



CARLOS CORREIA – AN EXHIBITION

28.09 | 09.11

This exhibition of the work of painter Carlos Correia at Galeria 111 was initially planned for September 2018. With the untimely death of the artist in May of that year, we find ourselves in a rather strange situation: what we have is not a Carlos Correia retrospective, as the areas in which he worked –painting, video, artists' books, theoretical and literary texts – are not all represented here; it is also not simply a tribute, as the strength of the paintings almost separates them from the identity of the painter (they have a life of their own, so to speak), as well as from his hands and thoughts, which will no longer be presenting arguments or counter-arguments to his works. Nevertheless, the interrupted biography of the artist permits us to become immediately familiar with an art of experiences without end, reminding us of the life of artistic apprenticeship lived by a character in one of his stories (unpublished, and revealingly entitled "Book/Boat/Revolution", 2015). This is the story of Ahmad, who fleeing armed religious conflict in Pakistan goes on a Mediterranean odyssey, a journey which ends with his becoming an employee at the Louvre where he attends a conference on Géricault's *Le Radeau de la Méduse*.

The lecturer talks about the painting, which is based on a true story. The cruel scenes on the raft were based on interviews with survivors of the tragedy, and are portrayed in detail by Géricault, who makes full use of realism and anti-romantic anti-heroism. Géricault, who together with Goya was a leading figure of "dark romanticism", led the painting to a crossroads which begs the question: what does realism mean to the one (Ahmad) who lived through the depicted scene? How can a painting embody the depth of sensation lived by the viewer who witnessed death on the waters of the Mediterranean? Ahmad tries to do this: painting must prevail, the picture must be looked at as the "form" of the tragedy. At this point Carlos Correia states: "but this hardly ever happens".

What then is the relationship between the painter and the person looking at the painting? Is it necessary to have lived through the situation shown in the painting to overcome the Hegelian prediction that all art is historic (and therefore dead), that the art of the muses is nothing more than fruit separated forever from its tree? Carlos Correia has an answer: the



painting must be lived and not contemplated. To “live” a painting is a rather vague expression. What does it mean? According to Carlos Correia, living a painting is knowing its story so as to be able to retell it. In painting, this consists of making an “intuitive copy” of the object in question. Géricault, Titian, Caillebotte, Manet, all did this. They would know how to paint the pensive ghost of Duchamp, who says: “what are the consequences of my acts?”. It means knowing how painting deals with a body and all the ways it can be represented, acknowledging the phantasmal relationship between image and painting. Knowing, redoing and having doubts – that is, if I redo, it is because I have doubts, therefore knowing how to “inhabit” painting is doubting the masters *as an equal* as well as doubting what they say “about” painting. Carlos Correia would say – my place in the painting can only be occupied by me. Doubting and redoing is the only manner in which I can inhabit that which is already inhabited, but in my own way.

This is why practically everything that Carlos did after 2013 relates as much to painting as to architecture. Or rather, the architecture of his painting. His last pieces of pictorial architecture are both dramatic and serenely disturbing: graves, tombs, chests, benches – prisms or impossible shelves and plinths, items without connection or coherence. In relation to the “pictorial” however, he creates paintings in places where they cannot exist, represented by their form, composition and colour. White canvases leaning against walls, a luminous blindness – it is from that light and that blind, milky whiteness that a painting is born. Close to the image, but far from any image in particular.

We can now consider the questions posed by this work. Let us begin.

Carlos Vidal



CARLOS CORREIA
(Lisbon 1975 – 2018)

Education

- 2016 MA in Writing Arts, Faculty of Human and Social Sciences, Nova University, Lisbon
2012 Turps Art School, Painting, London
2010 Attended a PhD in Painting at the Fine Arts Faculty, University of Lisbon, Lisbon
2009 Seminar with Paul Virilio, University of Disaster, European Graduate School, La Rochelle
2006–2018 Teacher of Theory and Practices of Painting, Arte Ilimitada – School of Visual Art, Lisbon
2005–2008 MA in Visual Arts, University of Évora, Évora
2003–2004 Individual Project in Painting, Ar.Co, Lisbon
1996–2002 BA in Visual Arts, ESAD, Caldas da Rainha

