O CÃO DE LÁZARO

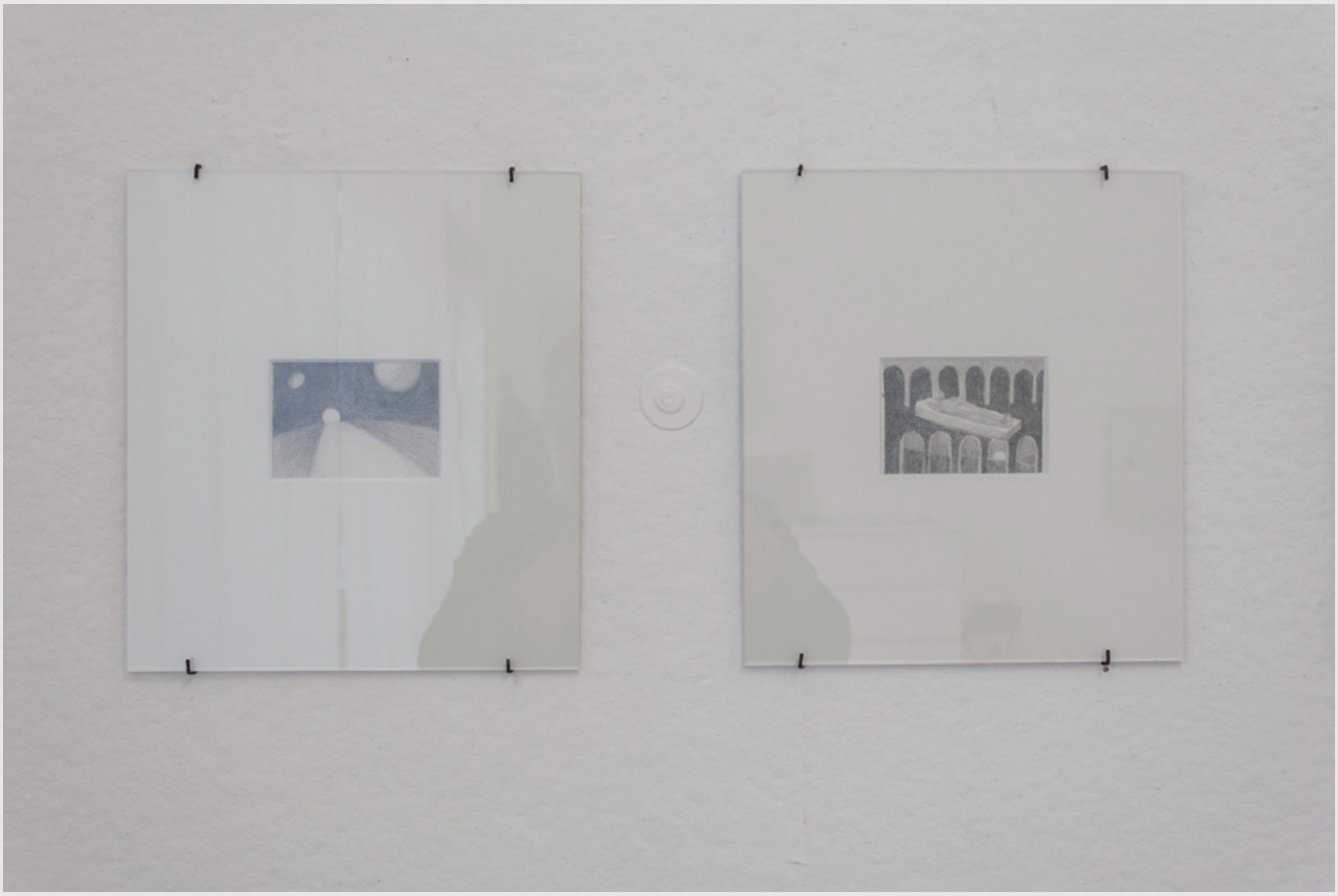
Lazarus's Dog

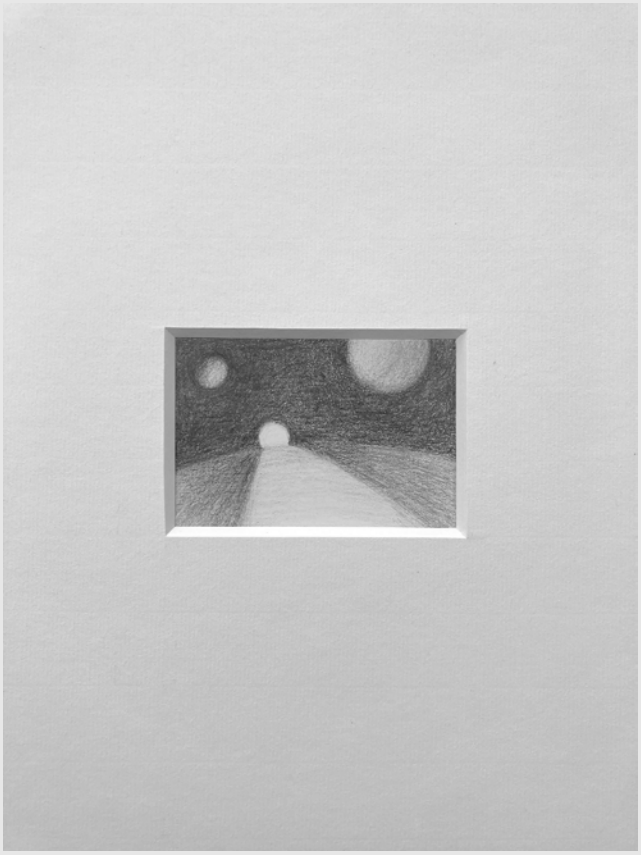
Bernardo Simões Correia

27 March 2026

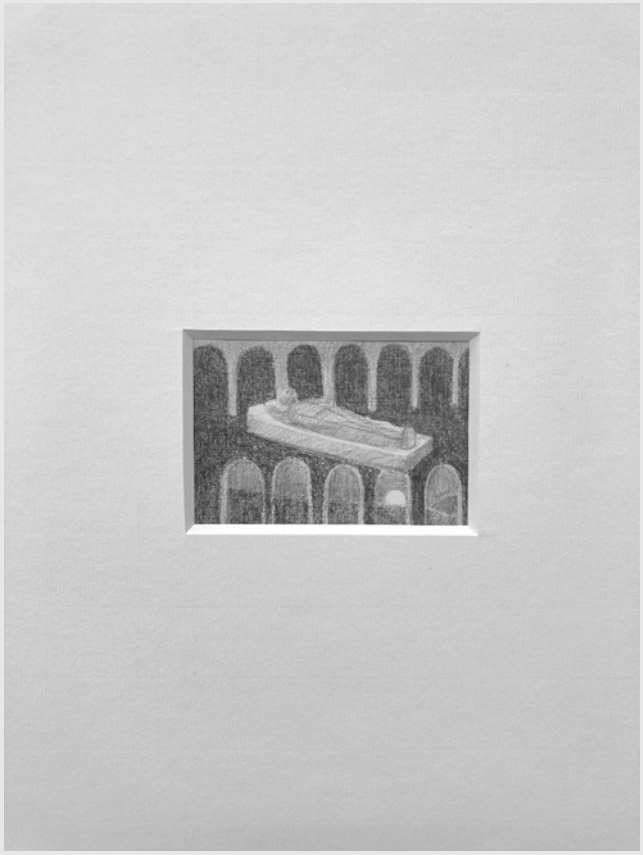
Bempostinha

