garde, elle espère, elle
a des trésors.

Par peur de ne pas savoir ... (2024-present) is a collaborative project with [Isabel Baraona](#). The practice of drawing and writing tasty words, of inherited and rhythmic mantras unite Isabel and me. For fear of not knowing how to start a dialogue, we have exchanged letters, lists and drawings, ceramic shards, embroidered handkerchiefs, little sorceries, invented books and seeds for the future, between Brussels and Caldas da Rainha. This on-going project was presented in March 2025 at the exhibition *Alumnis Manibus*, at ENSAV La Cambre, Brussels. The first shape of this project are postcards, where we invite everybody to continue and start other correspondences. An artist book will be published by the end of 2025.

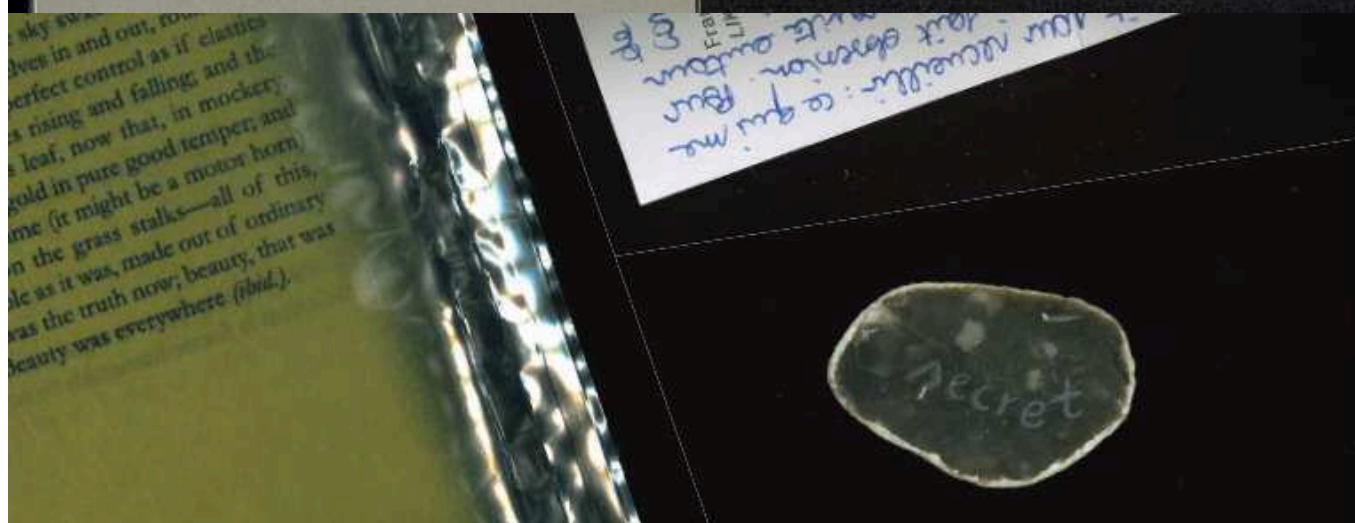
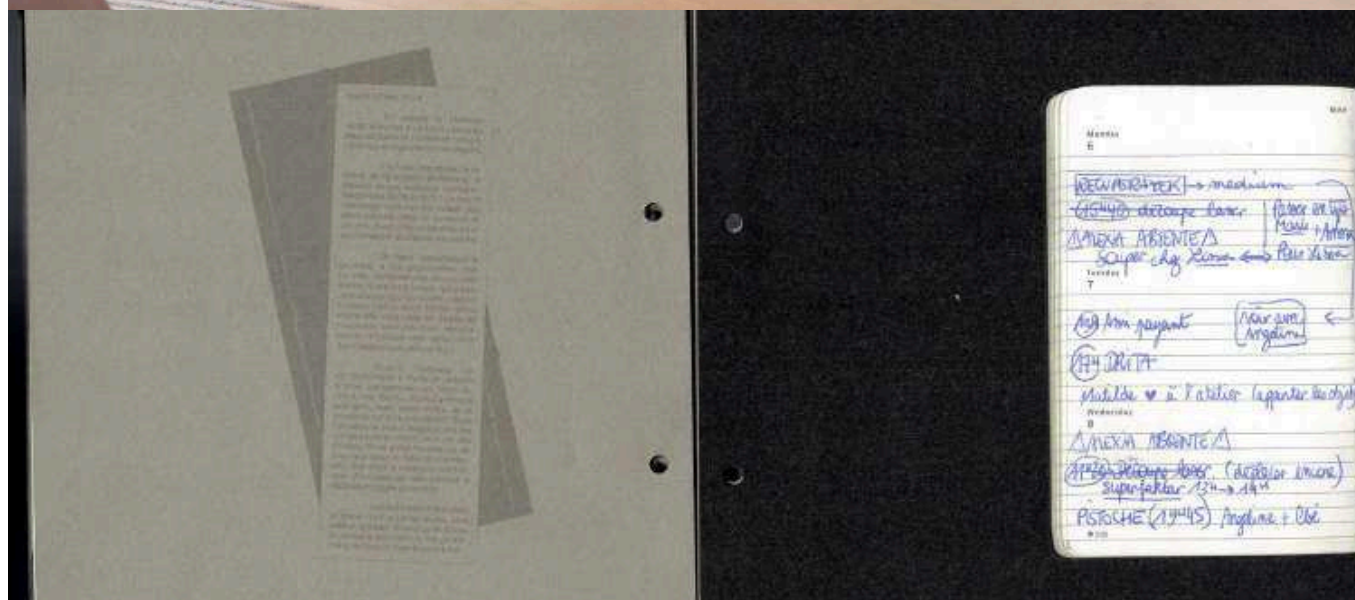


À flor de pele (2024) is about the moments when the skin is as soft and fragile as a flower, and when one can be on the verge of blooming or exploding. It is a performance about the experience of emigration that connects the two artists, where Portuguese resistance songs are revisited, where several objects and personal relics are activated, where the gesture is repeated to not be forgotten.

