

galeriapresença

*Pedro Gomes & Maria Trabulo*

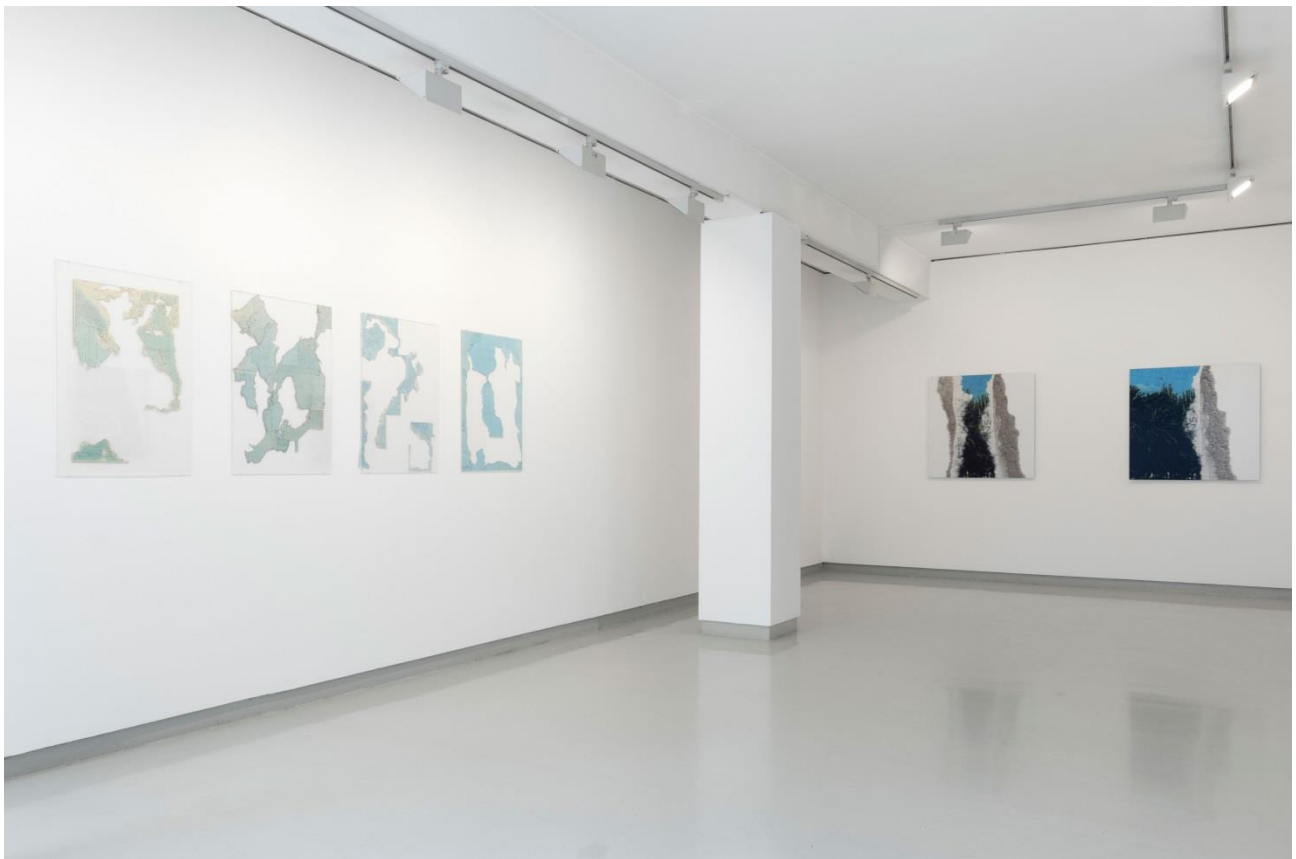
Pedro Gomes | Maria Trabulo

29.06.19 – 14.09.19













PEDRO GOMES & MARIA TRABULO

VIEWS AND PANORAMAS

What does each person see? How do they see? Maybe these aren't physiological, technological or even aesthetic matters. Maybe they're mainly ethical and poetical.

I don't know who will be able to tell what does one see in the night-time or during daytime looking at the sky or looking around in the middle of the ocean or in the centre of the sky, looking ahead, or down, or up, in the middle of a street surrounded by buildings and maybe trees, in a beach or in a balcony, at the top of a skyscraper or at the bottom of a boat.

