

Carlos Correia . Painting

Inauguration Thursday – 12th of April at 10 pm
Until May 12th

Galeria Pedro Oliveira
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Tuesday to Saturday: 3 pm to 8 pm

In his second solo exhibition at the Galeria Pedro Oliveira, Carlos Correia is presenting painting, drawing and a mural, and is simultaneously returning to his work in the video format.

This artist usually works in series, resorting to a necessary and schizophrenic adapting of technique, support, dimension or style, given that these series are produced simultaneously, thus not indicating an anchoring in that which might be considered as a “period” or “phase”.

However, within the several series there is a fundamental rift: it is the split that opens up between the “outer paintings” and the “inner paintings”. Very succinctly, with the brevity required of a presentation like this one, we may state that the “outer paintings” start from pre-existing images, as opposed to the “inner paintings” that belong to the construction of a poetic discourse, and thus not using any reference to the visible world.

Thus, in the “outer paintings” the artist explores a web of interests and concerns, some of which are inherent to the making of painting itself and others which have their genealogy in a very particular observation of the world.

On looking at the paintings from the *series of firing squads* (Goya and Manet) or the *series of the G8 portraits*, we might be tempted to state that the artist’s field of research is located in relationships between the history of painting and contemporary history, or in the showing of war images – which, on the one hand, is clearly true. But this temptation soon disappears after a more considered observation, with it being enough to pay attention to the different pictorial treatment that the artist grants to each work. These different approaches place the centre of this research in painting itself, in thinking about what painting may do and state as painting. That is, in Carlos Correia’s work there is a permanent tension between the issues raised by the subject represented and the way that this subject is represented.

The ‘inner paintings’ are works in permanent construction, paintings without a programme. They are compositions which, as has already been stated, do not possess a referent in the real world. The eye that observes these paintings performs a movement that is very similar to that of a photographic lens, which focuses and defocuses the field of vision, at times coming in close and at other times moving away from the surface of the painting, in a perpetual movement of recognition/startling.

The wall painting intends to read the work of art simultaneously as a bearer of a symbolic and commercial value.

The video stands as an ironic reading by the artist on a significant part of his own process of creation. The t-shirt here takes on the role as a bearer of the stating of an identity, symbolised in the act of “wearing the t-shirt”.

Finally, a note for the assembly of the exhibition. The intention is for this to function as a process of signifying, convoking and confronting disperse realities both on the symbolic and material level in an attempt at adopting (and translating) a certain idea of assembly originally explored by S. M. Eisenstein.

Seeing the exhibition as a whole, what the artist is attempting is a manifestation of his search for a place as a painter, artist and human being, although not necessarily in that order.

* The whole of this text may be found on www.galeriapedrooliveira.com

For images or further information, contact Nuno Lapa on the Galeria Pedro Oliveira contacts.