Solo Exhibitions

- 2019 *Carlos Correia – Exposição*, Galeria 111, curated by Carlos Vidal, Lisbon
2017 *Devir*, Galeria Pedro Oliveira, Oporto
2015 *Truncado*, Galeria Pedro Cera, Lisbon
Livro/Barco/Revolução, Miguel Justino Contemporary Art, Lisbon
2014 *Dentro*, Next Room, Lisbon
Private Collection, O Armário, Lisbon
2013 *Quadro – Mesa*, Galeria Pedro Oliveira, Oporto
La Place du Spectateur I, The Mews, London
La Place du Spectateur II, Baginski Galeria Projectos, Lisbon
Carlos Correia – Pintura, Galeria 102-100, Castelo Branco
Carlos Correia – Pintura, ArtSpace by Deutsche Bank, Oporto
2012 *Supervivencia*, Galeria Fúcares, Madrid
Le Plaisir au Dessin, Appleton Square, Lisbon
2011 *Crash*, ARCO, Madrid
2010 *Ensaio*, Baginski Galeria Projectos, Lisbon
2009 *Moon and Something Else...*, *Pintura*, Galeria Pedro Oliveira, Oporto
Carlos Correia – Pintura, Casa das Artes, Tavira
Carlos Correia – Pintura, Museu Nogueira da Silva, Braga
2008 *Carlos Correia – Pintura*, Sala POSTE ITE, Galeria Pedro Oliveira, Oporto
Olhar para dentro/Olhar para fora, University of Évora, Évora
Carlos Correia – Pintura, Galeria Fúcares, Almagro
Carlos Correia – Pintura, Galeria Luisa Strina, São Paulo
2007 *Carlos Correia – Pintura*, Galeria Pedro Oliveira, Oporto
2006 *Carlos Correia – Pintura*, Sala POSTE ITE, Galeria Pedro Oliveira, Oporto
Carlos Correia – Pintura, Baginski Galeria Projectos, Lisbon
Carlos Correia, Arte Contempo, curated by Filipa Oliveira and Miguel Amado, Lisbon
2005 *Carlos Correia – Pintura*, Galeria Pedro Oliveira, Oporto
2004 *Carlos Correia – Pintura*, Galeria 24b, Oeiras



Group Exhibitions (selected list)

- 2016 *Arte & negócios – Responsabilidade social*, com curadoria de Raquel Guerra, PBS, Porto/AIP, Lisbon
- 2015 *Afterimages (contra a tirania do olho)*, curated by Miguel von Hafe Pérez, Galeria Pedro Oliveira, Oporto
Todos os Direitos Reservados – Coisas do Mundo na coleção Norlinda e José Lima, Oliva Creative Factory, São João da Madeira
Consequência do Olhar – paisagens na coleção MG, Alvito
Atlas Secreto, Galeria Má Arte, Aveiro
Prémio de Pintura Amadeo de Souza-Cardoso, Municipal Museum Amadeo de Souza-Cardoso, Amarante
Mostra' 15, Patricia Pires de Lima Art Consulting & Projects, Lisbon
- 2014 *Art Rio 014*, Galeria TAC, Rio de Janeiro
Atlas Secreto 2, Espaço Mira, Oporto
Revisitação, Galeria Pedro Oliveira, Oporto
Atlas Secreto 1, Casa Bernardo, Caldas da Rainha
- 2013 *Cloud Chambers*, The Mayor's Parlour Gallery, London
Prémio de Pintura Amadeo de Souza-Cardoso, Municipal Museum Amadeo Souza Cardoso, Amarante
Aparências Privadas, Arpad Szènes – Vieira da Silva Museum, Lisbon
- 2012 *Tiempos de Alegria*, curated by Simeón Saiz Ruiz, Galeria Fúcares, Almagro
Ensayos Autónomos, curated by Bruno Leitão, OTR Espacio de Arte, Madrid
Purificación Garcia Photography Award, Círculo de Bellas Artes, Madrid
La Colección, curated by David Barro, Pedro Barriè de la Maza Foundation, La Coruña
- 2011 *Amadeo de Souza-Cardoso Painting Award*, Municipal Museum Amadeo de Souza-Cardoso, Amarante
O Consolo da Pintura, curated by Filipa Oliveira, Espaço Arte Tranquilidade, Lisbon
90-10, Edifício XXI, Lisbon
En Construcción 3, curated by David Barro, Pedro Barriè de la Maza Foundation, Vigo
- 2010 *A museum is to art what a great translator is to a writer*, curated by Alda Galsterer, Baginski Galeria Projectos, Lisbon
Res Publica, curated by Leonor Nazaré and Helena de Freitas, Calouste Gulbenkian Foundation, Lisbon
- 2009 *Still/Moving/Still*, Arte Contempo, Lisbon
Identidade e Simulacro, Junho das Artes, Óbidos
VOLTA SHOW, Baginski Galeria Projectos, Basileia
Opções e Futuros, Obras na Coleção PLMJ, Museu da Cidade, Lisbon
Vestígios, Pavilhão 28, Júlio de Matos Hospital, Lisbon
Pavillion of Portugal, Hangar 7, Salzburgo
Trabalhos em papel, Galeria 102-100, Castelo Branco
Desenhos [Drawings]: A-Z, City Museum, Lisbon
- 2008 *Aquilo sou Eu*, Carmona e Costa Foundation, Lisbon
Imágenes Latentes, Galeria Fúcares, Madrid
Frieze Art Fair, Galeria Luísa Strina, London
Pulse Miami, Galeria Fúcares, Miami



