

Short biographies

Cristina Ataíde (Viseu, 1951) She lives and works in Lisbon, Portugal.

The artist graduated in sculpture at ESBAL (Fine Arts Academy, Lisbon), where she attended the equipment design course.

For the last three decades, Cristina Ataíde's work has been a steadfast exploration of the intersections between drawing, sculpture, installation, photography, video and site-specific intervention. Her production reveals a thirst for experimentation and a fascination with discovery anchored in the experiences of travelling, in searching for different thought systems and in researching the expressive possibilities of matter. (Sérgio F. Rodrigues)

Recently Ataíde had a solo show "Is the Earth Still Whole?" in Museu Nacional de Arte Contemporânea do Chiado. In 2020 and 2021 she had a multiple solo shows: Dar Corpo ao Vazio, Museu Berardo, Lisbon, Cartografias Afetivas, Galeria Andrea Rehder, São Paulo, to mention a few.

Her work can be found in important institutional collections as the CAM - Calouste Gulbenkian Foundation, Lisboa, PT; Col. Caixa Geral de Depósitos, Lisboa, PT; MACS, Museu de Arte Contemporânea de Sorocaba, BR, and more.

Paulo Brighenti (Almada, 1968). He lives and works in Lisbon, having in recent years started his practice in an atelier in the countryside, in Maceira.

Brighenti has been establishing himself first as a painter and increasingly as an exemplary multidisciplinary artist on the Portuguese art scene. With a successful career both nationally and internationally, he has been exhibiting since the 1990s. Known for the complex, deep and creative richness of his work, the artist's work has been extending the medium of painting to others, such as sculpture and video, creating works and exhibitions that involve and confront the viewer, while questioning the pictorial traditions and their validity in today's times.

The artist has presented his work in renowned museums such as the Calouste Gulbenkian Foundation, Carmona e Costa Foundation, MAAT, MEIAC and Nassjö Konstall Sweden, as well as in galleries and exhibition centers in Lisbon, Porto, Luxembourg, Paris and New York. Brighenti is also represented by the galleries Galeria Belo-Galsterer, Lisbon and Galeria Pedro Oliveira, Porto.

The artist is also represented in the following institutional collections: Arpad Szenes - Vieira da Silva Museum Foundation, Lisbon; Banco de España, Madrid; CAM / Calouste Gulbenkian Foundation, Lisbon; Ilídio Pinho Foundation, Porto; MAAT, Lisbon; MNAC - Chiado Museum, Lisbon; PLMJ Foundation, Lisbon; Tobias Rhis Collection, Zurich; Serralves Museum, Porto; among others.

27.10.2023 -
10.02.2024

GALERIA
BELO-
GALSTERER

EN. Vs.

CRISTINA ATAÍDE

A pedra só não voa porque não quer...

Curadoria de / curated by
Ana Cristina Cachola

Projeto de / Project by

PAULO BRIGHENTI
mãe

A pedra só não voa porque não quer...

de by Cristina Ataíde

The works inhabit the space sustained by mutual aid, a salvation that the silent (co) presence guarantees. Some are linked by a structure that unites them, others by the suggestion of a touch, all by an order of similarities and proximities that makes their existence dual. Existing with the other (or in alterity) is insinuated in iterations throughout the exhibition. An announcement of the bankruptcy of the individual and the failure of solitude in the contemporary fabric. Each work in the exhibition doesn't want to be alone - it relies fearlessly on its partner, it dialogues, it helps, and exists doubled in the light of sharing.

"The stone only doesn't fly because it doesn't want to...", Cristina Ataíde's most recent solo exhibition is a place where artworks reveal their dialogical nature and how, without questioning aura and uniqueness, the double and sameness are a recurring theme in contemporary art. This is because the field of artistic research is governed by a dialogical structural dynamic in which each work emerges as the result of an anteriority that is both plastic and emotional and is inserted, using Warburgian terminology, into a conformity of good neighbourliness.

If Cristina Ataíde's work has, on the one hand, outlined the cartography of conflict and its various physiognomies and geographies, on the other, she offers tools for thinking about its resolution, constructing an imaginary in which enormous plastic proficiency leads to places of empathy, conviviality, and salvation (and even a more prosaic, but so urgent, rescue). In a world of growing poetic impossibility in the face of normalised barbarism in everyday life, the artist rescues the unspeakable in plastic forms of necessary and urgent care.

It's no coincidence that the title of the exhibition, *A pedra só não voa porque não quer...*, a phrase borrowed from a poem by Paulo Leminski, refers to an apparent aporia, which is resolved as soon as you see Ataíde's works. The marble works are of an unfathomable lightness, defying the laws of gravity in an effortless balance. All the pieces are drawings and sculptures at the same time, without any of them opposing each other in fields of force or tension: the stone is meticulously designed, the pigment and paint are treated as volumetric entities.

Especially since this is an exhibition of gestures - fine-tuned, subtle - made for the world, to build it, to improve it. Therefore, the scale, the height at which they are installed and the dimensions of the works constitute a call to the (human) body, not as a mere spectator, but as a participant in changing the Earth. This change will be empathetic and joint, because the only reason the stone doesn't fly is because it doesn't want to, and flying is only when you hold hands.

Ana Cristina Cachola
October 2023



mãe

de by Paulo Brighenti

'2 left hands'

Two hands on a table mark the centre of a room full of immersive drawings that take us to another space, out of the city and into nature...

These two hands are moulds of the artist's left hand, and the left hand always marks the 'exception!.. From what I know, the left hand is given ambiguous meanings; being left-handed can be a sign of greater creativity; while in the German culture in which I grew up, the expression "having two left hands" means having little skill or ability for manual labour. What we can see in this piece is that the artist affirms the left hand as a creative element, while "the right hand only handles the material" (in his own words).

In this presentation, with his hands surrounded by nature, represented by the emergence and presence of plants, flowers and leaves, symbols of the eternal cycle of life, the title "mãe" (mother) appears itself as an image of nature, origin and source of life, in which we live and of which we are an intrinsic part. Nature as a source of inspiration and highest instance of creativity.

Alda Galsterer
October 2023