

RUI
SOARES
COSTA STUDIO

COMPLEXO INDUSTRIAL DO OLHO DE BOI 45
2800-205 ALMADA
PORTUGAL

BULLSEYE

COLEÇÃO
SACO

Time

VISUAL ARTS AND THE PASSAGE OF TIME



Olho de Boi, Almada
October 10, 2024

www.ruisoarescosta.com



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2. Three Projects: the context and time

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1. Background

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1. BACKGROUND

- **1981**

Santarém

- **2001–2012**

Studies

- **Painting** at Ar.Co, Lisboa

- **Social Psychology** (Social Cognition and Social Cognitive Neuroscience) at ISPA (Lisbon), ISCTE (Lisbon), University of Lisbon, University of California, Davis and Princeton University

1. BACKGROUND

- **2013**

Change from an academic researcher to a full time artist

- **2016**

First exhibition projects

Beginning of the **Bull's Eye – Artist in Residence Program**

1. BACKGROUND

- Research and artistic practice dealing with **time**
- Interested in the perception (not representation) of time by manipulating its **suspension, distension** and **compression**
- Time as a variable that can be played with, like a parameter in an equation - we can capture, condense and extend time

1. BACKGROUND

- Research / work organized in **series**
- Concepts and principles: **parsimony, minimalism, nothingness, seminality, nature** and **materiality** (less is more)
- Co-creation with the surrounding context (e.g., the tides of a river, the atmospheric humidity of a room, etc.) – process in which the artist removes himself as much as possible from the process of creation
- I work closely with contemporary music and my exhibition projects always have original soundtracks – **André Gonçalves**

1. BACKGROUND

– 2020

Connecting my artistic research and practice with environmental activism, sustainability and politics

Beginning of the **Rising series** project (2021) – addressing some of the main issues of contemporaneity – the **Anthropocene** and the **Climate Crisis** – more specifically, the rising sea levels

– 2024

Beginning to work with **video** – **Rising series** project

1. BACKGROUND

- Exhibitions:

- [Rising](#), individual exhibition, 2021
- [Anthropocene & Great Acceleration](#), 2022
- [Untitled Anthropocene 0,3/1/1,5/2/2,5](#), public piece, 2023
- [Stringing the disconnection](#), individual exhibition, 2023
- [Como os olhos da mosca reflectem os objectos](#), col. exhibition, 2024

- Collaborative project:

- [Three Houses for Mankind](#), installation, 2021

- Curatorial project:

- [Entropy and Transformation](#), 2022 (three exhibitions about the interface and the discrepancy between contemporaneity and the Climate Crisis)

1. BACKGROUND

- Giants

Marcel Duchamp

Joseph Beuys

Sol LeWitt

Olafur Eliasson

Timothy Morton

António Lobo Antunes

Yuval Noah Harari

Hayao Miyazaki

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2. THREE PROJECTS: THE CONTEXT AND TIME

- I. Lifeline series
- II. Sweet series
- III. Rising series

2. THREE PROJECTS: THE CONTEXT AND TIME

- I. Lifeline series
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2. THREE PROJECTS: THE CONTEXT AND TIME

I. Lifeline series

- Drawings that compress time
- Lines that attempt to be straight - imperfection of a free hand
- Hand as a seismograph, recording the artist in a timeline
- Equation with a set of fixed parameters:
 - a. thinnest possible line (0,15 or 0,2 mm)
 - b. lines attempt to be straight
 - c. lines try to be as close to each other as possible
 - d. lines avoid touching each other
- Last two rules of opposite direction - underlying tension

2. THREE PROJECTS: THE CONTEXT AND TIME

- I. Lifeline series
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2. THREE PROJECTS: THE CONTEXT AND TIME

II. Sweet series

- Time and its relation with memory
- If **Painting** tends to be an atemporal discourse, immutable and immune to the idea of time, these pieces take time as a working tool
- Memory of a process, an open continuum - incorporating time to make temporal and mutable paintings
- Organic materials (wood and sugar) to which varnish is added to produce pieces that are living entities
- Pieces that evolve with the passage of time - life cycle (birth, life and death)
- Slow rhythm of the change - Human aging

