

PRESS RELEASE // CAROLINE PAGÈS GALLERY

Masquerade

Opening Saturday, November 28 from 5 to 8 pm

November 28 – February 6, 2016



Marta Moura, *Criminosos, Atletas e Artistas*, 2015
Acrylic on paper
42 x 29,5 cm (each)

Group exhibition with:

Gonçalo Mabunda (MZ)

Marta Moura (PT)

Celestino Mudaulane (MZ)

Pedro Valdez Cardoso (PT)

Francisco Vidal (PT)

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 Tuesday through Saturday, and by appointment.

The artists exhibiting under the title ***Masquerade*** – Gonçalo Mabunda, Marta Moura, Celestino Mudaulane, Pedro Valdez Cardoso, and Francisco Vidal – do not seem to have been brought together by factors such as a shared theme, filter, or something that anchors their work, which frees the exhibition from more conditioned readings. However, all these artists share qualities characteristic of a specific position in contemporary arts, which sets that position apart from many other contemporary attitudes. I

am referring to the critical condition, which underlies each of their positions, and to a subversive energy which, although expressed in different ways, constitutes a shared manifesto. The critical attitude of the works when faced with the "real" – to put it simply – is the continuation of a vanguard process that throughout the histories of art emerges at specific moments, and which derives its rebelliousness from the move from largely retinal perception to a different mode where the physicality, both of the spectator and of the work, has taken on a determining role. Even the paintings or sculptures become part of a search for a receiver who is prepared to feel or remember with their whole body and all its tensions.

On the other hand, although it even seems a dated and inadequate category in the present times where illustrating the prevailing thought is hegemonic, it is gratifying to see these subversive manifestations of minimalist and vernacular gestures.

In **Criminosos, atletas e artistas ("Criminals, athletes and artists")** Marta Moura presents a set of 20 small gouache and pencil portraits. Having in previous exhibitions explored the icons and nature of spectacle of consumer society by showing car crashes, amulets and consumer goods, the artist is now working on the theme of portraiture. But these portraits are neither neutral nor merely illustrative. The portraits are of persons who are the heroes of mediatization where their time in the limelight is fleeting but not for that matter any less important for consumers of these flows of images. There is no moral selection criteria applied in the choice of the portrayed persons. The hero-status of these characters is granted from them having stuck their heads above what the *media* considers to be the 'baseline' of normality, and therefore, they achieve the same status whether they are criminals, athletes or artists (some of them well-known Portuguese ones).

Pedro Valdez Cardoso presents two types of works: the painted and collage series **Puppetry** and two masks. In both cases we are confronted with parodies, be they of frescoes and European palatial and bourgeois painting, or related to the masks of some traditional African rituals. The characters in the paintings executed on sheets of palimpsest are courtiers and players whose faces the artist substitutes for drawings of masks. The masks appear to subvert the bourgeois order of the initial paintings, in this way deconstructing the task of representing the theatre of the characters that embodied power. The cloth sculptures, that are anthropomorphic masks, on the other hand, evoke rituals of a carnivalesque nature, thus introducing a final sense of parody and feast.

Celestino Mudaulane, a sculptor and painter, presents a black and white drawing made up of four sheets, which is a method frequently used by this artist and which allows him to increase his work surface while at the same time echoing comic strips. As a continuation of previous works on paper – unlike his sculptures, which are large scale, individual works – this artist prioritises street and everyday scenes from Maputo. These are everyday fables where animals, people, plants, insects and cars all contribute to the composition of scenes. Without linear narratives, the characters of the drawing **Cadeia de valores ("Value Chain")** fill the entire surface of the paper, which allows the presentation of several scenes simultaneously. In the figurative language of the artist, the black line – continuous or dashed, stained, zebra-patterned or circular, gives the illusions of three dimensions and a graphic effect approaching the kinetic.

Gonçalo Mabunda is a sculptor most well known for his thrones made out of weapons collected from the civil war in Mozambique. This work was interpreted solely as a manifesto for peace, but also represented an exploration of previously unused and unexpected sculptural materials – the weapons. Now, he presents two masks – **Mundo vermelho ("Red World")** and **No Money No Love** – with no defining features or defined expressions, but that nevertheless make a huge impact. Unlike the monumental sculptural work we so often encounter in African cities as excessive expressions of power, these works owe their impact to the effectiveness of glueing the different materials together, the strong colours of these materials and the resulting harmonious disfigurement of these masks, that – as they are not direct heirs to the Mozambican wood or stone sculpting tradition, but rather have remote origins in the industrial revolution – have enormous power to challenge us. Their delicate nature and minute dimensions make them the bearers of a powerful force, both visual and ornamental.

