

PRESS RELEASE // CAROLINE PAGÈS GALLERY

Pedro Valdez Cardoso

outra coisa

Opening Saturday, December 13 from 5 to 8 pm

December 13 – February 7, 2015



Pedro Valdez Cardoso, Portrait of a Mask, 2014.
Wood, cardboard, metal, rubber and liquid silicone
112 x 62 x 12 cm

Caroline Pagès Gallery

Rua Tenente Ferreira Durão, 12 – 1º Dto.

[Campo de Ourique]

1350-315 Lisbon, Portugal

T [+351] 21 387 33 76

M [+351] 91 679 56 97

gallery@carolinepages.com

www.carolinepages.com

Open from 3 - 8 pm Monday through Saturday, and by appointment.

outra coisa ("something else") presents a group of 12 new pieces which would appear to take their starting point in a generic endeavour related to painting. However, this reference springs out what is usually defined by a broadened understanding of the base. Despite the fact that no effective deconstructionist intention has preceded the creation of the pieces showed, painting presents itself as an inevitable point of reference for a possible reading of them. In large part this is thanks to the phantom of the still-life genre, which inhabits most of the pieces.

The rectangle, horizontal or vertical, or in other words the canvas, which forms the base of each of the pieces, is effectively the place for painting in its formal, traditional sense. In the same way, the

“assemblage” present in the added objects, the importance of composition and of the interplay between filled space and empty space, the dialogue between the different objects and even at times their symbolic and historical nature, as well as the narrative suggestiveness of the titles and the prevailing monochromatic look, undoubtedly refer to the field and the history of painting. However what is implicit in the base of these works is the very concept, or rather the concepts, of representation.

On each screen, which is what we will call each of the paintings, the grey, homogenous surface that covers them has a point of escape – an object which remains unaltered, and which we initially would assume belongs to the field of reality as a mere non-mediated appropriation, beyond the artistic act of placing it in the work. Upon closer observation, we understand that all these pieces of “reality” come from the world of the natural, or in other words, they are among that category of objects that do not have their origins at the hand of humans – what Focillon referred to as *things*, such as fruits and vegetables. However, none of these objects are “real”, in the sense that we are dealing with industrial reproductions that imitate forms from the natural world. In contrast, all the objects present in the different paintings and which have been rendered uniform by the layer of liquid rubber, conferring upon them an immediate cognitive status as representations, are objects which do not copy existing forms (with the exception of the bones), but rather real objects of everyday use, utilitarian and that fill a function. That which was supposed to be from the realm of the *external world*, to use Abraham Moles’ concept of the object, is in fact that which can be found on the inside of the pieces; the opposite being true of the parts which are not originally manufactured. And it is in this context of perpetual interplay between representation and the real, the natural and the artificial, that these “paintings” situate themselves.

There is still an accepted chronological and symbolic deletion inherent in the origins and temporality of the various objects used in the background – this being the plane that surrounds the painted layer – and these objects then no longer have the ability to *change and create different geographies in different eras* as Kant highlighted, and of accepting themselves as signs. And here, the act of painting, in its ontological universality, becomes part of a dual reading, between the action giving rise to shapes and images, and the act of deleting; between the act of making visible and that of causing blindness.

This really is an exhibition of and about objects, and about “ways of seeing”; in terms of painting it offers nearly nothing or perhaps everything – it depends how you look at it. It is something else.

Pedro Valdez Cardoso, November 2014

Pedro Valdez Cardoso (Portuguese, born in 1974) lives and works in Lisbon.

His solo exhibitions include *Reino*, Convento de Cristo, Tomar, PT (2014); *The Devil’s Breath – Parte III*, MACE – Museu de Arte Contemporânea de Elvas, PT (2014); *Discurso do Método*, IVAM – Instituto Valenciano de Arte Moderno, Valencia, ES (2013); *Quarto sem vista*, Museu de Arte Contemporânea do Funchal, Madeira, PT (2011); *Les Dresseurs (Os Domadores)*, Galeria Presença, Oporto, PT (2011); *O Peso da História*, Museu Nacional de Soares dos Reis, Oporto, PT (2011); *Mme. Pompadour voyage en Afrique*, Galeria Bancelos, Vigo, ES (2009); *Crude*, Museu da Cidade/Pavilhão Branco, Lisbon (2007); *Areias Movediças*, Módulo – Centro Difusor de Arte, Lisbon, PT (2005).

Pedro Valdez Cardoso has participated in several joint exhibitions, among them *Colónia Apócrifa*, MUSAC – Museu de Arte Contemporânea de Castilla y León, ES (2014); *Paisagem e Natureza*, Museu de Évora, PT (2013); *Para Além da História*, Centro Internacional das Artes José de Guimarães, PT (2012); *O Fim do Mundo*, Centre Culturel de Rencontre Abbaye de Neumünster, LUX (2012); *O Rio Voador*, Círculo de Artes Plásticas de Coimbra, PT (2012); *MUITO OBRIGADO – Artistas portugueses en la colección de la Fundación Coca-Cola*, DA2 Domus Artium, Salamanca, ES (2010); *A arte é a melhor forma de perceber o mundo*, BES Arte&Finança, Lisbon (2010); *Do Séc.XVII ao Séc.XXI: além do tempo, dentro do Museu*, Museu Nacional Soares dos Reis, Oporto, PT (2009); *Entre Mundos V – La travesía de vuelta*, Puerto de Las Artes, Sala Hotel París, Huelva, ES (2009); *REMADE - A um Passo do Sonho*, Fundação EDP, Lisbon (2009); *Opções & Futuros – Obras da Coleção PLMJ*, Museu da Cidade de Lisboa, PT (2009); *Café Portugal*, Design Factory, Bratislava, Slovenia / Fundação Eugénio de Almeida, Évora e Museu Carlos Machado, Ponta Delgada, Azores (2008); *Where are you From? – Contemporary Art from Portugal*, Falconer Gallery, Grinel College, Iowa, USA (2008); *Jardim Aberto*, Palácio de Belém, Lisbon (2007); *Lisboa.Luanda.Maputo*, Cordoaria Nacional, Lisbon (2007); *Entre a Palavra e a Imagem*, Fundación Luis Seoane, La Coruña, ES (2006); *Momentos de Vídeo-Arte Portuguesa Contemporânea*, Photo España, Centro Cultural Conde Duque, Madrid (2006).

Cardoso’s work can be found in the collections of the Círculo de Artes Plásticas de Coimbra; Câmara Municipal de Óbidos, PT; Centro Cultural Emmerico Nunes, Sines, PT; Fundação Carmona e Costa, Lisbon; Museu da Carris, Lisbon; Museu da Cidade, Lisbon; Fundação D. Luís I, Cascais, PT; DA2, Salamanca, ES; EMAC, Cascais, PT; Museu de Arte Contemporânea do Funchal, Madeira, PT; Fundação PLMJ, Lisbon; Centro de Arte Contemporânea Ribeira Grande, Azores; Museo de Arte Contemporáneo Union Fenosa, A Coruña, ES; and in several private collections in Portugal, Spain, Switzerland, Norway and the USA.

For more information and visuals please contact the gallery at [+315] 21 387 33 76 or [+351] 91 679 56 97 or email us at gallery@carolinepages.com.