

Casa A. Molder Gallery

Bruno Pacheco

One two, left right

Opening: 24 of March from 3.30 pm to 7pm.
From the 24th of March until the 6th of May 2022

Bruno Pacheco (1974) is the artist featured in the Casa A. **Molder Gallery's** ninth exhibition.

Um dois, esquerdo direito [One two, left right] is the title of that exhibition, which was especially conceived for the **Casa A. Molder Gallery**.

We are welcomed by someone who, in a sequence of animated photographs on video, performs a hand salute to us. At first sight, he may look like a soldier; he dresses in military green, has a helmet on and wears a glove on the hand that salutes us, a gesture that is both symbolic and determined. That someone is the artist himself. Now, looking closer, we can see that he is wearing paint pots as a helmet, as well as an old sweater and a glove that are clearly also objects from his studio, and that salute starts to strike us as a puerile, comical gesture.

Painting is a very serious matter, particularly **Bruno Pacheco's** painting. So serious that it leads him, as in this exhibition and throughout his career, to create sculptural objects that are as pictorial and conceptual as his paintings.

Who is private **Pacheco** saluting? The visitors? Painting itself, like when he saw in China the changing of the guard being performed in front of Mao's portrait?

On the wall we see a pink arch, with a shade. This pink is a hue that **Bruno Pacheco** created specifically for this piece, which formerly was installed outside and now has become an interior piece. It is a door that invites us to enter a wall; like a painting, like a nonsensical object, like an outside replica of the arch that divides the gallery's small rooms. Concerning the colour of this piece, he says: "notice that the colour on these bars (at his studio) is a creation of mine; it didn't exist before, and since then they have used it in all the other studios". An undertaking that is both logical and unique.

And private **Pacheco** keeps performing his salute.

Pequenas vitórias [Small victories] is a piece made with yellow resin, a yellow that is familiar to us, being the yellow of painter's tape. This piece is another arch displayed on a wall. This arch gives continuity to the one in the room, as if it were inviting us to enter an imaginary corridor that leads out, thus enlarging the exhibition's confined space. This piece is modelled after the small wooden wedges that are used to tighten canvas stretchers. Here, and once again, the painter's everyday objects come together to create something new. These tiny, invisible pieces, which generate stability, have been congregated by the artist, who has lent them sculptural grandeur by turning them into a geometric figure that also possesses pictorial qualities.

It can be said that the obstinate inability to obey the demands of that authority figure that is painting is part and parcel of **Bruno Pacheco's** work, as much as his full and reverential commitment to that art.

And private **Pacheco** keeps performing his salute.

The exhibition is open to the public on weekdays, during the shop's afternoon schedule, i.e. from **3.30pm to 7pm**; visits on weekends and holidays can be made by previous appointment.

The Casa A. Molder Gallery is a project by artist **Adriana Molder**, intended as a showcase for contemporary art that makes use of the exhibition space of **Casa A. Molder**, a historic stamp shop at the heart of Lisbon, on the third floor of 101, 1.º de Dezembro Street, its address ever since it was founded by **August Molder** in 1943. The Casa A. Molder Gallery is a fully non-commercial project.

A special thanks to Gonçalo Jesus e Matteo Consonni.

**The Casa A. Molder Gallery project is kindly supported by:
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The Gallery is installed in the A. Molder stamp shop, on the third floor of **101, 1.º de Dezembro Street**. For appointments, please contact info@galeriadacasaamolder.com. Access to the Gallery is through the shop.

www.galeriadacasaamolder.com

<https://www.facebook.com/galeriadacasaamolder>

Covid-19

To enter the shop, mask-wearing and hand-sanitising are mandatory.

Bruno Pacheco was born in Lisbon in 1974. He lives and Works in Lisbon and in London.

The work of Bruno Pacheco is characterised by a specific ambiguity towards the field of representation. Despite of its mostly figurative nature, his paintings and drawings, disclose an anonymity characteristic to its subjects, may these be human figures, or random objects. Known best for the representation of groups, crowds or on the contrary, isolated figures that are moving through unidentified landscapes or are immersed in activities that remain undisclosed to the viewer, his works frequently generate a subtle sense of anxiety and melancholy. Denying the spectator access to the narrative of the painting, may it be through the position of its protagonists, who are frequently with their backs to the spectator, or through their involvement in an unspoken activity, – also known as *the state of absorption* -, Pacheco generates a desire for involvement. By his physical relation to the work and anxious gaze, the spectator becomes a protagonist of Pacheco's paintings, actively participating in the blurring of the boundaries between the works interior and exterior. Inanimate objects in Pacheco's work are then characterised by their bulkiness and partial de-contextualisation, which gives these works a new life, while abstracting them further away from reality.

His work has been exhibited at the 31st São Paulo Biennial, Sharjah Biennial, Culturgest (Lisbon), Van Abbemuseum (Eindhoven), Serralves Museum of Contemporary Art (Porto), Whitechapel Gallery (London) among other. His work is part of the Fundação Calouste Gulbenkian – CAM (Lisbon), Fundação de Serralves (Porto), Kadist Art Foundation (Paris), The UBS Art Collection (London), Van Abbe Museum (Eindhoven), Sharjan Arts Foundation collection and the MCA – Museum of Contemporary Art Chicago collection, among other.