2. THREE PROJECTS: THE CONTEXT AND TIME

- I. Lifeline series
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2. THREE PROJECTS: THE CONTEXT AND TIME

III. Rising series

- Tagus river draws on the metal, rusting it
- The rise and fall of the tides draws the slow accumulation of time
- Each piece is:
 - a. at a specific **height** (A) determined in relation to the Hydrographical Zero
 - b. at a specific **location** (L) defined by latitude and longitude coordinates
 - c. exposed to the action of the Tagus tides for a certain number of **days** (D)

2. THREE PROJECTS: THE CONTEXT AND TIME

III. Rising series

- Equation to be replicated sometime in the future (e.g., 50, 100 or 200 years)
 - pieces with the same size/shape, same **location** (L), same **height** from the Hydrographical Zero (A) and exposed to water erosion for the same number of **days** (D) will give rise to radically different pieces, because in 50, 100 or 200 years the **average sea level will be higher**
- Although A, L and D are kept constant, as a result of the rise in the average sea level, the pieces will be submerged for longer time

2. THREE PROJECTS: THE CONTEXT AND TIME

III. Rising series / Anthropocene

- Humanity – 300 thousand years of a history of 4.6 billion years of the solar system, or 13.8 billion years of the universe
- Recent but also profoundly ephemeral – the specific set of circumstances that allow mankind to exist are dynamic and will cease to exist at some point. Only the “when” is an open question
- Classifying a geological epoch as being driven by human action is assuming that the consequences of a single species (humans) on the planet are to such an extent that they will lead to changes on a geological scale, of those that can be measured in tens or hundreds of millions of years

2. THREE PROJECTS: THE CONTEXT AND TIME

III. Rising series / Anthropocene

- How is it that in the 200 years that have passed since the industrial revolution (12 000 from the neolithic revolution) we have managed to generate changes capable of shaping a new geological epoch?
- Subtext / seminal idea - time that acts and the artist (or Humanity) who removes himself (or itself) as much as possible from the equation - artist as the non-necessary condition
- Philosophically, as if a correction, a response to the anthropocene

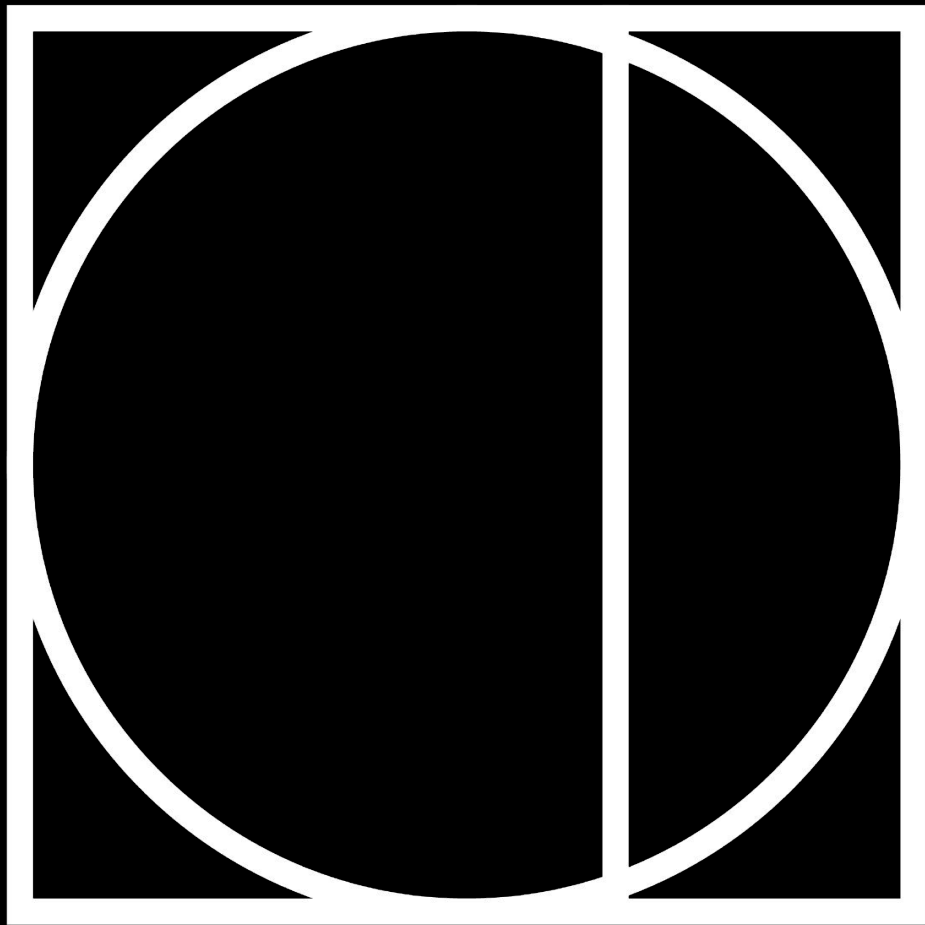
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BULLSEYE



