



The binding strand of...#1, 2020, mixed technique, 200 x 150 cm

RUI MIGUEL LEITÃO FERREIRA
Neither Valley nor Mountain

Curator Sérgio Fazenda Rodrigues

Opens on May 19, 2020

From May 19 to September 12, 2020
Tuesday to Saturday | 10 am - 7pm

Galeria 111
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“Neither Valley nor Mountain”

The painting of Rui Miguel Leitão Ferreira consists of a delicate balance between what is stated and what happens. With foundations that are simultaneously both profoundly physical as well as spiritual, his work is a development of the intersection of different forms, rhythms, and ways of doing. Medium, material and action come together in a dialogue which is both thoughtful and intuitive, focussing on the relationship between the act of making marks on the canvas, the outcome of those marks, and what we make of what appears. With its criss-cross of overlapping layers, the dialogue shows us the desire of the artist to make a mark – applying the paint directly to the canvas, accepting the unknown result – when he covers, stamps, strips and lays bare the various layers of which the painting consists.

Highly physical in both structure and image, the works of Rui Ferreira emanate a density which breathe life. A density that comes from careful manipulation of his choice of materials, with recognition of their thickness, elasticity, opacity, and chemical reaction, as well as in his observation of the image and detailed understanding of what it is. To speak of the density of the painting and its inherent complexity leads us to notice the disarming simplicity of the production process, which embraces the accidental, the unforeseen and the uncontrollable. His work can be seen as a set of forces in balance, of desire and acceptance, of material and image, the complex and the simple.

Set in a world in which opposites collide, the works of Rui Ferreira demand a level of attentiveness of the viewer on many different levels. Although the canvases are large in both size and complexity, drawing us in to their field of influence, they also



have qualities of closeness and privacy that invite us to look at them in greater detail. Oscillating between the vibrancy of the global and the delicacy of the private, the artist invites us to a slow, contemplative discovery of his work, allied to a strong sense of curiosity.

As we discover the work, we become aware of many presences that hide and reveal themselves, presences which question the very nature of painting itself. The artist superimposes a variety of figures which, during the evolution of the work, he hastens to thin down, or to rub out what remains by saturation of the surface of the canvas. Most of these presences are absorbed by the successive layers of paint, but a small number remain, ghost-like, at the back of the canvas. In each case we are talking about entities that are present during the development of the work, but which are not involved in the construction of the narrative and representational discourse.

One could say that the works follow a procedural logic, removing themselves from the need to illustrate, putting into practice a deconstruction of hierarchies and chronological references that allow the work to remain open for action. These values do not obey an order of procedure or a predefined strategy, and the actions are not sequential or linear, existing rather as a function that changes in agreement with the parts or the whole.

As this process or pathway moves onwards, the figures steal silently away, the marks of their presence becoming superimposed on the canvas, their meaning gaining expression. Our hands yearn to touch, and our eyes are drawn to an archaeological scrutiny in which we discover presences from the past, others that are in transformation, and others still that remain in existence. Consideration of the proximity of the material and the distance that the scale of the canvas imposes leads us to make a connection between the tactile and the visual, wandering between the intimacy of each fragment and the force of the work as a whole.

In effect, with what can be seen, what is hidden, and the various layers and their intersected time periods, the painting of Rui Miguel Leitão Ferreira suggests that within a transitional field, everything moves in balance, without rules or stereotypes. The nature of the work does not offer references for us to hold on to, inviting us instead to consider the possibilities thrown up by a state of impermanence. This is what the painting demands, and it is what the artist provides. The same thing is invoked in the East, when to help position the hands during meditation we are asked to open ourselves to the possibility of being Neither Mountain nor Valley.

Sérgio Fazenda Rodrigues



RUI MIGUEL LEITÃO FERREIRA (1977, Lisbon, Portugal).