We could say that you can see everything. Everything that surrounds us, as it used to be said in the heroic epoch, when one thought that we could be conscient (that's how it used to be said) of the reality that surrounded us. The time when people dreamt about the possibility of reason or representation, to be aware and in charge of reality. That was the utopical goal of "panoramas".

You can also say that you can't see anything. Nothing is maybe what the crowd of inapts sees that wherever they are, looking into a small screen where it is impossible to see images or words that have any relation to thought and therefore (with the possibility of a thought in relation to) reality.

We suggest questions and possibilities that don't allow replies but suggest problems, researches and speculations as more fruitful as less subdued for ideological prejudice and more open to the need of complexity and multiplication of points of view. That's why the artists are the ones who keep on offering the best resources to approach these questions.

The works of Maria Trabulo included in this exhibition send us to a problematization of the vision and representation of the sea. A range of several themes, from the most abstract lyrical or metaphysical speculations to the most dramatic social, daily, realities. How do you see and what do you see when you look at the ocean? What's underneath those sights and what is remaining from them? Colours, textures, light, darkness, salt, tears ...

The works of Pedro Gomes in this show will maybe send us to a problematization of the vision and representation of the architecture (in the most common sense of built spaces). How can you see and understand the image of a city, buildings, a space of exhibition? What is it save in the memory of the experience of walking and looking in the middle of the street or a museum?

The artworks of these two artists mobilize, with refined elegance and tenacious rigour, specific formal values inherent to the artistic practices following a strand sometimes close to abstraction. We have contours (of drawing, horizon, vanishing lines), colours or their absence, textures, overlaps and re-compositions of fragments, layers, hypothesis of representation, evocation and convocation of images and imaginations of visions and experiences of realities. Maps, patterns, models.

However, before and after the formal values, I think it is decisive here the presence and possibility of understanding that what each one sees depends on the standpoint that one adopts and, mainly, the archaeology of the inscribed memory and the wishes and aspirations projected through the view of each one of us.

Alexandre Melo

## Biographies

**Pedro Gomes** (Mozambique, 1972) Born in Mozambique in 1972, Pedro Gomes lives and works in Lisbon. He has been exhibiting regularly since the 90s and drawing is the central practice of his work.

He undertook a MFA at Chelsea College of Art (London) and an advanced course in Visual Arts at Ar.Co, Centro de Arte e Comunicação Visual (Lisbon). In 1997/1998 he won a scholarship from the Calouste Gulbenkian Foundation (Lisbon).

His recent solo shows include: “Urbe” - Fundação Arpad-Szenes – Vieira da Silva, Lisbon (2018), “16 de Setembro” - Galeria Presença, Porto (2017), “Inscape” - Galeria Presença, Porto (2016).

Amongst his last group exhibitions we can highlight “Germinal. O núcleo Cabrita Reis na Coleção de Arte da Fundação EDP” - MAAT, Lisbon (2018), “Quatro Elementos” - Galeria Municipal do Porto (2017) and “As Casas na Coleção do CAM” - Fundação Calouste Gulbenkian, Lisbon (2016).

Pedro Gomes’ work is represented in public and private collections in Portugal and abroad, such as Museu Calouste Gulbenkian - Coleção Moderna, Lisbon; Coleção António Cachola, Elvas; Coleção EDP, Lisbon; MUDAS, Funchal.

**Maria Trabulo** (Porto, 1989) is a multidisciplinary artist and researcher, living between Porto and Vienna. She has a bachelor’s degree on Plastic Arts – Painting, from the Faculty of Fine Arts Porto University, and the Iceland Academy of Arts (Reykjavik). She has recently graduated with distinction from a master’s degree in Art&Science, at the Universität für angewandte Kunst Wien (Vienna). She has been awarded with several scholarships and supported for her academic and artistic work, namely from institutions such as Calouste Gulbenkian Foundation, Criatório, DGArtes/Portugal and Faculty of Fine-Arts – Porto University.