Francisco Vidal, with both his large-scale – **Breakdance** – and small-format drawings – 6 drawings from the series **Flamingo** – continues his intentionally interventional work that ranges from performance to installation. Here, it takes the shape of paintings and drawings that, although they are executed on canvas and paper, could be written directly onto the wall. The painting represents an urban, adolescent scene, and the loose notebook pages bear messages of protest or demands. The rough nature of the painting, which suggests a collective of interventional 'street' artists who are vocal and proud of 'bad painting', makes it valid as its affirmation of a war-cry and a break with well-behaved art.

António Pinto Ribeiro, November 2015

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

Solo exhibitions include *Ártico: narrativa e fantasmática*, curated by Nuno Faria, Centro Internacional das Artes José de Guimarães, PT (2015); *Ignoto* (with Carlos No), Centro de Artes de Sines, PT (2015); *Reino*, Convento de Cristo, Tomar, PT (2014); *The Devil's Breath – Part 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, PT (2011); *Les Dresseurs*, 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, PT (2007); *Areias Movediças*, Módulo – Centro Difusor de Arte, Lisbon, PT (2005).

His work was also exhibited in several group shows, such as: *Colónia Apocrifa*, 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, PT (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, PT (2009); *Opções & Futuros – Obras da Coleção PLMJ*, Museu da Cidade de Lisboa, PT (2009); *Café Portugal*, Design Factory, Bratislava, SI / Fundação Eugénio de Almeida, Évora and Museu Carlos Machado, Ponta Delgada, PT (2008); *Where are you From? – Contemporary Art from Portugal*, Falconer Gallery, Grinnell College, Iowa, USA (2008); *Jardim Aberto*, Palácio de Belém, Lisbon, PT (2007); *Lisboa.Luanda.Maputo*, Cordoaria Nacional, Lisbon, PT (2007); *Entre a Palavra e a Imagem*, Fundación Luís Seoane, La Coruña, ES (2006); *Momentos de Vídeo-Arte Portuguesa Contemporânea*, Photo España, Centro Cultural Conde Duque, Madrid (2006).

His work can be found in the public collections of Círculo de Artes Plásticas de Coimbra, PT; 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, PT; Fundação PLMJ, Lisbon; Centro de Arte Contemporânea Ribeira Grande, PT; Museo de Arte Contemporaneo Union Fenosa, A Coruña, ES; and in private collections in Portugal, Spain, Switzerland, Norway and the USA.

Celestino Mudaulane (Mozambican, born in 1972) was born in Maputo.

He graduated in History at the Eduardo Mondlane University, and his work in Sculpture and Ceramics earned him awards from the Alberto Chissano Foundation and the TDM Biennale in Mozambique. In 2007 he was invited for an artistic residency at the Calouste Gulbenkian Foundation.

In 2014 he participated in the *Artistas comprometidos? Talvez* exhibitions at the Gulbenkian Foundation (part of the Próximo Futuro program and curated by António Pinto Ribeiro) and *Cata-ventos* with Gonçalo Mabunda and Mauro Pinto, which travelled to the Galeria 111 in Oporto and Lisbon. Some of the most relevant group exhibitions that featured his work were: *Contested territories*, curated by Miguel Amado, Drosky Gallery, NY (2012); *Distância e proximidades*, Fundação Calouste Gulbenkian, Lisbon (2008); *Estado do Mundo*, Fundação Calouste Gulbenkian, Lisbon (2007); *Réplica e rebeldia*, curated by António Pinto Ribeiro, Museu Nacional de Arte de Maputo, MZ (2006).

His work is part of Joe Berardo's collection, among others in Portugal.

Gonçalo Mabunda (Mozambican, born in 1975) was born in Maputo, where he lives and works. In 2010 he was awarded the Culture Award in Milan, Italy.

His solo exhibitions include *Cata-ventos* (with Celestino Mudaulane and Mauro Pinto) Galeria 111, Oporto and Lisbon (2014); two shows at the Jack Bell Gallery, London (2013, 2012); *A Utopia da Lei*, Bozart Gallery, Lisbon (2012); *My new voice*, Afronova Gallery, Johannesburg, ZA (2008); *Give voice*, Gallery La Nuvola, Rome (2005).

Gonçalo Mabunda took part in many group exhibitions, among them *Caught in the Crossfire*, Herbert Art Gallery & Museum, Coventry, UK (2013); *O Círculo*, Kulungwana Gallery, Maputo, MZ (2012); *Made in Africa*, Sandton Art Gallery, Johannesburg, ZA (2012); *The Global Africa Project* Museum, Museum of Arts and Design, NY (2010); *Karl Marx dezoito trinta e quatro*, Núcleo de Arte, Maputo, MZ (2011, 2010), and shows in the art fairs of Marrakesh, London, Johannesburg, among others.

