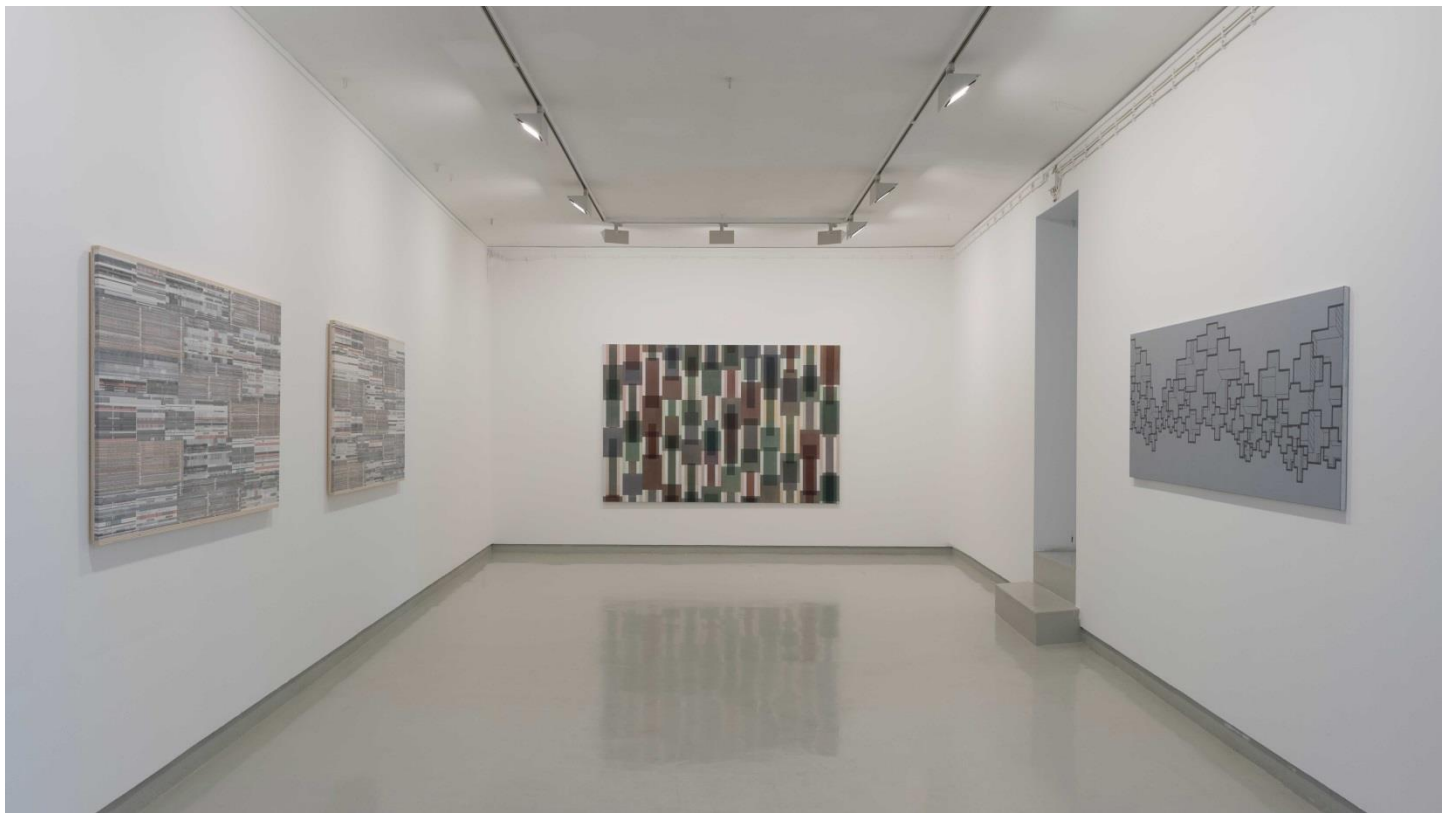


MAFALDA SANTOS & PEDRO CASQUEIRO

Mafalda Santos - Pedro Casqueiro

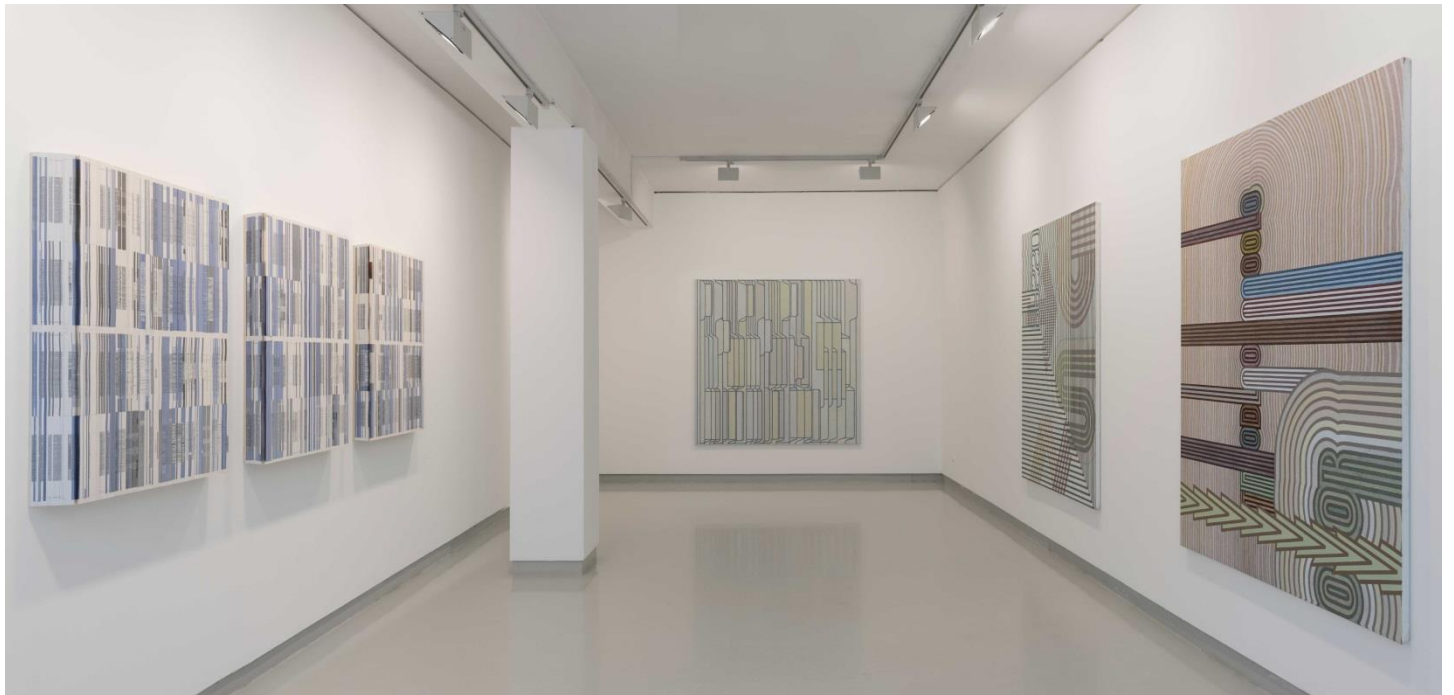
Curated by Alexandre Melo

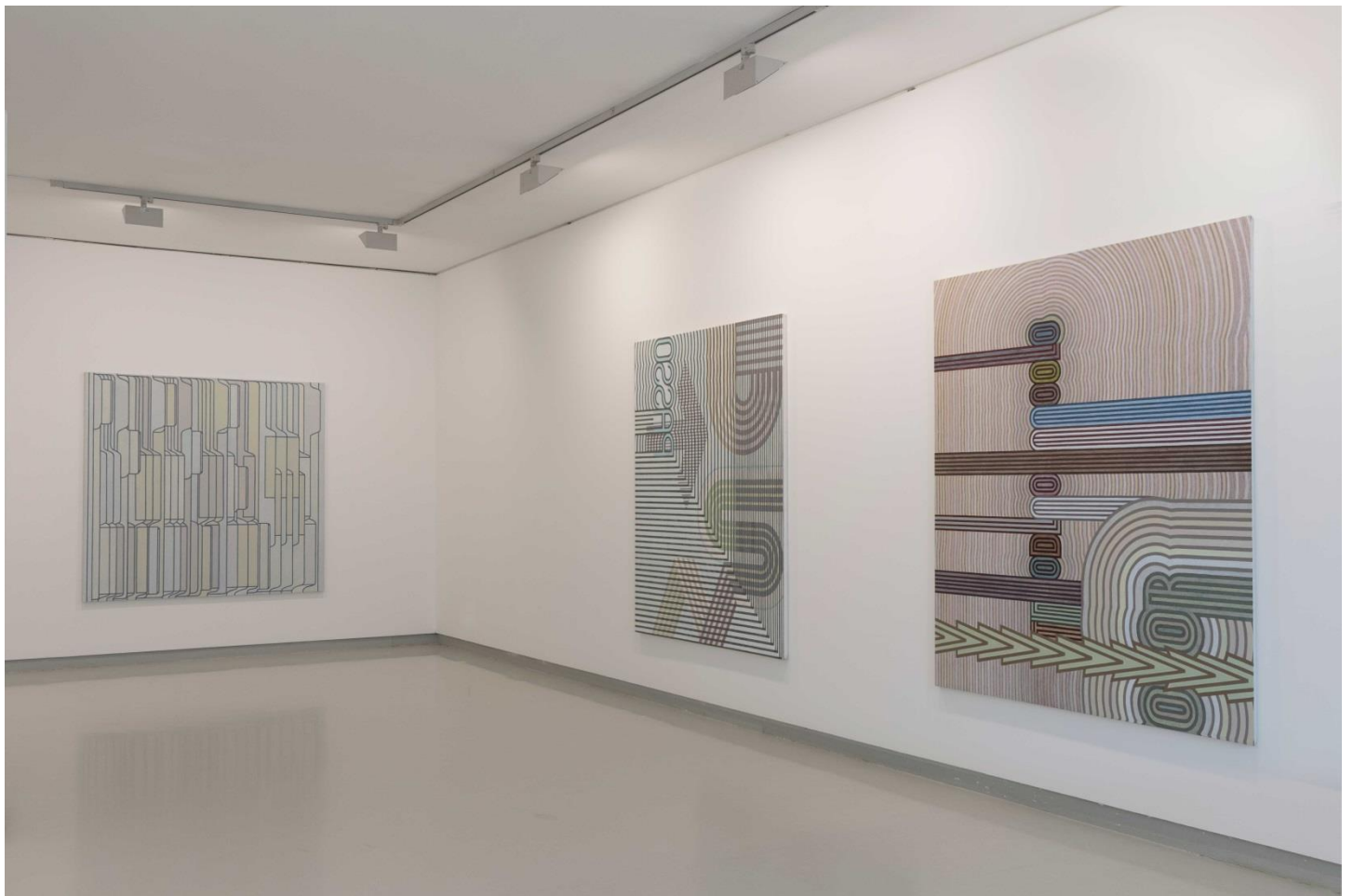
9.03.19 – 27.04.19















PAINTINGS AND DISPAINTINGS

When I wrote my first text on Pedro Casqueiro, I mentioned the principle of demarcation, which for those unfamiliar with football terminology, described how one manages and anticipates another's moves, where each movement provides a new set of circumstances which lead to new, and preferably, unexpected movements and circumstances. Still today, I continue to recognize that same principle in each successive moment and in each piece that forms the body of the artist's almost 40 years of work.

When we talk about Casqueiro we always feel the temptation, if not the obligation, to talk about painting and about his work we could go over all the issues related to the "question of painting" over the last 50 years, measuring his work with respect to that of the great masters and post-masters of painting and post-painting. I could even coin a few designations: neo-impressionist geometry, "profondeurs-surfaces", good painting, cold post-pop, old neo-geo, and so on, following the principle of "demarcation".