H. Untitled, 2023 | Acrylic paint on expanded polystyrene | 22 x 25 cm



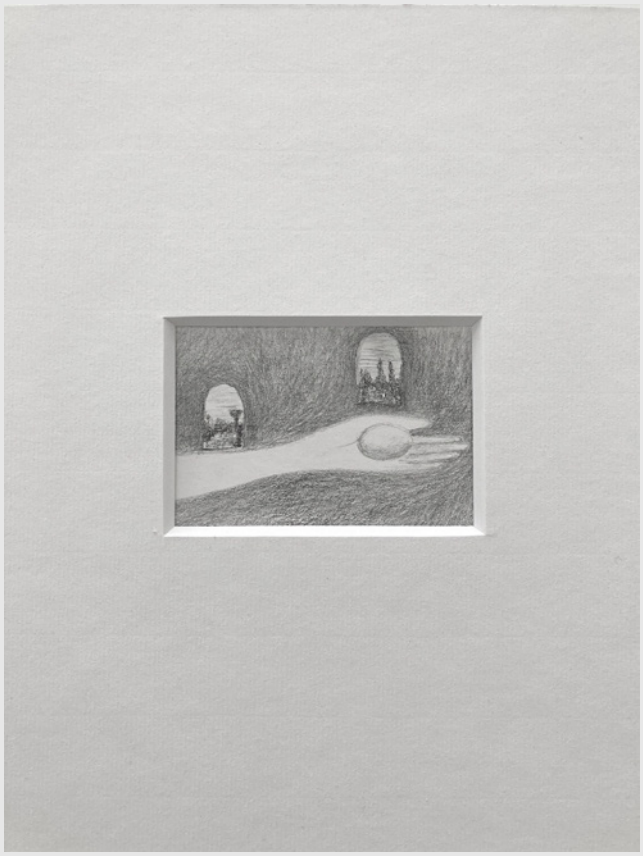


1. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm

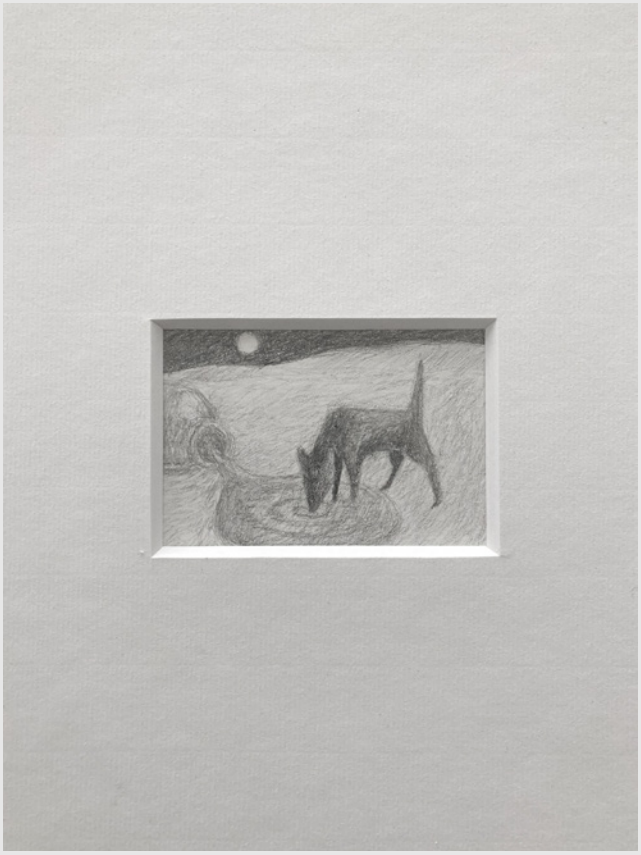


2. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm

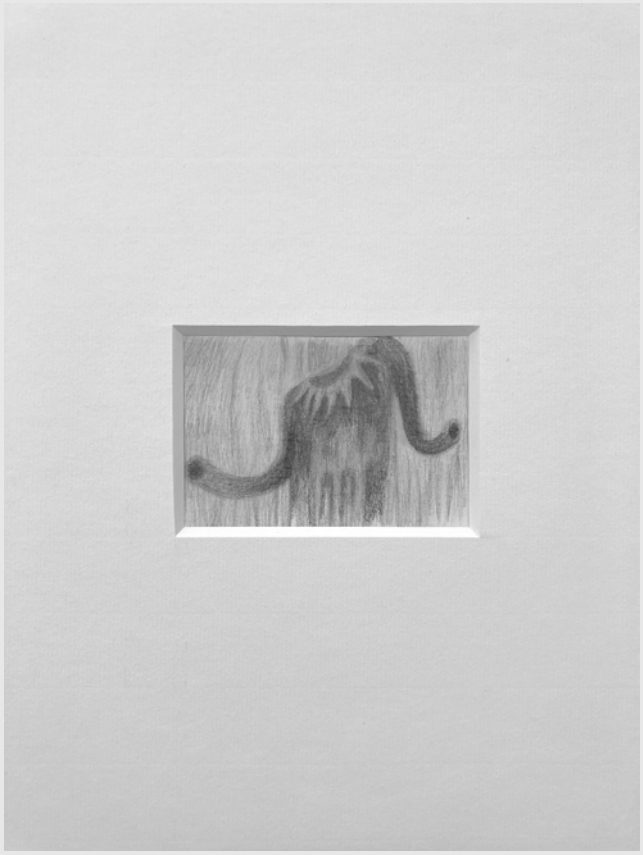
3. Untitled, 2026
Silverpoint, graphite and coloured pencil on prepared card
10 x 7 cm