- Arte Lisboa, Galeria Pedro Oliveira and Baginski Galeria Projectos, Lisbon
2007 *To Draw the Drawing*, Baginski Galeria Projectos, Lisbon
Some Stories on Paper, Galeria Pedro Cera, Lisbon
Antimonumentos, curated by Miguel von Hafe Pérez, Galeria António Henriques, Viseu
Rasura, Avenida – Espaço independente, Lisbon
Reunião, Baginski Galeria Projectos, Lisbon
2006 AIAS Prize of Honor 2006, Palácio da Inquisição, Évora
Opções e Futuros #2 – Obras na coleção da Fundação PLMJ, curated by Miguel Amado, Arte Contempo, Lisbon
Accrochage 01_06, Galeria Luís Serpa Projectos, Lisbon
2005 *Trabalhos em papel*, Espaço Independente, Galeria Luís Serpa, Lisbon
Controlo Remoto, Galeria Luís Serpa, Lisbon
Desenhar o Discurso, Digressões sobre uma Urbanidade Disruptiva, curated by Miguel von Hafe Pérez, XIII Bienal de Cerveira, Vila Nova de Cerveira
GPO31031405, curated by Miguel Amado, Galeria Pedro Oliveira, Oporto
Carlos Correia. Pintura, Bartolomeu 5, Lisbon
Young Painters Awards – Fidelidade Mundial, Culturgest, Oporto
Ar.co 2004 Scholarship Holders and Senior Students, Cordoaria Nacional, Lisbon

Public Collections

Caja Madrid Collection, Madrid
Fundação EDP Collection
Madeira Corporate Services Collection, Funchal, Madeira
MG Collection, Alvito
Norlinda and José Lima Collection, São João da Madeira
Safira & Luís Serpa Collection, Lisbon
Teixeira de Freitas Collection, Lisbon
Deutsche Bank Collection, Lisbon
Calouste Gulbenkian Foundation Collection, Gulbenkian Art Library, Lisbon
Eng° António Almeida Foundation Collection, Oporto
Ilídio Pinho Foundation Collection, Oporto
Pedro Barriè de la Maza Foundation Collection, Coruña
PLMJ Foundation Collection, Lisbon
H.S.J.D. Collection – Espacio de Arte Contemporáneo de Almagro, Almagro
Masteschitz Collection, Salzburg
Arpad – Vieira da Silva Museum Collection, Lisbon
RAR (Holding) Collection, Oporto
Tróia Design Hotel Collection – Contemporary Art Collection, Tróia

Awards and Grants

100 Painters of Tomorrow, Thames & Hudson – Short list of 427 artists, London
Bolsa de Criação Artística, Ilídio Pinho Foundation, Oporto
ARS FUNDUM, Madrid