

PRESS RELEASE // CAROLINE PAGÈS GALLERY



Miguel Palma + Elisa Pône

Rats don't toss and turn in bed

Opening on Saturday, April 9 from 5 to 8 pm

April 9 – May 28, 2016

Caroline Pagès Gallery

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Open from 3 - 8 pm Tuesday through Saturday, and by appointment.

The inverted sleep of modernity

Imagine a dialogue in sleep, materialised through the unfolding of creative idiosyncrasies. Immersion in this state of detachment from reality, where the sedimentation of a digitalized memory is not anchored in a free association of ideas, reminiscent of the adventure of surrealism, but rather in the incapacity to coherently manipulate an excess of information and anguish before the call to action.

The dialogue between Elisa Pône and Miguel Palma presented herein is traced in the interstices of understanding - as the flow of a process of

continuous erasure and rewriting of an interpreted reality. Both are rooted in a tense questioning of the prerogatives of a modernity, that creeps forward as the inevitable shadow of an erratic and discontinuous thinking. Modern efficiency, with its questions of rationality, speed and universality, blossomed in a state of permanent vigilance, where the aforementioned digitalised memory emerges as an oxymoron: integral information and startling ignorance dance in macabre twirls.

As actors in a plot without a script, Pône and Palma traverse the clearings of certainty with a disruptive formal intelligence.

Their works reverberate with the intra-stories of a time of certainties, a time of enlightened vigilance, although this state of alertness has triggered the greatest social and political disasters. A possible antidote - sleep. A side result - dreams.

Pône's universe is inhabited by contradictions and overlapping meanings: in the geometric forms of a Bauhausian rationality she introduces pyrotechnical shapelessness in a seductive game of control of transparency and subsequent release of colour.

Her sculptures are fields that gather a figuration which is disturbing precisely due to its absence. Strange handcrafted objects rest on the comfort of the pedestal-beds. A hammock with stones and a small bedroom induce a sense of distrust before this putative comfort.

Sleepwalking images, as if extracted from a failed mould of reality.

Her posters are anagrammatic distortions of the titles of classic movies whose protagonists were zombies. A hermeneutic displacement that induces a sense of strangeness and remoteness.

Miguel Palma already underscores this strangeness with two sculptures-assemblages, in which the verbs are conjugated in disparate times and create a new and disturbing lexicon. From an unresolved (neo) colonialism to constant nervousness before a nuclear break, for example. In this case the sleep of modernity may be converted into a contemporary nightmare. His drawings, here in the form of multiples, revindicate an overlapping of gazes towards modern happiness (through its technological mechanisms) that is transformed into erasures and hidden meanings. We have the map, but we don't see the way.

Just as well that there are the artists, we will conclude. Whether in terms of the privileges of free association, cognitive delirium, or peering at the endless remorse of unfeasible life and disturbing formalization: in the certainty of the impossibility of Wikipedian confirmation.

Miguel von Hafe Pérez

Miguel Palma (PT, born in 1964) lives and works in Lisbon. His work has been exhibited regularly since the late 80's.

Of special note among his solo shows are *Desconforto Moderno* (2013), curated by Miguel Von Hafe Perez, Centro Galego de Arte Contemporânea, Santiago de Compostela, ES; *Trajectory* (2012), curated by Greg Esser, Arizona State University Art Museum, Tempe, USA; *Assembly Line* (2011), curated by Isabel Carlos, Centro de Arte Moderna – Fundação Calouste Gulbenkian, Lisbon; *In Image We Trust* (2011), Nicholas Robinson Gallery, New York; *Miguel Palma: COMMA 01* (2009), curated by Graham Gussin and Sacha Craddock, Bloomberg Space, London; *Miguel Palma / O Mundo às Avestas* (2007), curated by Miguel Wandschneider, Culturgest, Lisbon; *Miguel Palma* (2000), Serralves Contemporary Art Museum, Oporto, PT; and *Traject*, Centre de Création Contemporaine (1997), Tours, FR.