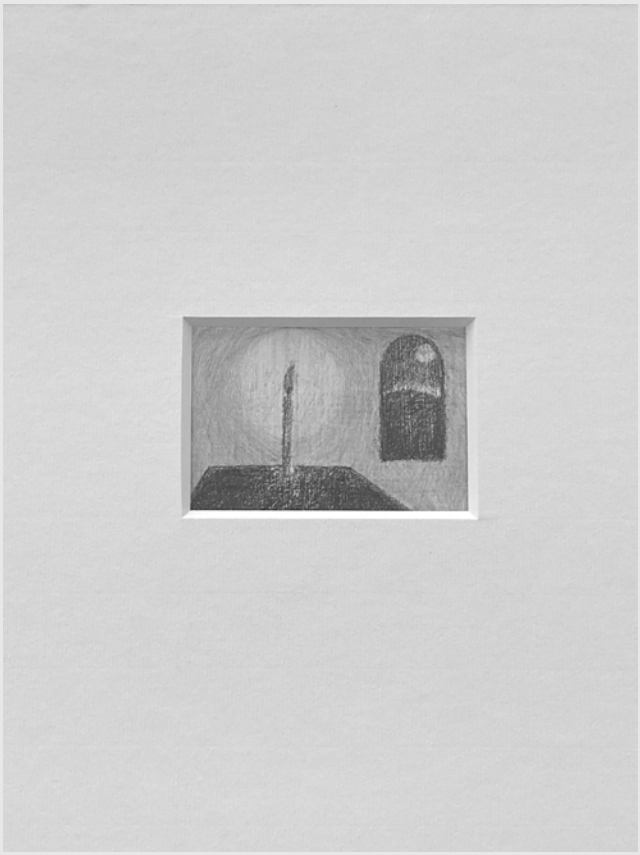
4. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm



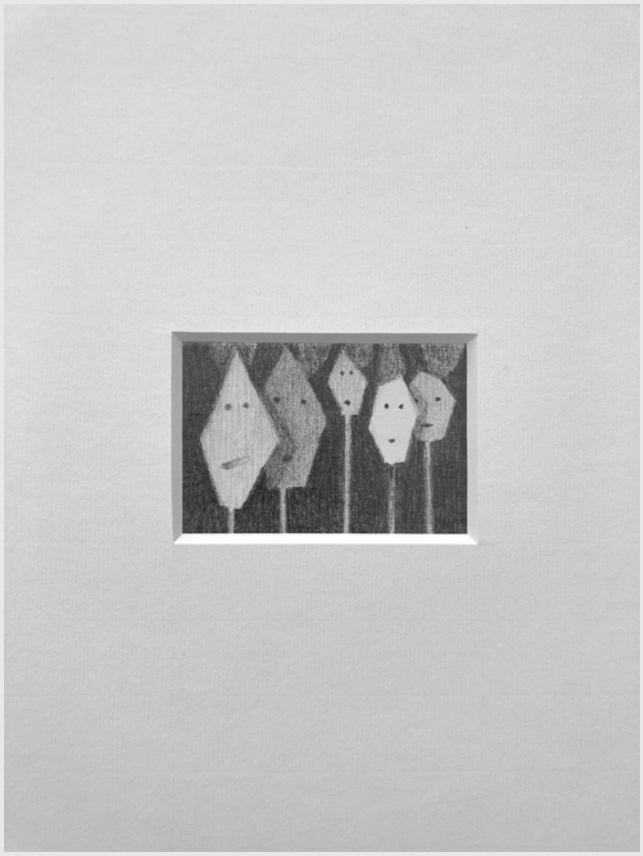
6. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm



