



55 years

Beyond this lonely carousel

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Curator

Hugo Dinis

Artists

Alex Flemming | António Charrua | António Dacosta | Ana Vidigal | António Palolo | Antonio Seguí | Arman | Bartolomeu Cid dos Santos | Barton Beneš | Carlos Botelho | Celestino Mudaulane | Costa Pinheiro | Cristina Lamas | Daniel Fernandes | Diogo Evangelista | Eduardo Batarda | Eduardo Nery | Fátima Mendonça | Fernando Direito | Jean-Michel Folon | Francisco Vidal | Gabriel Abrantes | Gonçalo Mabunda | Graça Morais | Henrique Ruivo | Jacinto Luis | Joana Ferverença | Joana Salvador | Joana Vasconcelos | João Francisco | João Hogan | João Leonardo | João Vieira | Jorge Martins e Luiza Neto Jorge | Jorge Santos | Júlio Pomar | Leda Catunda | Lindström | Lisbeth Moe Nilsen | Lourdes Castro | Luís Dourdil | Manuel Baptista | Marcia Xavier | Martinho Costa | Mauro Pinto | Menez | Miguel Rebelo | Miguel Telles da Gama | Nikias Skapinakis | Noronha da Costa | Paula Rego | Pedro Avelar | Pedro A.H. Paixão | Pedro Gomes | Pedro Vaz | Rui Carvalho | Rui Miguel Leitão Ferreira | Rui Pedro Jorge | Ruy Leitão | Samuel Rama | Urbano | Vespeira | Victor Fortes | Vieira da Silva

And all the time the world unwinds

I can't deny the way I feel

The truth is lost

Beyond this lonely carousel

Lonely Carousel(2004) Beth Gibbons / Rodrigo Leão

The title of the exhibition *Beyond this lonely carousel* – taken from the song *Lonely Carousel*(2004) by Beth Gibbons and Rodrigo Leão – serves as motto to celebrate the 55th anniversary of Galeria 111. Inaugurated on February 3rd 1964, with an exhibition by Joaquim Bravo, the gallery owner Manuel de Brito (1928–2005) began a life project in the adjacent space to the bookstore at 111 Campo Grande. In 1970 the gallery moved to its present space, at number 113 Campo Grande, becoming one of the greatest references of contemporary art since the 60s. In a city where spaces dedicated to contemporary art were almost inexistent, this mythical space quickly became a pilgrimage to see artists as relevant as Vieira da Silva, Sonia Delaunay, Lourdes Castro, Paula Rego, Eduardo Batarda and Júlio Pomar, among others. In reviewing moments from a recent past, this exhibition is an opportunity to present the continuity of a future to come through the artists that this gallery has presented throughout its history. It is in the company of all these artists that the image of this gallery is relevant and presents itself in the society that accompanies it.

One of the remarkable effects of the history of Galeria 111 is not only the establishment of empathetic and supportive relationships with the artists it represents, but also with the collectors it has formed. In the sense that these are not mere professional relationships that were established, this way of educating was based on relations of friendship and family. The way in which the gaze of the viewer is educated, how the tools for understanding what is viewed are



inserted, was in a very predominant way, one of the most meritorious actions of a project that extends for more than 5 decades. This way of viewing has been highly associated to the improvement of the white cube, very much in vogue from the 70s, with its apex in the 80s and 90s. However, this visualization hasn't always been this way and it seems that the impurities of the contemporary society prevent it from continuing to chart its path. In fact, in the origin of museums we find the *cabinets of curiosities* or the *chambers of wonders*, very popular since the discoveries, in the 16th century. These chambers of imperial palaces, and later of the nobility and upper bourgeoisie, presented collections of a wide range of rare objects, foreign to the European society. So, sculptures, paintings, drawings, animals and stones, among other things, were piled chaotically in spaces that enacted multiple ways of viewing and looking at the world. This sort of visual encyclopaedia proved to be a powerful model of the contradictions and diversities that the images contained within themselves. This model was continued in the first museums and pinacothecas as a way of occupying the entire walls of the gallery halls. The numerous viewers of the Art Salons had the perception not only of the set of paintings presented, but also of their individuality. Often, the paintings' display followed formal and dimension rules, namely, the smaller paintings were presented below and the larger ones on top, slightly tilted for better viewing.

Given the fact that contemporary reality carries in itself controversial and divisive discussions, the way of viewing and exhibiting can also reflect this multiplicity of models and formulas. This way of exhibiting is not only about isolating each artist and each work, but also putting them in relation to each other and at different times. The space in Galeria 111 provides these two possibilities. On the one hand, some works are exposed separately. But on the other hand, the vast majority of works are shown on the wall that surrounds the space, as in a panorama painting. These paintings, which were developed on a large scale until the late 19th century, were semi-circular or circular structures that told a deservedly glorified history.

These panoramas, like circular and rotating constructions, can resemble a carousel. The word carousel can be understood as a device that is constituted by a vertical, circular and rotating rod that traditionally supports horses and other wooden animals. An analogy can be made in which the gallery, like a carousel, becomes a privileged space that shelters and accompanies the artists in a solitary and complicit journey. It is in this relationship, sometimes intimate and personal, sometimes professional and distant, that a space of confrontation of ideas and concepts is established. Paraphrasing the lyrics of the title song, "all the time the world unwinds" and moves more slowly, we cannot deny what we see and feel, because "truth is lost beyond this lonely carousel." In an increasingly inhospitable world where relationships are kept distant, the carousel of empathy goes for another round. And with the same persistent determination we expect that in the comfort of the unknown a promising hope will reveal itself.

Hugo Dinis
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