Maria Trabulo has been developing a prolific artistic career, exhibiting frequently in institutions and independent spaces in Portugal and abroad. Along her artistic path, Maria has been taking part in group and solo exhibitions in institutions such as: Galeria Municipal do Porto (Porto), Deegar Platform (Teeran), Museu de Arte Contemporânea Serralves (Porto), Festival Walk&Talk (Azores), Nanogaleria (Lisbon), Tiroler Künstlerschaft - Neue Galerie (Innsbruck), Museu de arte Contemporânea de Elvas (Elvas), MAAT – Fundação EDP (Lisbon), Karat (Koln), Super Tokonoma (Kassel), Kluckyland (Vienna), Quartier General (La Chaux-de-Fonds), etc.

Her practice is distinguished by its interdisciplinarity. Besides her expository experience, Maria has developed several projects in cooperation with professionals from other fields - performative, scenic, architecture, music and curatorship – and she is regularly taking part in seminars, publications and cultural projects, having presented her work in several formats and places, and having participated in many artistic residencies in Austria, Germany, Italy, Greece, Portugal and Iran.

Her works is part of many national and international private collections, as well as public collections: Fundação EDP, Fundação Bienal de Cerveira, Coleção Universidade do Porto e Museu de Arte Contemporânea de Elvas.



PROJECT ROOM  
Miguel Januário

±MAISMENOS±





## ±MAISMENOS±

State or circumstance of not being present.

We intend to explore, in a first step, the possibly diverging dialogue between the context of public space and the institutional exhibiting space. Being the conscient contradiction a given fact of the “maismenos” project, the ‘Ausência’ [‘Absence’] gets most of its meaning at Presença. Consumed by irony, again conscient, here it assumes an apparently vain but in reality consequent attempt to escape the most palpable meaning of this circumscription. It intends to establish a parallel between both territories, and intentionally on itself, mirroring in the exterior the original critic inversion and mirroring in the interior a reading of the environment around it: fleeting, framed, restrained, vain, absent. The ambivalence of this (i)mmateriality is reinforced in the gallery interior, with the work ‘Apartação’ [‘Apportionment’], also absent, close to the exterior. Through the gathering of remaining packages of artworks on galleries and exhibition spaces in the neighborhood, we’ve built up this volume that (doesn’t) belong here.

## Biography

**±MaisMenos±** is an artistic intervention project by Miguel Januário. It started in 2005 as an academic research that deliberates on the model of political, social and economic organization of our current society. The project is mainly expressed through interventions in the public space, in several contexts and using many languages, trying to stimulate and promote discussion and critic thought. It has become an artistic project of reference, participating regularly in exhibitions, conferences and national and international festivals.

Under “±MaisMenos±”, the artist has produced several creative works, in interior and exterior premises, using a huge variety of means and resources, from video to installation, painting and performance. Besides several illegal public art interventions around the world, this project has also been exhibited in solo and group shows in institutional spaces, from which we may mention MACE-Museu de Arte Contemporânea de Elvas (Elvas, 2011, 2014), Galeria Underdogs (Lisboa, 2013, 2014, 2015), Caixa Cultural (Rio de Janeiro, São Paulo e Brasília, 2014), Museu do Côa (Vila Nova de Foz Côa, 2015), Centro de Arte Contemporânea Graça Morais (Bragança, 2015), MUDE-Museu do Design e da Moda (Lisbon, 2016), MACRO-Museu de Arte Contemporânea de Roma (Rome, 2016), Galeria Wunderkammern (Roma, 2017), Galeria Celaya Brothers (Mexico City, 2018), Arco Lisboa (Lisbon, 2018), WTF Gallery (Banguedoque, 2018) and events as Walk&Talk (São Miguel, Azores, 2011), Guimarães Capital Europeia da Cultura (Guimarães, 2012), La Tour Paris 13 (Paris, 2013), Wool Festival (Covilhã, 2014), Nuart Festival (Stavanger, 2014, 2017), Festival Iminente (Oeiras, 2016, 2017, London, 2017, Lisbon, 2018, Rio de Janeiro, 2019), Forgotten Project (Rome, 2016), TrashPlant Festival (Tenerife, 2018), Roskilde Festival (Roskilde, 2018) and Alter Ego (Macau, 2018). ‘±MaisMenos±’ has also been a subject matter in a couple of TedTalks: TEDxLuanda (Luanda, 2014) and TEDxPorto (Porto, 2015)