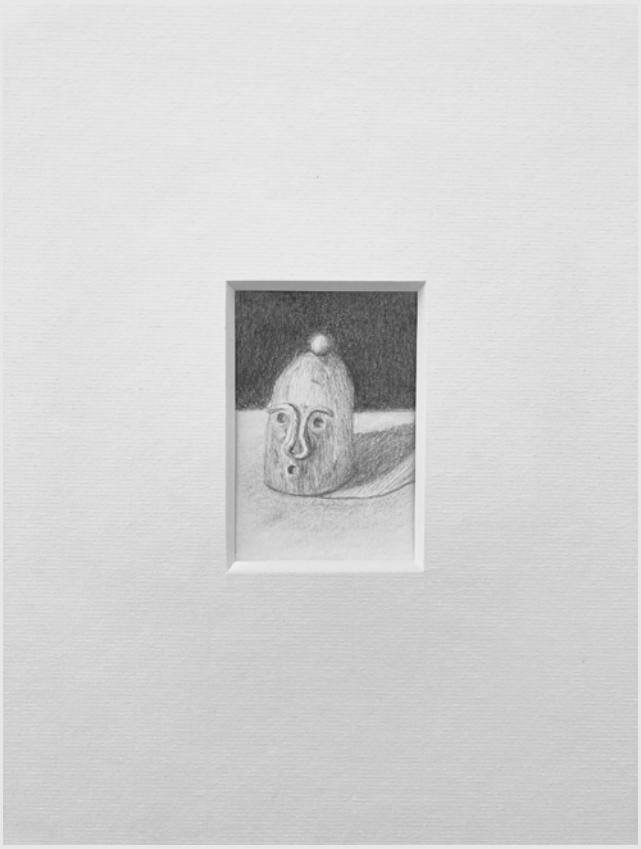
7. Untitled, 2025
Silverpoint and graphite on prepared card
7 x 10 cm



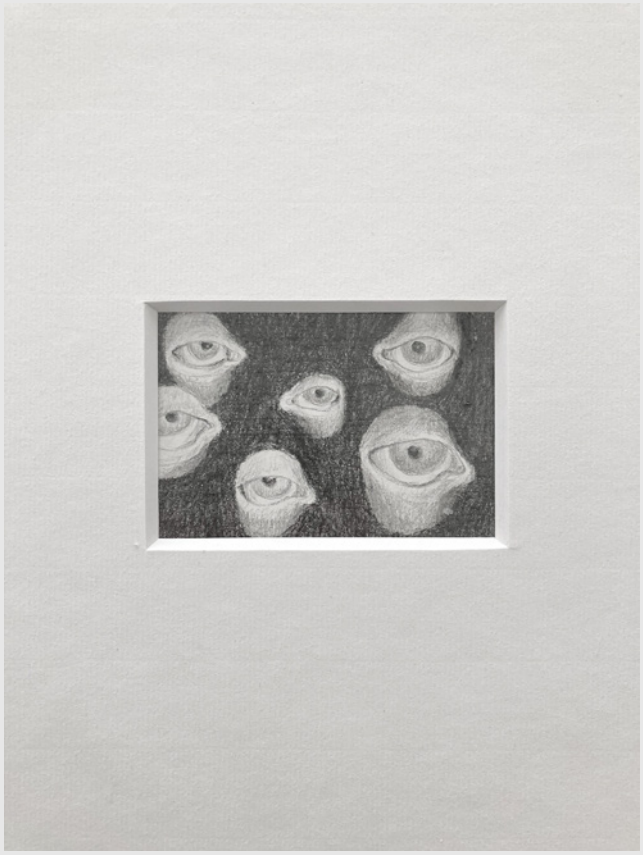
8. Untitled, 2025
Silverpoint and graphite on prepared card
7 x 10 cm



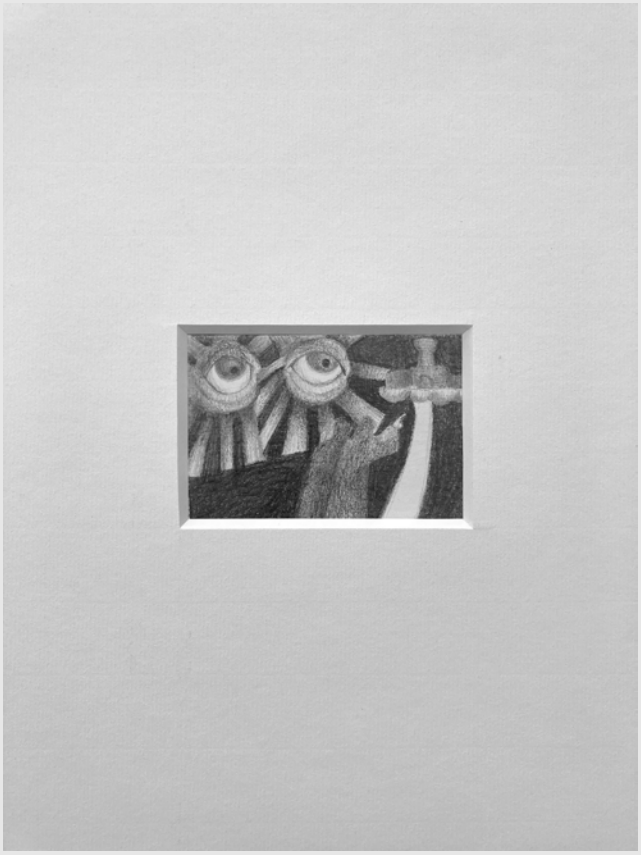
9. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm



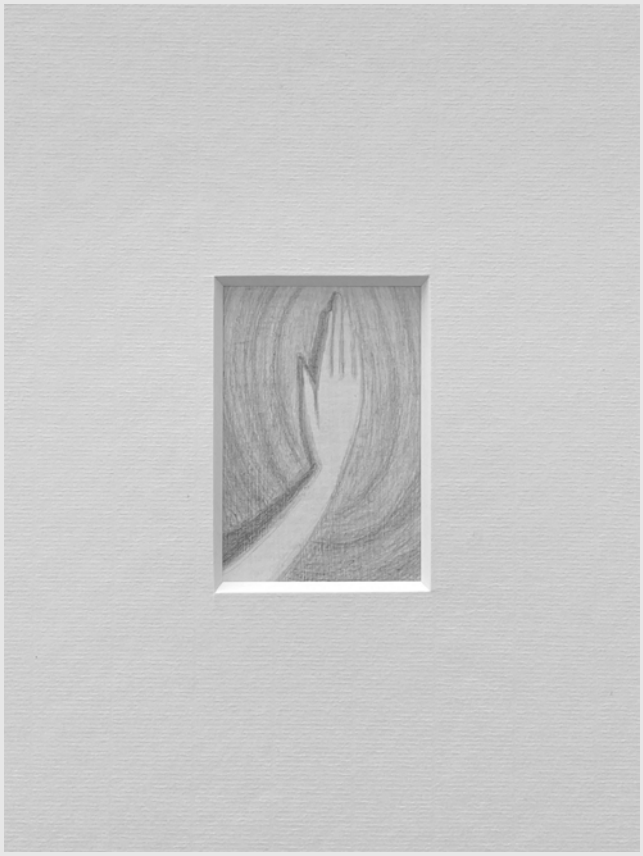
12. Untitled, 2025
Silverpoint and graphite on prepared card
10 x 7 cm



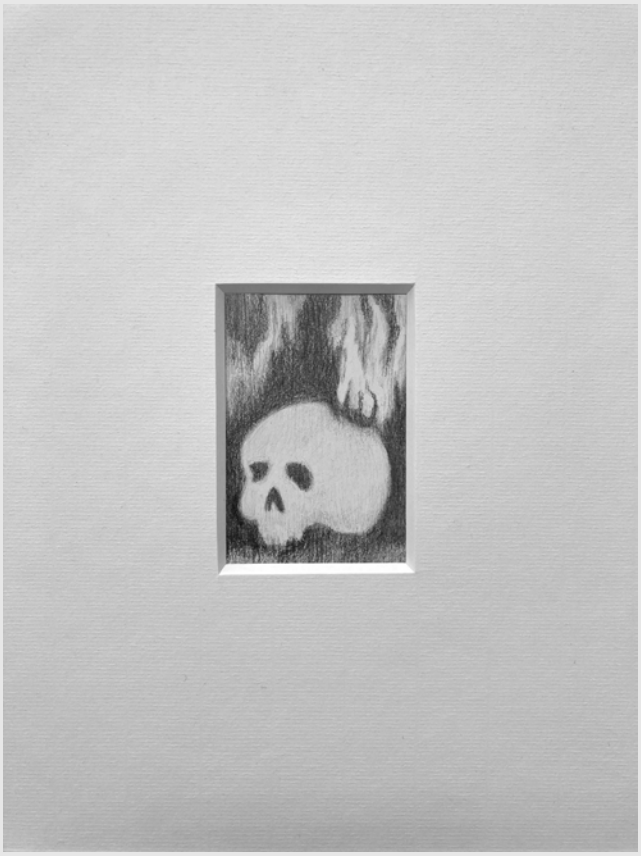
13. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm



