

Casa A. Molder Gallery

Francisco Tropa

Polaris

Opening: 16 of September from 3.30 pm to 7pm.
From the 16th of September until the 21st of October

Francisco Tropa (1968) is the artist featured in the fifth exhibition at the Casa A. Molder Gallery.

Polaris is the title of his sculpture, as well as of the exhibition.

Polaris is the scientific name of the North Star or Pole Star, the star that seems to remain fixed while the other stars rotate around it, the star that has been guiding seafarers from times immemorial, the star that guides us.

At first glance, **Francisco Tropa's** sculpture appears to offer us no guidance at all, such is the astonishment that this irregular-shaped (its front a section of wall and its back suggesting a cloud or a piece of clay), light-emitting object, inspires in us. Here, the hole in the wall is not something to peek through, but a means to irradiate light. The intermittent light is a cold, hypnotic force that adds a surface shine to the sculpture, while also dazzling us.

It can even be said that **Polaris**, as it lies on its painted plinth, like an extension of the wall, displayed like an artefact that has fallen from the sky, befuddles us: Is that piece of wall light or heavy? Is it made of clay, concrete, bronze?

Is it a prop from a play, the greatness of which transcends us, being life itself? Will it remain there permanently, while conducting us with a luminous cadence, reminding us that art can never be explained, only experienced?

According to the artist, the answer is a poem by **John Keats**:

“Bright star, would I were stedfast as thou art”

Bright star, would I were stedfast as thou art—
 Not in lone splendour hung aloft the night
And watching, with eternal lids apart,
 Like nature's patient, sleepless Eremite,
The moving waters at their priestlike task
 Of pure ablution round earth's human shores,
Or gazing on the new soft-fallen mask
 Of snow upon the mountains and the moors—
No—yet still stedfast, still unchangeable,
 Pillow'd upon my fair love's ripening breast,
To feel for ever its soft fall and swell,
 Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
And so live ever—or else swoon to death.

Polaris

Painted bronze, brass, led and electrical wire. 2021.

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.

**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. Access to the gallery space is limited to three persons at a time.

Francisco Tropa was born in Lisbon in 1968. He lives and works in Lisbon

Sculpture has been a permanent interest in the artistic practice of Francisco Tropa, who began working in the early 1990s and gained over time significant attention from both art institutions

and critics. Besides representing Portugal in the Venice Biennale (2011), he also participated in the Rennes Biennial (2012), the Istanbul Biennial (2011), Manifesta (2000), the Melbourne Biennial (1999) and the São Paulo Biennial (1998). Tropa uses several media – sculpture, drawing, performance, photography and film — to convey a series of reflections introduced by the different traditions of sculpture.

Subjects such

as the body, death, nature, landscape, memory, origin or time are always present in his works, in an endless process of projection of references from Art History, other art works, previous works by the artist, and specific authors. Notions of device and spectator are also essential to understanding his practice, which defies all traditional categories of art, as well as its representation and perception.