

them as assertions of the factitious, precarious and partial nature of the image.

What experience of the real does each image elicit from us, when nothing seems to happen? How does the image look at us and link us to a past? In what way are we framed by each image beyond the visible, beyond what can be represented? These are questions that Daniel Blaufuks raises frequently through a visual practice that demands another attention, another perceptive availability, between aesthetic appreciation as well as narrative and temporal speculation. These questions are susceptible to lead us towards a rhizomatic network of possibilities of growth and permanently delayed perspectives, and – at the same time - seem to reflect the random array of possibilities of imagination and remembrance.

Without following any chronological or narrative thread, the artist's works appear as pieces of an essentially fragmentary, disjointed and centrifugal reality. A suspended world without horizon, within which almost everything is out of reach. This context further accentuates Daniel Blaufuks' attraction to the literary and cinematic domains as categories that are closely connected to the exercise of speculation and fiction. Here the indeterminate value of the works as legitimate (and necessary) forms and means of representing and questioning reality, reinforces the potential of the image as a sign that understands and transmits time as immersion.

BIOGRAPHY

Daniel Blaufuks has been working on the relationship between public and private memory, one of the constant interrogations in his work as a visual artist. He has exhibited widely in museums, private galleries, and festivals and works mainly in photography and video, presenting his work through books, installations, and films. He holds a PhD from the University of Wales, where he wrote on photography and film in relation to the work of W.G. Sebald and Georges Perec, as well in relation to memory and the Holocaust. In 2016 he received the AICA Portugal award for the exhibitions "Attempting Exhaustion" and "Léxico".

PUBLIC PROGRAMS

Saturday, 5 october – 5pm

Guided tour by Daniel Blaufuks and Sérgio Mah

Saturday, 23 november – 5pm

Talk with Daniel Blaufuks, Sérgio Mah and Tobi Maier

ACKNOWLEDGMENTS

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Galerie Jean Kenta Gauthier
Rui Chafes

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Campo Grande, 245

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DANIEL BLAUFUKS

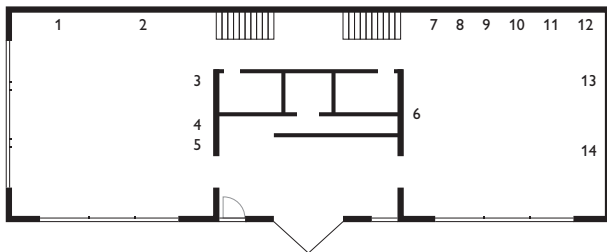
HOJE, NADA

Curator SÉRGIO MAH

22/09 — 24/11/19

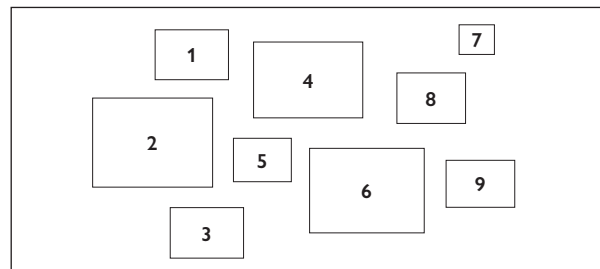
Daniel Blaufuks' work reveals a peculiar combination of (auto)biography and historical analysis, travel and diary entries, factography and fictionality, with a predilection for an artistic and meditative approach towards the collective and individual realities we inhabit and the past that affects them. Through the annotation of moments, spaces and objects of everyday life, frequently subjected to the articulation of photography's historical value and rememorative potential, Daniel Blaufuks' work also distinguishes itself through a persistent reflection on the nature and perceptive potential of the image.

Hoje, nada [Today, nothing] (Cesare Pavese's summary of a day in *The Business of Living*) brings together a very diverse group of photographs and objects – including some from previous series and several new works – which reveal places, things, captured gestures and images that indicate methods of inventory and archiving. The extreme close-up's stand out. We can consider these to be vague, diffuse and elusive images, which apparently seek to evade their referent. Or, we can simply accept



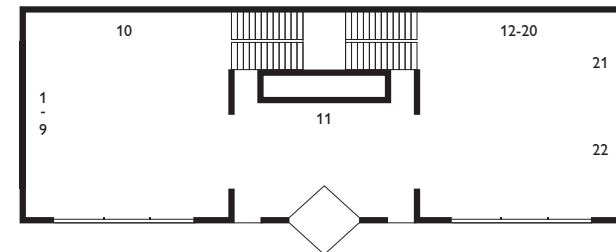
LEVEL 0

- 1**
Mão, from the series *Hiato*, 2006
Photographic paper
120 x 160 cm
- 2**
You are here, from the series *Hiato*, 2006
Photographic paper
80 x 80 cm
- 3**
The Photographer, 2012
Calotype
30,5 x 23,5 cm
- 4**
Eternal camera 2, 2018
Polished mirror, graphite
21,8 x 30,5 cm
- 5**
Eternal camera 1, 2018
Polished mirror, graphite
21,8 x 30,5 cm
- 6**
The Ivory-coloured porcelain group, 2014
Photographic paper
110 x 160 cm
- 7**
Untitled, from the series *ITS*, 2014
Photographic paper
36 x 45 cm
- 8**
Dia Positivo II (Japan), 2012
Slides
41 x 31 cm
- 9**
Swiss Piece, 2019
Slides
31 x 21 cm
- 10**
Dia Positivo III (Mona Lisa), 2012
Slides
41 x 31 cm
- 11**
Dia Positivo III (Wise Owl), 2012
Slides
41 x 31 cm
- 12**
Dia positivo (Tentativa de esgotamento), 2016
Slides
31 x 26 cm
- 13**
Ecrã, 2003-2010
Photographic paper
80 x 103 cm
- 14**
Untitled (Cassetes), 2008
Photographic paper
113 x 164 cm



LEVEL 1

- 1**
Caixa de plástico from the series *O Ofício de Viver*, 2010
Photographic paper
70 x 100 cm
- 2**
The Breakfast Table, 2011
Photographic paper
120 x 160 cm
- 3**
Um copo de água from the series *O Ofício de Viver*, 2010
Photographic paper
70 x 100 cm
- 4**
20 de Julho de 2015 5:38, from the series *Attempting Exhaustion*, 2016
Photographic paper
110 x 160 cm
- 5**
Água, from the series *Hiato*, 2006
Cotton paper
60 x 80 cm
- 6**
Hoje, nada II, 2019
Cotton paper
120 x 160 cm
- 7**
21 de Setembro de 2015 3:10, from the series *Attempting Exhaustion*, 2016
Photographic paper
35 x 54 cm
- 8**
Prato, 2010
Photographic paper
104 x 79 cm
- 9**
Peça de roupa from the series *O Ofício de Viver*, 2010
Photographic paper
70 x 100 cm



LEVEL 1

- 10**
Hoje, nada I, 2019
Cotton paper
110 x 160 cm
- 11**
Untitled from the series *Motel*, 2005
Photographic paper
60 x 80 cm
- 12-20**
Untitled from the series *A primeira Imagem*, 2009
Polaroid
8,5 x 8,5 cm
- 21**
Berlin I, 2002
Photographic paper
[part of a diptych]
120 x 160 cm
- 22**
China Palace from the series *Andorra*, 2000-2019
Cotton paper
120 x 160 cm