



Isaque Pinheiro, *Sem título (tríptico)*, 2018, C-Print, 25 x 44 cm (each), Ed. 3 + 1 AP

Isaque Pinheiro

The Greeks and the Trojans

Opening Friday, April 20, from 6 – 9 pm

April 20 – June 9, 2018

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 to 8 pm, Tuesday through Saturday, and by appointment.

Isaque Pinheiro occupies a very special place in the world of contemporary sculpture. Unaffected by the tendency to revisit post-conceptual precepts that is an increasingly marked feature of the creative landscape of 21st century art, he immerses himself in the materiality of manual work, which reveals the unfolding of time through a mixture of humour, surprise, expanded visuality, and a critical approach towards the history of art.

Using essentially symbolically charged materials - such as iron and marble - his artistic vision expands the boundaries of figurative representation and abstract self-referentiality.

In this exhibition - *The Greeks and the Trojans* - Isaque Pinheiro presents a series of works that use PVC blinds presented as if they were paintings, thus establishing a paradoxical relationship with the deep-rooted perception of the painting as window on the world. In this case, these blinds - that are normally used to obstruct our view of the outside world - serve as windows on the world. In his earlier, initial experience with this material, he used it as a supporting structure for a performance, in which he inscribed the word *democracy* through incisions that were duly combined with the slats, thereby rendering the word legible. He now complements the presence of this manipulable work with two other works (*Untitled* and *Majority x Extreme*, both produced in 2018) that stand out because they have been carefully framed. As in other situations, Isaque Pinheiro deftly convenes a deviant potential of the perception of movement, which in this exhibition is frozen, but is underlined by the presence of photographic documentation of the aforementioned performance.

Making the certainties of reason oscillate through the wiles of vision, works such as *Outside In* and *Blank*, produced in 2018, refer to actions and situations of painting and writing - the mask of a decorative motif and a sheet of paper - that he has *petrified* in the marble.

Small monuments to the paradoxes of art as a system of floating representation, in which we imagine the matrix-based development of the unrepeatable gesture. They are conceptual traps for full visual enjoyment.

Miguel von Hafe Pérez

Isaque Pinheiro (PT b. Lisboa 1972). Lives and works in Porto.

A Gregos e a Troianos is the artist's third solo exhibition at the gallery. He has an upcoming solo exhibition at the Imperial Palace in Rio de Janeiro, curated by Marcelo Silveira. Other important solo shows include *Arte de arremesso / Diálogo com as paredes*, Travessa da Ermida, Lisbon (2017); *Memória* and *A medida de todas as coisas*, his solo shows at Caroline Pagès Gallery (2014 and 2010 respectively); *Deslocamentos* (with Cristina Ataíde) and *Mão Livre*, both produced in 2013 by Galeria Ybakatu, Curitiba, Brazil; *O Corte*, Galeria Mário Sequeira, Braga (2013); *Quem corre por gosto não cansa* (2012) in Laura Marsiaj Gallery and Moura Marsiaj Gallery, in Rio de Janeiro and São Paulo, respectively; *Solo Object*, ARCO Madrid (2012); as well as various shows in Galeria Presença (Porto), Esther Montoriol (Barcelona), and in Espaço Maus Hábitos (Porto).

Isaque Pinheiro has also participated in numerous group exhibitions including the Amadeo de Souza-Cardoso Prize 2017 at the Municipal Museum Amadeo de Souza Cardoso in Amarante, Portugal; *Periplos / Arte português de hoy*, CAC Málaga, Spain (2016); 18th Exhibition programme, Carpe Diem Arte e Pesquisa, Lisbon (2014); *Prometheus fecit: terra, água, mão e fogo*, Museu Nacional de Soares dos Reis, Porto (2014); *Visões do Desterro*, Caixa Cultural do Rio de Janeiro, Brasil (2013); *Projecto Correspondência / Portugal-México*, Museo de Arte Préhispanico Rufino Tamayo and Galeria Neter, México (2012); *Urbana* and *5+5, 5 artistas 5 projectos*, both as part of the European Capital of Culture, Guimarães (2012); *Mystique*, CGAC Collection, Santiago de Compostela (2011); *Cidade de sonhos*, curated by Cuqui Piñeiro, Xardíns do Pazo de Castrelos, Vigo (2010); XV Biennial of Cerveira, Vila Nova de Cerveira (2009); *Video killed the painting*, Centre for Contemporary Arts, Glasgow (2007); *Video show*, Box Gallery, Akureyri, Iceland (2007).

His works are represented in the following collections: MAAT/EDP Foundation, Lisbon; Centro Galego de Arte Contemporánea, Santiago de Compostela, Spain; Caixanova Foundation, Spain; Edson Queiroz Foundation, Fortaleza, Brazil; PLMJ Foundation, Lisbon; Museum of the Biennial of Cerveira, Vila Nova de Cerveira; and in private collections in Portugal, Brazil, Spain, Denmark, France and Belgium.