

Galeria Pedro Oliveira

## LOSS OF AURA

ANDRÉ ALVES . ANDRÉ CEPEDA . CARLOS CORREIA  
CATARINA BRAGA . MARIA TRABULO . PILAR MACKENNA

**LOSSOFAURA** was the name that the artist **Carlos Correia** gave to the publishing house he founded in 2012. *Bibliography* is the title of one of the four books he published that year and perhaps the one that best reveals the pocket library that marked the literary choices he combined in his plastic work, in his writing and in other published books. As João Paulo Queiroz mentioned during the exhibition with the same name, *Drawing books is a memento mori: books can die*.

This is what **André Alves** has been experimenting with in the *Material Escavado* series since 2012, painted pages taken from books he appropriates to retain phrases and words that are lost in memory, transferring authorship and creating another universe of interpretation for his other readers.

The installation *Collecting Dust* by **Maria Trabulo** takes us to the mechanisms of exhibition of conventional museology, provoking the spectator's strangeness in the absence of the work. The works in the collection of the National Museum of Ancient Art (MNAA) are represented by dust and sediment, following the mechanical cleaning that the artist carried out in the sculpture collections, here placed on the plinths from this museum.

In one of the photographs on display from **André Cepeda's** *Ballad of Today* series, a Vanitas is represented in an ornate capital of the Almada-Carvalhais Palace, the first to be built outside the city walls by Rui Fernandes de Almada, the same one that possibly commissioned the painting of Saint Jerome, the only work by Albrecht Dürer in Portugal, present in the MNAA collection. The degradation of space is far from classical ruin and from the celebrated condition of monument and memory that is reserved for it. In the photogenics of urban ruin, photography ultimately serves to confirm a hypothesis of existence, including the critical desolation that is reproduced in it. It is a way of thinking about the vulnerability of the monument as a mirror of history.

**Pilar Mackenna's** models, displayed in the last room of the gallery, relate to each other and create an essay on the fragility of the monument with materials collected or manufactured by Pilar Mackenna. They are post-readymades that, through associative and intuitive processes, fit, suspend and overlap, staging different compositions and testing the notion of balance and tension.

Finally, in *if a tree falls in a forest and no one is around to hear it, does it make a sound?*, **Catarina Braga** reflects on the issues that mobilize the current ecological crisis, with images that provoke illusion, distance and the way we see and engage with the natural environment. The images are taken from the Google Earth platform and show the Amazon forest, as it was captured in the summer of 2019, during the devastating fires, motivated by the interests of Jair Bolsonaro's agricultural industry.

The loss of aura that is rehearsed in the exhibition echoes the symptomatic condition that Walter Benjamin defended, but assumes the considerable distance that separates us from this modern condition of appropriation of images towards the hybrid visual language and the space of absolute mediation that today is try.

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Tuesday to Saturday from 15:00 to 20:00

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