

SALA

UM PROJECTO DE TERESA SEGURADO PAVÃO

Temos especial gosto de poder apresentar SALA, a mais recente exposição individual de Teresa Segurado Pavão, em formato de projecto na Galeria Belo-Galsterer.

Quando entramos na galeria, já viemos da rua com a expectativa de uma casa antiga; a fachada Arte Déco, o mármore nas escadas, entre outros elementos arquitectónicos característicos prepararam o ambiente que se segue: salas de tecto alto com estuque e chão de madeira usada, que nos conta a história do apartamento. Este espaço é o leitmotiv do projecto de Teresa Segurado Pavão para o qual criou uma série de objectos inéditos intitulados “Satsuma”¹.

O trabalho de Teresa Segurado Pavão assenta no uso e combinação de vários materiais como ferro, cobre, bronze, prata, ouro, madeira, osso, objectos ou vestígios de objectos, fios...tendo como suporte o barro branco polido ou vidro. Neste caso, são sobretudo os cacos de um serviço de chá em faiança japonesa Satsuma. Estes fragmentos integram-se e ligam-se, através de processos usados na ourivesaria, a formas que remetem para a memória das cerâmicas tradicionais e dos rituais a ela associados.

Esta vontade de provocar a nossa curiosidade e brincar com o olhar do espectador é parte integrante do seu trabalho, faz parte dos pressupostos para a feitura de cada peça. Este pensamento criativo e a extraordinária sensibilidade da artista, reflecte-se na própria montagem e apresentação das suas obras no espaço; em cima de um aparador antigo, que serve como dispositivo, com portas e gavetas abertas, as obras de Teresa Segurado Pavão têm que ser procuradas para serem descobertas, com todos os seus segredos... Ficamos assim confrontados com uma exposição que, na verdade, é uma instalação total.

NOTA: Trabalho de Joalheria de Nininha Guimarães dos Santos para Teresa Segurado Pavão.

BIOGRAFIA

Teresa Segurado Pavão nasceu em 1957, em Lisboa, onde vive e trabalha.

A artista fez o curso da Escola António Arroio e o curso de cerâmica do IADE. Frequentou o atelier de Tapeçaria de Gisela Santi e os departamentos de Desenho, Pintura e Joalheria do Ar.Co.

Teresa Segurado Pavão lecciona cursos de Cerâmica e Têxtil. Criou a TP (Loja de Autor) em Lisboa, onde trabalha. Participou em exposições colectivas em Portugal e no estrangeiro. Entre as exposições individuais destacam-se: “Tramas e sortilégios” no Museu Nacional do Traje; “Tudo o que é sólido se dissolve no ar”, “Tempo de espera” e “A terra é um cadinho onde os minerais amadurecem” no Museu da Ciência; “Segredos e relíquias” na FRESS e, a mais recente, “3553” na sala dos cofres no MUDE.

AGRADECIMENTO: Um especial agradecimento vai para a D’OREY AZULEJOS E ANTIGUIDADES, Lisboa, por ter apoiado este projecto.

¹ A louça Satsuma nasceu quando o príncipe Shimazu do reino Satsuma na Kyūshū do sul sequestrou oleiros coreanos qualificados após as invasões japonesas na Coreia para estabelecer uma indústria cerâmica local. Depois da mostra na exposição internacional em Paris em 1867, esta cerâmica com os seus desenhos figurativos e dourados tornou-se muito popular como exportação para a Europa.

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.