

After some time, memories become one. Moments, happenings and treasures melt into the single motion of someone's hand or the geometrics of the sweets that had been lying on the living room table – For SÓ UMA BATOTA POR JOGO, Aires de Gameiro takes and expands these situations that become the picture forming what will later be the sole abstract image left of these memories. In his paintings and sculptures that have taken over the gallery space, he displays them like a photo album that he urgently feels the need to share to an audience that mustn't necessarily be able to read his codes. Nothing in the works, the space or the viewing of it is chronological. Instead, the painter shows a collection of what has been collected in his mind, which is always something that was never meant to be translated. It is the only form that memory must take on in De Gameiros work: a fractured, situative one.

Like memory, the paintings start out being a singular element of the space, but they expand in the room, fill it out, take over. The artist's codes, the clear, bright, subjective colors, the cutting-edge abstract forms, can never be figurative images. They have to be symbols that represent these associations with the past. Mountains, geometrics, snakes, pink clouds. All paintings are framed by reliefs, correlating with the images shown inside of them; becoming paintings themselves, becoming the walls of the space, carrying and being carried. This rearranging of motifs, taking attributes of display and sculpture and turning them into installations follow the question that is key-essential to the artists work. Shapes lose their order, blurring the power over what is being shown and being represented. Aires de Gameiro pursues this alleged hierarchy, until everything is inside the painting: the memory, the viewer, the three-dimensional space.

Aires de Gameiro works and lives between Frankfurt am Main and Lisbon. He currently studies Fine Arts at Städelschule - Hochschule für Bildende Künste in Frankfurt. In his practice, he questions the hierarchy of the medium both in painting and in sculpture. Aiming at the purpose of display in the work itself, the artist often presents his structural approach to answering the questions of set limits on canvas and in the three-dimensional space. His work was exhibited in Portugal, Germany, Italy and Spain, including: Apophenia, Group Show at Fidelidade Arte, Culturgest, Lisboa, 2020; LASH 23, Group Show at Kunstverein Wiesbaden, Alemanha 2019; Solo Exhibition, Mauro Mattei Art Trust Acquisition Prize 2019, Milano 2019; The Theory of Clouds, Group Show at Spazio Buonasera, Turin 2019; Kinema, Solo Exhibition at Las Palmas, Lisbon 2018.

Text by Marlene A. Schenk

AIRES DE GAMEIRO
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