Galeria Pedro Oliveira

In-Between IV

25.07 – 12.09.2026 (closed August)

Close-up

André Cepeda, Antónia Labaredas, Augusto Alves da Silva, Carlos Correia, Catarina Fragueiro, Fernando Marques de Oliveira, Fernando Travassos, HElena Valsecchi, Joana Pimentel, Jorge Molder, Julia Dupont, Marco Pires, Mariana Gomes, Paulo Brighenti, Pedro Pousada, Pedro Proença, Pilar Mackenna, Rita Magalhães, Rui Castanho, Sebastião Casanova

"Detail is not ornament; it is the place where truth is glimpsed."

Galeria Pedro Oliveira presents the exhibition Close-up in its fourth edition of In Between.

As in previous editions and in its usual collective context, it appears at the end of the season (July), restarting at the beginning of the following one (September).

Small and medium-sized works, are the chosen formats for this year's edition. Issues related to detail in the observation of art could be contemplated in the concept of close-up.

An interesting detail discovered in a small work of art sometimes challenges us to long contemplations. This chosen detail is perhaps what leads us down unusual paths to an intuitive perception of a more enlightening post-confirmatory insight; In art and its various media, there are many examples of unique approaches by great authors: in literature, painting, photography, and cinema; Proust, reclaiming them through his beloved fictional writer Bergotte, observing the yellow fragment of the small wall in Vermeer's painting "View of Delft," or the long paragraphs about the imagined summer resort town of Balbec dedicated to the detailed description of the paintings of his friend, the modern Impressionist painter Elstir; In Joyce's "Ulysses," the restlessness of Mr. Bloom's hand groping in a pocket for the potato/amulet, or the soap/lemon for Molly...; Who doesn't remember "Blow-up" (Antonioni, 1966), with David Hemmings as a photographer, discovering the uncertain crime behind the bushes of a London park by analogically developing and enlarging (blow-ups), its heavily grainy images...; Or even the expectant photos of Augusto Alves da Silva, disappointingly inviting us to discern the particular from the obvious "important"...?

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