When looking, without prior knowledge of the artist's work, at a frontal photograph of one of Mafalda Santos' work presented in this exhibition, we have the impression that we are facing a painting: an abstract painting declined in delicate harmonies of faint chromatic gradations. However, if we look more closely, or if confronted with the live work, we realize that it is not a painting, in any sense of the traditional technical definition of the word painting. In direct physical confrontation with the work, what stands out is its three-dimensional character of construction and the strength of its objectual presence. If we speak of three-dimensional object construction, it seems that we should speak of sculpture, but the application of the verb *to sculpt* in the characterization of the artist's work process appears to be very forced if not even unacceptable.

It is an assemblage of reams of paper, cut in a certain way, grouped, framed and presented in a certain way, in order to produce a certain effect: the effect that we began by considering pictorial. Live visual reading gives way to tactile appeal.

Neither painting nor sculpture in the strict sense, and we begin to imagine that the strict sense of the traditional definitions of the artistic disciplines may be too strict.

Perhaps the issues we are discussing about the "question" of painting or sculpture are not questions of painting or sculpture. They are questions of rhythm, tone, balance, color, light, skin, atmosphere, texture, vision. These are the issues that unite the exhibition in Galeria Presença - the paintings and non-paintings of Pedro Casqueiro and Mafalda Santos. It is these same issues that move us all when we decide to pay attention to an exhibition of works of art: that is, when we decide to pay more attention to the way we see and live.

Alexandre Melo

Biographies

Pedro Casqueiro (Lisbon, 1959) lives and works in Lisbon. From 1981 to 1984 he studied Painting at Escola Superior de Belas-Artes de Lisbon (ESBAL).

His work is based on the exploration of different styles and visual languages from abstract and op art to figuration through characters and signs, sometimes referring the pop imagery, up to the use of lettering and the painted word.

He has been regularly exhibiting in Portugal and abroad since 1981, taking part in solo and group shows in institutions such as Fundação Calouste Gulbenkian (Lisboa), Fundação Carmona e Costa (Lisbon), Espaço Chiado 8 (Lisbon), Fundación Luís Seoane (La Coruña) and he represented Portugal in the 42nd Venice Biennale (1986).

His work is included in many prestigious collections, such as Secretaria de Estado da Cultura, Collection Peter Meeker, Serralves Foundation, Museu de Arte Contemporânea de Elvas, Calouste Gulbenkian Foundation, Fundação Luso-Americana, EDP Foundation, Fundação Ilídio Pinho, Caixa Geral de Depósitos, Banco Português de Negócios, Câmara Municipal de Lisboa, Fundação Luso-Americana para o Desenvolvimento, Museu de Arte Contemporânea do Funchal, PLMJ and many private collections.

Mafalda Santos (Porto, 1980) has a bachelor's degree in Painting from the Faculty of Fine Arts of the University of Porto (2004). Between 2002 and 2007, together with the artists André Sousa e Miguel Carneiro, she was the co-director and organizer of PÊSSEGOPráSEMANA, an independent exhibition space in Porto, dedicated to visual arts, performance, video and musical projects.

In 2007/2008, she won a scholarship by Calouste Gulbenkian Foundation for an Artistic Residency at Location One, in New York. In 2007, she was one of the nominees for EDP Young Artists Award in 2007 and in 2005, selected for the exhibition "7 artistas ao 10º mês", at Calouste Gulbenkian Foundation.

She has been exhibiting since 2001 in several institutions, from which we can highlight: Museum Colecção Berardo, in Lisbon; a Sala do Vead, no Museu de História Natural, in Lisbon; a Plataforma Revólver, in Lisbon; Museum of Contemporary Art of Elvas; the Foundation Marcelino Botín, em Santander; o MUDAM – Centre D'art Moderne Grand-Duc Jean, in Luxembourg; the Centro Cultural Vila Flor, in Guimarães, amongst others.

Mafalda Santos' work is represented in public and private collections, from Portugal and abroad, such as Foundation Ilídio Pinho, RAR, Foundation EDP, Câmara Municipal de Lisboa, Colecção Norlinda e José Lima, amongst others.