ARTIST
IN RESIDENCE

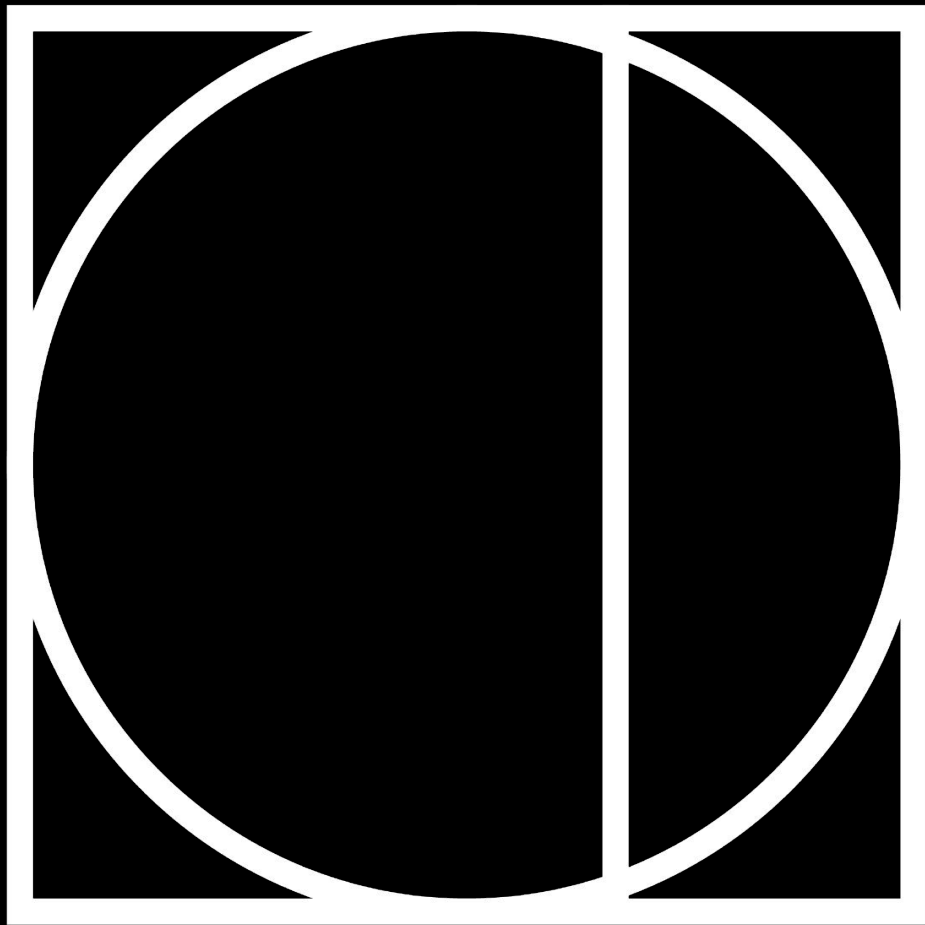
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