Performance with [Sara Pasternacki](#) for the festival (Pas si) Fragile! in Brussels.

- [watch the video](#)



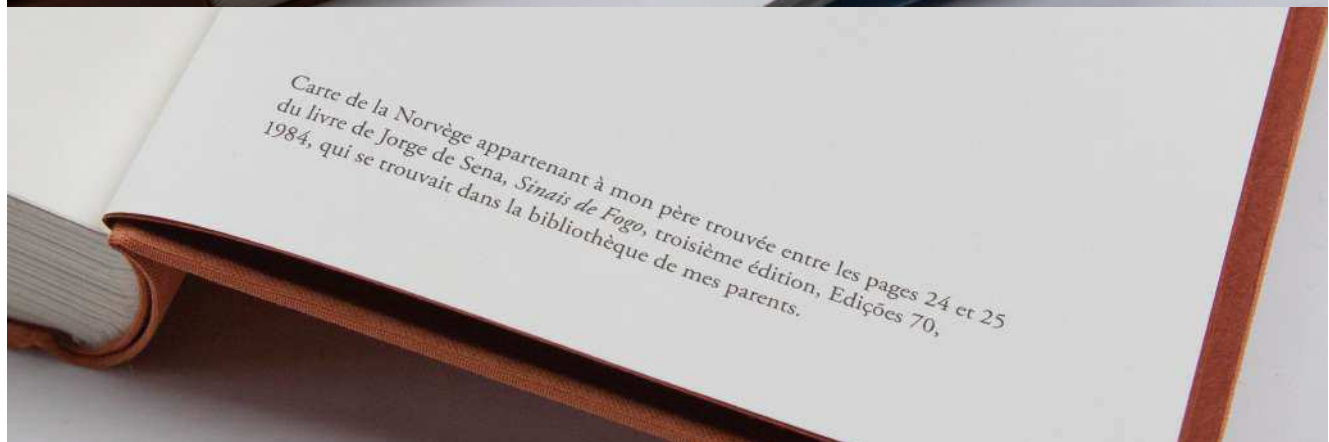
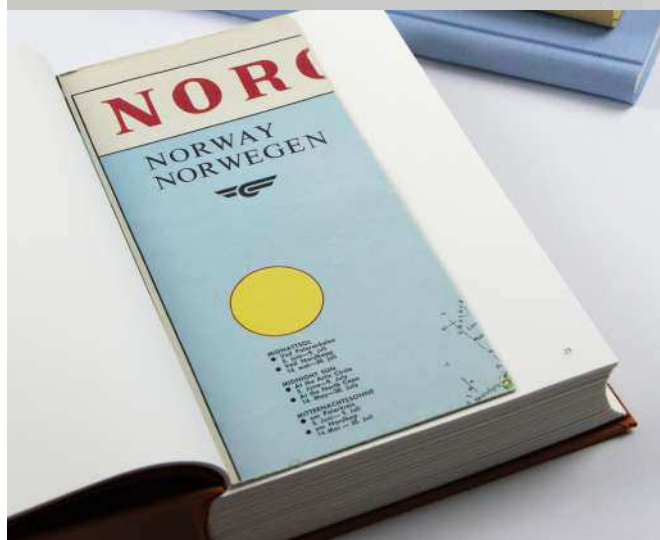


Correspondance (2023-present) is a collaborative project with [Jeanne Champenois-Masset](#). Jeanne and me have been meeting frequently to create a place where we bring, unpack, offer and receive. From these exchanges resulted works in multiple forms: letters and postcards, tiny sculptures, soundscapes, drawings and embossings, self-published books and poems. The objects support a practice of attention to the other and to everyday life. Performed during the exhibition *Faire livre!* at Cloud Seven, in June 2024, in Brussels.



Sans titre (la poussière) (2023) is a piece composed of an artist's book, dust, and a framed text. In an entomologist's box lies an open book with blank pages: each page is numbered and represents one of the 154 days my father spent in prison between November 1973 and the Carnation Revolution in 1974. The double-page spread shows a fragment of a letter he wrote during this period. In 2023 I discovered that my room was exactly the same size as his cell. Between the thickness of the pages and the days I placed the dust I collected in my room over five months.

Shown at the collective exhibition [When words become form](#), at Botanique, Brussels.



Livres des vestiges (2022) are a trio of Bradel bindings made to give a new place to objects found inside books belonging to my family. The new books have the exact dimensions and the same number of pages as the original books. However, the pages have been emptied of their text to reproduce the moment when, browsing through the books and discovering these objects and family relics, the text completely disappeared.