Lives and works in Lisbon and Vienna

2012 MA in Fine Arts, Goldsmiths, University of London, UK

2005 BA in Painting, Faculty of Fine Arts, University of Lisbon, Portugal

Solo Exhibitions (Selected)

2020 *Nem Vale Nem Montanha*, Galeria 111, Lisbon, Portugal

2017 *#nervosa*, Galeria 111, Lisbon, Portugal

2016 *Tequila Sunrise. Paintings without a painter*, Amir Shariat Projects, Parallel, Vienna, Austria

2013 *The Tomb and the Fountain*, Hotel Elephant Gallery, London, UK

2009 *Pele*, Galeria Filomena Soares, Lisbon, Portugal

2007 *Temperatura*, Galeria Filomena Soares, Lisbon, Portugal

2005 *Módulo*, Centro Difusor de Arte, Lisbon, Portugal

2004 *Módulo*, Centro Difusor de Arte, Oporto, Portugal

2003 *Pulsação, parte 1*, Módulo, Centro Difusor de Arte, Lisbon, Portugal

2003 *Pulsação, parte 2*, Módulo, Centro Difusor de Arte, Oporto, Portugal

Group Exhibitions (Selected)

2019 *Fuck The Digital*, Low Gallery, London, UK

Uma Coreografia de Gestos Mínimos, Museu Coleção Berardo, Lisbon, Portugal

AIR – Artists in Residence, Krinzinger Projekte, Vienna, Austria

2018 *Pensar em Grande*, Centro de Arte Manuel de Brito, Palácio Anjos, Algés, Portugal

2017 *Present*, DaDa Da Academy, IFAC Athens, Athens, Greece

AIR, Krinzinger Projekte, Vienna, Austria

2016 *Suey and Ruey: Brexit Stories*, The Queen Adelaide of Cambridge Heath, London, UK

2014 *Acervo. Artistas Portugueses en la Colección Navacerrada*, Spain

2013 *Aquisições Recentes*, Coleção Manuel de Brito, Portugal

2013 *Untouchable*, (Curated by Franko B), The Flying Dutchman, London, UK

2012 *This Is The End*, Goldsmiths College, London, UK

2011 *O voo do Bumerangue – 10 anos da Galeria Filomena Soares*, Lisbon, Portugal

2010 *Mono*, (about the group *GICAPC/CORES CAPC 1976/1978*), Círculo de Artes Plásticas de Coimbra, Portugal

2007 *Guasch Coranty International Painting Prize*, Centre Cultural Metropolita Tecla Sala, L'Hospitalet, Barcelona, Spain

Fidelidade Mundial Jovens Pintores International Painting Prize, Culturgest, Lisbon, Portugal

Focus–Abengoa International Painting Prize, Focus–Abengoa Foundation, Seville, Spain

2005 *Graduation Painting Exhibition*, Faculdade de Belas Artes, Galeria Mitra, Lisbon, Portugal XXX (1965.2005), Módulo, Centro Difusor de Arte, Lisbon, Portugal

2004 *European Young Creators Salon*, Montrouge, France; Sant Cugat, Spain;



Amarante, Portugal Generation 2003, Módulo, Centro Difusor de Arte,
Oporto, Portugal

Awards

2011 Chelsea Arts Club Trust Fund Award, Chelsea Arts Club, London, UK

2007 1st Prize, La Mútua Painting Contest, Granollers, Spain

Residencies

2019 SOART, Millstaettersee, Austria

2018 Krinzinger Projekte, Petömhalyfa, Vas, Hungary

2017 Banana Jam Art Space, Shenzhen, Guangdong, China

2016 Krinzinger Projekte, Viena, Áustria

Public Collections

Yuan Art Collection Collection, Switzerland | Bernhard Hainz, Vienna, Austria | PLMJ,
Portugal | AIP – Associação Industrial Portuguesa, Portugal | Fidelidade Seguros,
Portugal | Re – Mútua del Carme – Granollers, Spain | Manuel de Brito Collection,
Portugal | Navacerrada Collection, Spain