

[Vs. PT]

20.03. – 16.05.2015

Onlyness

Um projecto de Juliane Solmsdorf

Em *Onlyness*, Juliane Solmsdorf apresenta três fotografias, representando uma bicicleta mais ou menos fragmentada em cada uma delas. Estas fotografias de bicicletas são parte de uma série maior, que a artista iniciou há seis anos.

As bicicletas retratadas – cujo estilo faz lembrar ‘fotografias instantâneas’ – têm um carácter escultural; tendo uma forte conotação estética, têm semelhança com esculturas criadas de materiais do dia-a-dia, e é nesse sentido fazem a ligação com outros trabalhos da artista – as “remarked sculptures”.¹

A artista aprecia o facto de que a sua aparência revela claramente a sua natureza básica de bicicletas, mas o seu aspecto não revela o seu passado, o que lhes aconteceu ou a quem pertenceram. Por isso, a ideia é de mostrar estas fotografias no seu estado mais puro – o que está, está à vista.

Biografia resumida

Juliane Solmsdorf nasceu em Berlim (1977), Alemanha, onde vive e trabalha.

A artista estudou fotografia na Universität der Künste, Berlim, com a Prof. Katharina Sieverding e estudou também no Chelsea College of Arts, Londres.

A maioria dos seus trabalhos acontecem no espaço tridimensional, sobretudo através de esculturas e instalações, como p.ex. as “remarked sculptures”. No seu trabalho a artista combina materiais opostos: as suas esculturas são gestos, tensões eróticas geradas por emoções como a violência ou a gentileza.

Exposições recentes (individuais & colectivas): “Paperworks”, Galeria Belo-Galsterer, Lisboa (2014), “Intimacy”, Galeria Belo-Galsterer, Lisboa (2013), “Freunde des Unsinn”, Museum Anna Achmatova, St. Petersburg (2013), “Erogenous Zone”, Galerie im Körnerpark, Berlim (2013), “How to make”, Kunsthau, Dresden (2012), “Based in Berlin”, Kunstwerke KW, Berlim (2011), “modern modern”, Chelsea Art Museum, Nova Iorque (2009), “Vertrautes Terrain”, Contemporary art in/about Germany, ZKM, Karlsruhe (2008).

¹ As “Remarked Sculptures” são recriações de objectos encontrados em situações estranhas, a habitar a paisagem urbana, que chamam a atenção da artista e por isso são fotografadas por ela. De seguida, são recriadas para e dentro de um contexto diferente – o da exposição; podemos ver isso como uma reflexão sobre o nosso habitat e ambiente de vivência urbana.

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Onlyness

A project by Juliane Solmsdorf

In *Onlyness*, Juliane Solmsdorf presents three photographs, each one representing a bicycle, more or less fragmented. These pictures of bicycles are part of a bigger series, the artist started 6 years ago.

The bicycles of these 'snapshot'-style images have a sculptural character; there is a strong aesthetical connotation to them, they resemble sculptures made from everyday use material and in this sense create a connection to another series of works by the artist – the “remarked sculptures”.¹

The artist appreciates the fact that their appearance clearly reveals their basic nature as bikes, but their aspect conceals their past, what happened to them or to whom they belonged to. The idea is to show these photos in their purest way – what you see is what you get.

Resumed biography:

Juliane Solmsdorf was born in Berlin (1977), Germany. She lives and works in Berlin.

The artist graduated at the Universität der Künste, Berlin, in Photography with Prof. Katharina Sieverding and also studied at the Chelsea College of Arts in London.

Most of her work happens in the three-dimensional space, mostly through sculptures and installations, e.g. the “remarked sculptures”. Solmsdorf’s works combine opposing materials. Her sculptures are gestures, erotic tension generated through emotions like violence or gentleness.

Recent exhibitions (solo & group shows): “Intimacy”, Galeria Belo-Galsterer, Lisbon (2013), “Paperworks”, Galeria Belo-Galsterer, Lisbon (2014), “Freunde des Unsinn”, Museum Anna Achmatova, St. Petersburg (2013), “Erogenous Zone”, Galerie im Körnerpark, Berlin (2013), “How to make” Kunsthhaus, Dresden(2012), “Based in Berlin“ Kunstwerke KW, Berlin (2011), “modern modern“ Chelsea Art Museum, NYC (2009), “Vertrautes Terrain”, Contemporary art in/about Germany, ZKM, Karlsruhe (2008).

¹ “Remarked Sculptures” are recreations of found situations of objects, inhabiting the urban landscape, that are photographed by the artist, and then recreated for and within a different context – the exhibition; which might be seen as a reflection about our habitat and living environment in the city.

OPENSOURCE BY PEDRO CALAPEZ

We are delighted to present OPENSOURCE, a solo exhibition by Pedro Calapez, at Galeria Belo-Galsterer, where some of his most recent works will be revealed.