Miguel Palma has also taken part in numerous group exhibitions, among which *Fântomes dans la machine* (2015), curated by Yannick Miloux, FRAC-Artothèque du Limousin, Limoges, FR; *Eppur Si muove – Art et technique un espace partagé* (2015), curated by Marie-Noëlle Farcy, Christophe Gallois, Enrico Lunghi, Clément Minighetti and Marie-Sophie Corcy, MUDAM Luxembourg; *Utopia – La tentation des Lendemains* (2015), curated by Yannick Miloux, Chapelle Saint-Libéral, Brive-la-Gaillarde, FR; *Air Print* (2012), curated by Luísa Santos, 7th Liverpool Biennial of Contemporary Art – City States, Liverpool, UK; *2010 OISJ Biennial* (2010), curated by Steve Dietz and Jaime Austin, San Jose, USA; *Portuguese Contemporary Art Exhibition: The Age of Micro Voyages* (2010), curated by Atsushi Sugita and Rika Sugita, Joshibi University of Art and Design – Art Museum, Sagami, JP; *Prospect.1 New Orleans* (2008), curated by Dan Cameron, New Orleans, USA; *XXVI Bienal de Pontevedra. El Espacio como Proyecto / El Espacio como Realidad* (2000), curated by María de Corral, Pontevedra, ES; and *Melbourne International Biennial 1999*, curated by Juliana Engberg, Melbourne, AUS.

Palma's work can be found in the collections of the Arizona State University Art Museum, USA; Caixa Geral de Depósitos, PT; Centre de création contemporain Olivier Debré, FR; Centro Galego de Arte Contemporânea, ES; Círculo de Artes Plásticas de Coimbra, PT; Centro de Arte Moderna, Fundação Calouste Gulbenkian, PT; Colección Navacerrada, ES; Donation de la Collection Florence et Daniel Guerlain - Collection du Musée national d'art moderne / Centre de création industrielle, FR; Fonds Régional d'Art Contemporain Centre, FR; FRAC-Artothèque du Limousin, FR; Fundação de Serralves – Museu de Arte Contemporânea de Serralves, PT; Fundação EDP, PT; Fundação Ilídio Pinho, PT; Fundação Leal Rios, PT; Fundação PLMJ, PT; Fundación ARCO, ES; Institut d'art contemporain, FR; Instituto das Artes, PT; Musée d'Art Moderne Grand-Duc Jean, LU; Museu Coleção Berardo, PT; Museum of Contemporary Art, DK; and the Phoenix Art Museum, USA.

Elisa Pône (FR, born in 1979) lives and works in Lisbon.

She recently participated in the 10 years of *Hors Pistes* (2015) at the Centre Pompidou, Paris in parallel to a solo exhibition at the Red Bull space. She was part of the exhibition *FOMO* (2015) at La Friche Belle de Mai in Marseille, FR, as well as *Rituels, répétitions, contraintes, tentations* (2015), curated by Joana Neves, at the Musée Régional d'Art Contemporain in Sérignan, FR. In Lisbon she took part in *Twist the real* (2015), curated by Maëlle Dault, Plataforma Revolver and *Paisagem Inesperadas* (2015), curated by Adelaide Ginga, at Ocupart Chiado.

She exhibited at the Centre d'Art Bastille in Grenoble, La Galerie Centre d'Art Contemporain in Noisy-le-Sec, Galerie du Jour Agnès B., Paris, FRAC Poitou among many other institutions and her films have been shown at the Palais de Tokyo, Paris, the Irish Museum of Modern Art, Dublin, the Museum of Fine Art, Boston, Le Confort Moderne in Poitiers and during the 2011 Nuit Blanche in Metz.

She has been represented by the Michel Rein Gallery in Paris and Brussels since 2008. Her work is part of national and regional institutional collections in France and many private collections such as the Jean-Conrad and Isabelle Lemaitre's video collection.

For more information and visuals please contact the gallery at [+315] 21 387 33 76 or [+351] 91 679 56 97 or email us at galler@carolinepages.com.