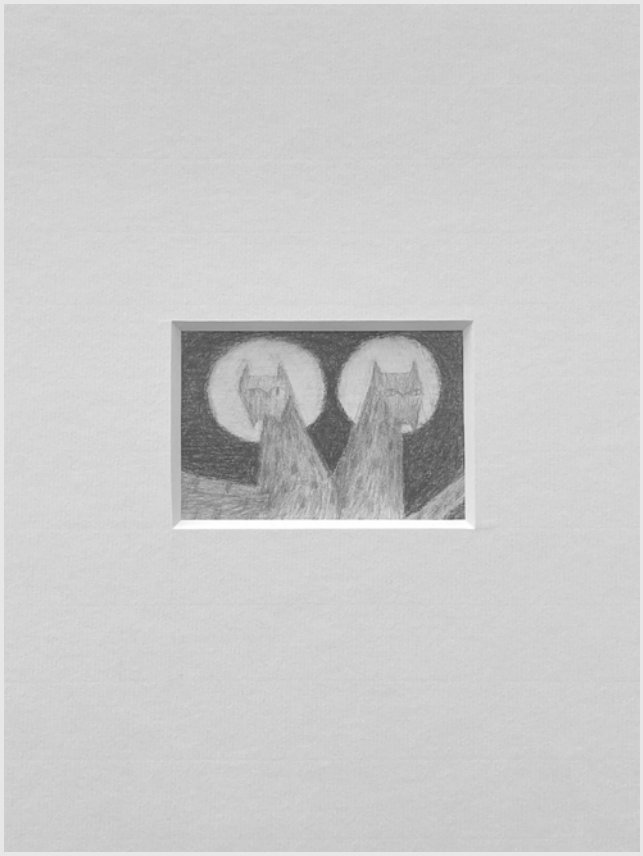
14. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm



15. Untitled, 2025
Silverpoint and graphite on prepared card
10 x 7 cm

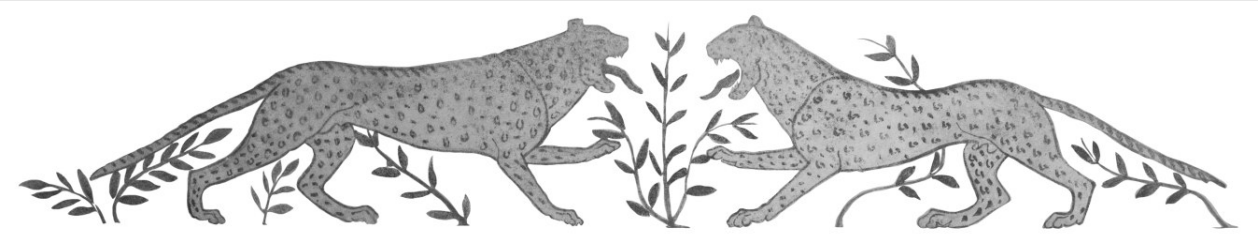


16. Untitled, 2026
Silverpoint and graphite on prepared card
10 x 7 cm



17. Untitled, 2025
Silverpoint and graphite on prepared card
7 x 10 cm

Wall-painting detail, Tomb of the Leopards, Tarquinia, c. 470-450 BC.

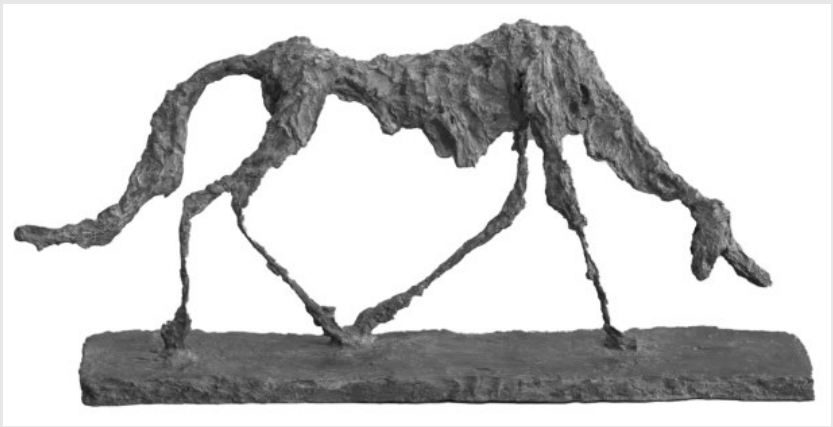


Wall-painting detail, Tomb of the Leopards, Tarquinia, c. 470-450 BC.