The definition of “Opensource” is an area of an open space in the city, usually related with urban spaces or designating open spaces in the middle of the urban centre. It can be a green space, or parks, gardens or squares, as well as avenues and urban yards. In real estate it means an interior space without walls or partitions.

Upon entering the exhibition of Pedro Calapez we are faced with a series of new works, of different dimensions, that involve the viewer, modifying our perception of the space. Their titles have references to urban space or to Nature, for example in “Horizonte Rio 02” (Horizon – River 02), “Opensource” or “Off limits”. In its “plastic exuberance”¹, the work of Pedro Calapez uses color with the most varied chromatisms, reflexes and contrasts, promoting the spectators involvement, seduce them to remain in front of the work, beginning a meditation about the essence of painting. A painting that is not figurative, almost abstract (despite the idea of landscape, that is clearly of the figurative domain) remains present: “Through the paintings and drawings, Pedro Calapez establishes visual spaces that give us spatial and temporal data. Sometimes, some of these places are actually an invention of a scenic landscape that we can wander through. And other times, they are a set of elements, regular or irregular, he puts on the wall as a temporal record of his graphic diary, like parts of a game, subjects of a vibrant pattern or landmarks that define and expand visual areas.”

The works “Round” and “Off Limits”, for example, present themselves with strong colors which intersect with each other and are confronted with more tenuous and sober colors, with a “persistence on a decorative chromatism that has left the evident subtleness of his initial paintings, to affirm itself in a shameless way, in solutions that are beyond any taste codes or chromatic association rules”³ and so they end up in space resembling small sculptures, coming out of the wall, challenging our gaze.

In his three most recent paintings (“Opensource”) the artist created three landscapes, using oil-bars on an enamel paint background on paper, where the colors have a subtle brightness, and these paintings we could also imagine them being maps – like poetic proposals for an abstract space. The use of oil-bar and its presentation in a frame without glass, contrasts strongly with the other works in the exhibition and with techniques that the artist usually employs (acrylic or alkyd ink). These works openly intersect strongly with the space of who sees them. They are special paintings that have an implied interaction with the viewer.

The Portuguese philosopher José Gil tells us: “The gaze of the painter does not see more than the common vision, it sees the same thing to choose something else in it; and this movement of the view, is enough to change the normal image of the world.”

Pedro Calapez dialogues continuously with the architectural space – we know this because of the public art works he created previously (ceiling for the building of the seat of the municipality of Lisbon – Paços do Concelho/CML; a public square with cobble stones for the South-Entrance of the EXPO’98; the ceramic panel for the Metro Station Olaias, for the Metro Lisbon), as well as by his scenographic works for several theaters and plays in Lisbon (Teatro Nacional D. Maria II, Teatro da Trindade, or for the program Acarte by Calouste Gulbenkian Foundation, Lisbon). This experience seems to provoke the scenic space, which is revealed by his works and in which painting definitely intervenes.

OPENSOURCE – a space that exists within our gaze or decidedly the individual space that each one creates for themselves?

1. “Ornamento Escondido”, by João Miguel Fernandes Jorge, in: Pedro Calapez. Texts in books and catalogs. Various authors (1984-2002). Galeria Borges & Mallo, Badajoz, 2002.

2. “O burel da cortina antepara o céu opaco”, exhibition text by João Pinharanda, 2014.

3. “O burel da cortina antepara o céu opaco”, exhibition text by João Pinharanda, 2014.

4. A imagem nua e as pequenas percepções, by José Gil, 2005.

BIOGRAPHY

Pedro Calapez (Lisbon, PT; 1953), lives and works in Lisbon.

The artist began his career in the beginning of the 1980s, having represented Portugal in the Biennales of Venice (1986) and S. Paulo (1987 and 1991).

Having realized individual exhibitions in the most important European and Iberian museums - CAM / Calouste Gulbenkian Foundation, CAB – Centro de Arte Burgos, CGAC – Centro Galego de Arte Contemporânea, Santiago De Compostela, MEIAC and SAAC, between others – today, the artist is represented by galleries all over the world (Germany, Mexico, Portugal, Spain and United States), having realized also solo exhibitions in galleries and museums in Germany, Belgium, Portugal, Spain, Switzerland and the United States, just to name a few.

His work is represented in between others, in the following collections: Caixa Geral de Depósitos, Lisbon; CAB, Centro de Arte Caja Burgos, Burgos; Central European Bank, Frankfurt; CGAC, Centro Galego de Arte Contemporânea, Santiago de Compostela; Chase Manhattan Bank N.A, NY; European Investment Bank, Luxemburg; FLAD – Fundação Luso-Americana, Lisbon; Fundação Calouste Gulbenkian, Lisbon; Fundação EDP, Lisbon; Fundação PLMJ, Lisbon; MEIAC-Contemporary Art Museum, Badajoz; Serralves Museum, Oporto; António Cachola Collection, Elvas, PT; MNCARS, Museo Nacional Centro de Arte Reina Sofía, Madrid.