

## PRESS RELEASE



*Quem Pássaros Receia Milho Não Semeia #2, 2007*  
(Corn, popcorn, food colouring, seeds, rice)  
C-print, 40x60 cm, Ed. 3 + 1 AP

### **Dalila Gonçalves**

#### *Tempus Fugit*

12 March – 19 April, 2008

**Opening reception on Wednesday, March 12 at 10 pm**

Guided tour by the artist on Saturday, April 5 at 5 pm

#### **Caroline Pagès Gallery**

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**Opening Hours:** Monday-Wednesday 12 am-5 pm, Thursday & Friday 12 am-8 pm, Saturday 3-8 pm and by appointment.

*Tempus Fugit* is the first individual exhibition by Dalila Gonçalves and is organised into two distinctive bodies of work. One is a collection of photographs which document the essentials of the creative process involved in some of her recent outdoor installations. Through these visual documents, it becomes possible to build up a sequence of memories, unique testaments vital to a true understanding of the work.

The other, an exhibition of drawings, bears the very clear contours of work produced directly by the artist; a series of ink drawings very individual in style which, nevertheless, remain within generally accepted conceptual principles. Like small pop-up boxes, these drawings, engaging in a sublime dialogue somewhere between utopia and reality, are fleeting but timely perspectives on a movement which in its continual stopping and starting, develops the search for the cyclical link between construction and collapse.

In her work, Dalila Gonçalves has established a line of research based, to a large degree, on the importance of memory and on the value it assumes within an ongoing narrative. Photography and drawing become instruments to record its distinguishing features from conception, through to construction, alteration and conclusion. Ironically, the ghost of a passing moment becomes frozen in the objective visibility of the image. The moment passes, but the opportunity to recall it remains. It is this flexibility of memory which is simultaneously fixed and moving while contained within an image, which sets up the contradictions relevant to her work. With the poet Alexandre Herculano's discussion of national monuments as her starting point, Dalila Gonçalves explores the idea that a monument, formerly understood as a symbol of conformity and resistance, is primarily a signifier of memory and, consequently, the image can by its contemporaneous nature also be seen as such.

Dalila Gonçalves (b. Castelo de Paiva 1982) graduated in Painting from the Faculty of Fine Arts, Porto in 2005. She started exhibiting in 2002 and has taken part in numerous collective exhibitions, including *Jardim Aberto* 2007, at Belém Palace, Lisbon (curated by Filipa Oliveira), the *Fabrica Import/Export* project, Guimarães, *Rumar a Mar Alto*, Aveiro, and the Cerveira Biennial (2007 and 2005). In 2006, she was invited to take part in Anteciparte in Lisbon and in the Young Creators of Montijo. She also contributed to *More or Less* at the Museum of Science and Industry, Porto. In 2005, she exhibited in *Bluescreen* at the Gallery of the Palácio do Porto and at the Vila Verde Biennial. In the same year she received the First Prize in Photography at the XXIth Art Competition in Espinho and the Acquisition Prize from the Rector of the University of Porto. In 2004 she exhibited for the first time in Spain in Jornadas de Intervenção Artística at the Urban and Rural Space, El Carpio–Cordoba and, in 2003, at the First Biennial in Espinho.

Her work can be seen in the collection of the Faculty of Fine Arts Museum at the University of Porto. She is currently taking a photography course as part of the Gulbenkian Programme for Artistic Creativity and Creation 2008.

Rita Santos, February 2008  
Caroline Pagès Gallery

**For information and visuals please contact Caroline Pagès or Rita Santos at [+351] 21 387 33 76 or [+351] 91 679 56 97 or at [gallery@carolinepages.com](mailto:gallery@carolinepages.com)**

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