Resurrection of Lazarus, Giotto, fresco, Scrovegni Chapel, Padua, c. 1304-1306.

Lazarus and the Rich Man, illuminated manuscript, Codex Aureus of Echternach, c. 1035-1040.

Resurrection of Lazarus, fresco, Via Latina catacombs, Rome, 4th century.



Dog, Alberto Giacometti, 1951/57, bronze, MoMA, New York.

O CÃO DE LÁZARO

O Cão de Lázaro presents a group of silverpoint and graphite drawings alongside plaster vessels/urns, in which the image emerges as an unstable apparition, between recognition and dissolution.

Much as D. H. Lawrence observes in Etruscan Places, these forms seem reluctant to settle entirely within the realm of representation, maintaining instead a direct relationship with life, with gesture and with a kind of energy that precedes the image. Faces, skulls, animals and hands emerge as signs rather than figures: traces of a presence that never becomes fully visible.

The urns, at once containers and bodies, approach that archaic dimension in which image and matter have not yet become separate. As in Etruscan culture, the aim here is not to represent death but to pass through it: to maintain a continuous, almost domestic relationship with it, in which the visible and the invisible coexist without hierarchy.

By obliquely invoking the two figures of Lazarus - the one who returns and the one who remains - the work inhabits that interval in which something emerges, but never completely.

O CÃO DE LÁZARO - TECHNICAL DETAILS

1. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm

2. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm

3. Untitled, 2026
Silverpoint, graphite and coloured pencil on prepared card
10 x 7 cm

4. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm

5. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm

6. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm

7. Untitled, 2025
Silverpoint and graphite on prepared card
7 x 10 cm

8. Untitled, 2025
Silverpoint and graphite on prepared card
7 x 10 cm

9. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm

10. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm

11. Untitled, 2025
Silverpoint and graphite on prepared card
10 x 7 cm

12. Untitled, 2025
Silverpoint and graphite on prepared card
10 x 7 cm

13. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm

14. Untitled, 2026
Silverpoint and graphite on prepared card
7 x 10 cm

15. Untitled, 2025
Silverpoint and graphite on prepared card
10 x 7 cm

16. Untitled, 2026
Silverpoint and graphite on prepared card
10 x 7 cm

17. Untitled, 2025
Silverpoint and graphite on prepared card
7 x 10 cm

A-G. Untitled, 2016
Pigmented plaster

H. Untitled, 2023
Acrylic paint on expanded polystyrene
22 x 25 cm

BERNARDO SIMÕES CORREIA

Bernardo Simões Correia was born in Lisbon in 1980, where he lives and works. He completed his Visual Design degree at IADE in 2004 and the Individual Project in Fine Arts at Ar.Co in 2012. He has taught drawing since 2010. Between 1999 and 2003 he worked as a volunteer in northern Mozambique. Since 2017 he has collaborated with Alexandre Camarão as the collective ABCC.

SELECTED EXHIBITIONS

2026 - O Cão de Lázaro, Bempostinha, Lisbon

2024 - SAGA, Sismógrafo, Porto

2021 - Onças Espreitam do Breu Matagal, CAV, Coimbra

2021 - SPIRARE, Lado B - Galeria Balcony, Lisbon

2020 - CORIUM, ABCC, Brotéria, Lisbon

2020 - A Camisa da Cobra, Atelier Bempostinha, Lisbon

2019 - Quando a Distância é Promessa de um Encontro Longe, Silo, Porto

2019 - Stray Gods, Galeria Graça Brandão, Lisbon

2018 - Predador Perdido, A Montanha, Lisbon

2017 - ...Acontece que há phantasmas, por isso não temas..., Fundação EDP New Artists Award (shortlisted)

2015 - Cavaleiro Branco, Museu Geológico, Lisbon

2015 - Tigre, Espaço AZ, Lisbon

2013 - Revelatio, Lisbon

EDUCATION

2008-2012 - Individual Project, Ar.Co
1999-2004 - Visual Design, IADE

AWARDS

2019 - Mauro Mattei Art Trust, 1st Acquisition Prize (ABCC)
2017 - Fundação EDP New Artists Award (shortlisted)

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