Mabunda's work can be found in the collections of The Tropen Museum, Amsterdam; Pigozzi Collection, Geneva, Switzerland; Public Art Norway, Hamar, Norway; The Province Government, Hamar, Norway; Army Museum, Delft, Netherlands; Army Museum, Stockholm, Sweden; Vatican museum, Italy; Porjustitiae Foundation, Porto; International Sculpture Park, Changchun, China; National Museum of Uruguay, Montevideo, Uruguay; Tempietto del Carmelo, Rome, Italy; Museum of Saint Etienne, France; Musée International des Arts Modestes, France; Museum Le Memorial de Caen, France; Museu Nacional, Maputo, Mozambique; DAUM collection, Nice, France; MAD Museum, New York, USA; Brooklyn Museum, New York, USA; Parque da Davesa, Famalicão, Portugal.

Marta Moura (Portuguese, born in 1978) lives and works in Lisboa. She graduated from the Faculty of Fine Arts of Lisbon in Artes Plásticas na Arts and Design School of Caldas da Rainha, in 2007 she finished a Master in Painting from the Faculty of Fine Arts of the Universidade de Lisboa (FBAUL).

His solo exhibitions include *Vanitas*, Next Room, Lisbon (2014); *Velocidade*, Galeria NovaOgiva, Óbidos, Portugal (2013); *Lost and Found*, Galeria do Museu da Carris, Lisbon (2012); *Exposição*, Caroline Pagès Gallery, Lisbon (2011); *Trash around the corner*, Round the Corner, Lisbon (2010); *Limite*, Caroline Pagès Gallery, Lisbon (2008); *O Insustentável Peso da Imagem*, Sala do Veadó – Natural History Museum, Lisbon (2007).

Her work has also been included in several group exhibitions such as *Atlas Secreto* (2014-2015) and *Jeune Creation Europeene* (2012-2013); several participations at the Cerveira Biennale (2009-2011); *Iniciativa X*, Espaço Arte Contempo, Lisbon (2010); *Cópia*, Sala Bebé, Lisbon (2010); *Vestígio*, Pavilhão 28, Lisbon (2010); *Small is beautiful*, Caroline Pagès Gallery, Lisbon (2010); *1990/2010*, Sala do Veadó – Natural History Museum, Lisbon (2010); *The Drawing Salon*, The Mews Project Space, London (2009); Portugal Pavilion – Hangar-7, Salzburg, Austria (2009); *Aquilo sou Eu*, Carmona e Costa Foundation, Lisbon (2009); as well as several exhibitions and collaborations with the Luís Serpa Gallery.

Moura's work can be found in the collections of PLMJ Foundation, Ilídio Pinho Foundation, Cerveira Biennale Museum collection, Carris Museum, Isabel and Julião Sarmento, among other private collections in Portugal, France and Austria.

Francisco Vidal (PT n. 1978) lives and works in Luanda, Angola and Lisbon, Portugal. He graduated from the Columbia University School of the Arts in New York (USA), where he also completed his master degree. He was one of the selected artists for the Angola Pavilion at the 56th Venice Biennale (2015), curated by António Ole and Antónia Gaeta.

Since 2005 he has been showing his work regularly in solo exhibitions, among them *Workshop Maianga Mutamba*, Tiwani Gallery, London (2015); *Água e Luz*, Instituto Camões, Luanda, Angola (2014); *AIR – African Industrial Revolution* at UNAP, Luanda, Angola (2012); *Água*, Galeria 111, Lisbon (2007); *Ecotone*, Galeria 111, Oporto, PT (2007); *Subbus*, Galeria 111, Lisbon (2006).

Collectively, he participated in *Devour!*, Freies Museum in collaboration with Savvy Contemporary, Berlin (2015); *African Industrial Revolution*, Tiwani Contemporary, London (2015); *Mabaxa*, Soso Gallery – Contemporary African Art, Luanda, Angola (2012); *Republic*, Calouste Gulbenkian Foundation (2011); MFA ThesisExhibition, Fisher Landau Center for the Art, Long Island, USA (2011); *Povo*, EDP Foundation (2010); *O Dia pela Noite*, Lux, Lisbon (2010); and *Exchanging Glances*, Instituto Camões in Cabo Verde, Angola and Mozambique (2007).

Vidal's work can be found in the collections of EDP Foundation, PLMJ Foundation, Sindika Dokolo Collection, Calouste Gulbenkian Foundation collection, among other private collections.

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.