

the way they, likely travelling alone, view the device or by how they gaze at something that passes through the clouds across an empty sky (the same clouds that populate paintings and soften the contours of their shapes).

Differing in the way they arise and the way in which they offer themselves to be seen, the works promote a succession of different gazes. Inviting the viewer into the image plane and simultaneously distancing them from it, the exhibition problematises the resonances of painting and drawing by examining how their encounter stimulates new readings. Readings in which a dialogue is established between what is near and what is distant, what draws our gaze downwards and what draws it upwards, what is affirmed in whole and what is affirmed in part, what expands the attention and what focuses it, what is revealed in synthesis and what is revealed in saturation.

Inspired by the writings of Müller whilst re-examining the parameters of the romantic imagination, Calapez and Conefrey make use of contrast as a kind of complementarity, substituting confrontation with subversion and subjection with involvement.

Um estranho aqui cheguei

Pedro Calapez, Alexandre Conefrey

18.9 – 14.11.2021

Galerias Municipais – Pavilhão Branco
Jardim do Palácio Pimenta
Campo Grande, Lisbon
Tuesday to Sunday: 10am-1pm and 2pm-6pm
Free entrance

Guided tours by appointment
mediacao@galeriasmunicipais.pt

The access to our exhibition spaces is organized in compliance with the norms issued by the Directorate-General of Health.

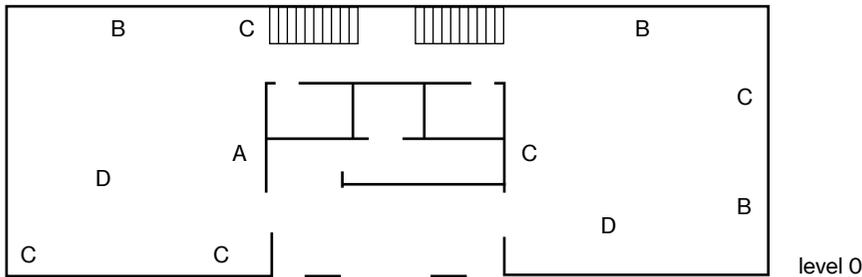
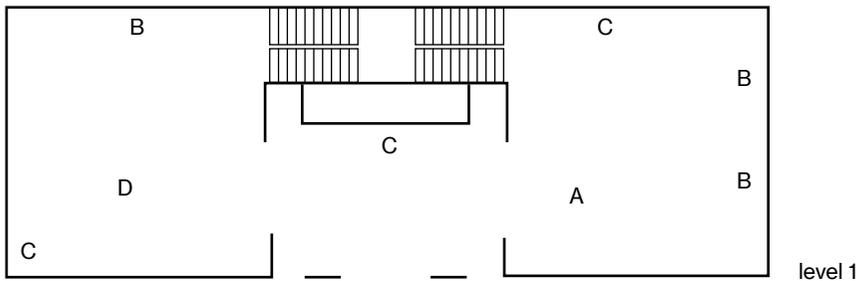
curated by
Sérgio Fazenda Rodrigues

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Pavilhão Branco



A
Pedro Calapez
Um estranho aqui cheguei #1, 2021
 acrylic and oil on canvas
 150 x 100 cm
 Courtesy the artist and Galeria Belo-Galsterer

B
Pedro Calapez
Um estranho aqui cheguei #3,5 -9, 2021
 oil paint on aluminum panel
 150 x 300 cm
 Courtesy the artist and Galeria Belo-Galsterer

C
Alexandre Conefrey
Untitled #1-25 (Zepelin series), 2021
 graphite on paper
 52 x 44 / 45 x 64 cm
 Courtesy the artist and Galeria 111

D
Alexandre Conefrey
Untitled #1-19, 2021
 mixed media on paper
 17 x 24 cm
 Courtesy the artist and Galeria 111

The exhibition 'Um estranho aqui cheguei' [I arrived as a stranger] stems from artists Alexandre Conefrey's and Pedro Calapez's interest in the writings of Wilhelm Müller, which gave rise to the literary work *Winterreise* (Winter Journey). This series of poems, written between 1822 and 1824, and set to music by Schubert in 1827, narrates the journey of a wanderer who encounters in the world a mirror of his soul's tormented state.

Anchored in the parallelism of the journey's physical and spiritual dimensions, the exhibition explores a dialogue between the artists' works, the space where they are presented and the viewer's journey, thus re-examining the romantic spirit that lies at its origin. Thus, while the works are linked through their connection to the sky and the surrounding trees, they are far from being illustrative renderings, avoiding a narrative that limits them to Müller's writings.

Pedro Calapez's large-scale paintings as well as the small format works by Alexandre Conefrey, take on dark tonalities and share a smoky, meditative ambience. However, whilst Calapez's works are developed through the juxtaposition of two colours, allowing one to perceive the persistence of paint, the action of the body and the image thus configured, Conefrey's feature an expanded set of coloured pigments that, between themselves, erase the presence of the artist who produced them.

Calapez's paintings have a panoramic dimension to them that absorbs the viewer and horizontalizes their gaze. Appearing like screens, these works introspectively pull one's eyes towards them and expand the field of vision, suggesting a group of images that rise to the surface from the background. Operating on the idea of the path, of memory and its disappearance, and appearing as markings of drawing on (and with) the painting, Calapez's gestures delineate contours, lines and stains that hint at dissipating paths, woods, stairs, and passageways.

In contrast, Alexandre Conefrey's paintings, due to their nature and their instability, size, and placement, appear like little flashes of colour, delicately suspended in the air. The gaze focuses on the interior of each composition and wanders peripherally over the rest of the images surrounding it. Assuming a logic of superimposition, the organisation of the set echoes the nature of each part, with each image migrating, conversely, from the surface to the background.

Finally, Conefrey's drawings emerge as a third layer that interlinks and propels the works. Negating colour, these renderings present the figure of a Zeppelin airship and a stain that emerges like the trace of a displacement.

Guiding us towards a reading of the sky's immensity, the Zeppelin evokes the effort or will of those who seek to master the medium (of those who cross the firmament so that they avoid being limited by it). Hence, one could say that the melancholic condition of the wanderer is produced by