



«Time as matter and place»

Rui Horta Pereira. Rui Soares Costa.

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Galeria das Salgadeiras

DRAWING ROOM LISBOA. Stand 13.

The question “would you like me to draw you a picture?” usually implies the need to explain a concept or circumstance that is complex and that can be “simplified” by means of a representation with lines and points on a surface. In other words: a drawing, in its most elementary form of expression. Together, in a multiplicity of combinations and meanings, lines and points develop in a game of forces, creating forms, movement, tension, direction. From this lexicon the world is gradually organized on a surface with some order, meaning, perhaps beauty. In “Senhor Valéry”, Gonçalo M. Tavares says:

“If the vertical joins the horizontal there is always a point that is captured.

And then he drew.

— That point — murmured Mr. Valéry, [...] — that point was me.

— Destiny — Mr. Valéry said at last — that I don’t know what it can be.”

There is something of abstract in thought, and Drawing, in its endogenous condition, appears as a tool of intellectual and mental exercise. It is in this act of questioning, of reflecting on the context, creating a possible image of it, that Drawing meets Philosophy. And it is in this dialogue that Rui Horta Pereira and Rui Soares Costas develop their artistic practice, as can be inferred from their responses to the question of what their understanding of Drawing is:

“A privileged mediator to understand the universe” — Rui Horta Pereira

“Drawing is a process, an instrument of thought” — Rui Soares Costa

However, the curatorial proposal presented brings to the surface other considerations that are common to the artistic process of both artists and which has to do with the formalities of Drawing as an expanded territory, beyond its formal canons, using processes and tools that are less conventional.

Trained in Sculpture, Rui Horta Pereira became interested in Drawing very early, not only for the theoretical reflections it suggests but also for the use of materials and processes, which themselves reflect an ethical and social stand regarding the issues of sustainability. In that context, and especially since 2012, he has been developing several projects in a clear and acknowledged appropriation of resources, whether natural resources,

such as sun or rainwater, or others like wooden boards from one of his sculptures or scrap paper from other drawings of his, or even plastic bottles that become sculptures. “Livro Sombra” (“Shadow Book”) and “Sol Fino” (“Fine Sun”) are the result of a process similar to Heliography, in which the sunlight falls slowly and for a long period of time on overlapping cards, creating lines and shapes, light and shadow. After all, as Juan José Gómez Molina says, in “Las lecciones del dibujo”: “The essence of the drawing will be the fabrication of the object through its negation, through the shadow, the concealment of the light in the line”. Drawings that, in the purity of the lines and in their monochromatic compositions, reveal a poetry that brings or attempts to bring a certain order to chaos.

Rui Soares Costa has been exploring multiple supports and tools in his Drawing, crossing this form of expression with the objectual, the philosophy, the thought in an equation of controlled parameters, around time as a subject. The time he records on the sheet of paper or the wooden board as if he were a human seismograph, each line a moment that condenses and concentrates on a portion of matter. Drawings made with fire that, in an apparent paradox, briefly record time, which, as Rui Soares Costa says, “is the only thing we cannot add to existence”. However, “Black Mirror Series” presents us with other perplexities: at first glance we don't see anything, we look again, we have to move closer, and closer, we try different positions in a performative game proposed by Rui Soares Costa. The tension that Kandinsky refers to as the “living force of the movement” arises. When we are almost immersed in the piece, and our reflection in this black mirror fades, we become free from external factors and, behold, the line, the shape, the shadow, the translucency begin to reveal themselves, and the drawing appears, clear, pure. No, it is not obvious, nor immediate; rather, it is seductive, it extends over time. It whispers a verse by José Tolentino de Mendonça: “I tied the senses to the darkness / standing in front of your door / I no longer ask.”

The drawing is made. All it took was making room for time.

Ana Matos

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