Samuel Rama, *Desejo #1*, 2023, drawing on cotton paper, 76x56 cm

INSPIRARE
Samuel Rama

Opening: Saturday, 11 November 2023
4 pm | 8 pm

11 November 2023 until 6 January 2024
Tuesday to Saturday | 10 am–7 pm

Galeria 111
Rua Dr. João Soares, 5B | 1600-060 Lisboa
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The drawing has two roots.

The tree is in the drawing. What is presented here are trees, groups of trees, within a way of drawing.

At the beginning of these drawings of trees are the two dimensions of the paper sheet space; they are the first condition for drawing. The two dimensions provide a physical – tangible – condition for contact operations on the sheet: transfer actions, engraving actions and inscription or dilution actions. They also provide a spatial condition – the plane – for the different drawing solutions, for which we can find parallels with the "vertical landscapes" of painting and above all 17th century Dutch engraving. They also provide a material condition for the conception of the drawing (which happens during its making). Thus, these drawings exceed pure visuality – as all artistic images do – and valorise the matter of the image and the actions on the image – as happens in some other images.

The scale of the body is in these drawings, and also the scale of the hand. Or rather, scale and kinetics. If, in relation to the body, the drawing expresses the positions and places of the draughtsman's body as he draws, in the case of the hand, the drawings express a specific gesture. The many curved gestures that the hand makes characterise the lines and the organisation of the drawing. The organisation of the drawing does not seek to fix a contour, delimit shapes and their compositions, but,

rather, to present a play between emptiness and fullness, saturating or rarefying its materials, its stains and strokes, on a neutral (empty) background.

The drawing shows other drawings. Drawing, the knowledge and pleasure of drawing, is inseparable from other drawings that Samuel Rama loves and that he evokes here, stylistically and materially: Rembrandt, Leonardo or Klee.... Sanguinea, china ink or sepia... form layers of these drawings.

The gesture of placing the drawing on the wall gave it a specific place, and thus opened up a possible place for the viewer to meet the drawing of the drawing, the body and the hand that drew it. The marks of the moving body. To experience the non-coincidence between the spectator's body and the draughtsman's body. The draughtsman drew on a horizontal plane, and in the process he occupied different places in relation to the drawing. These coordinates remain in the drawing on display. But the viewer, who sees the drawing on a vertical plane and can regulate distances and viewing angles, cannot occupy the positions and places that the draughtsman occupied. This is an experience of the impossible coincidence of bodies.

There is also an impossible coincidence between the trees in our world and the trees in the drawing. Therefore, the tree is and is not in the drawing. Because the tree in the world remains Samuel Rama's obsession and is a recurring motif in many of his works. In the world, and in these drawings by Samuel Rama, the tree has two roots: one in the humus (matter) and the other in the air (the open).

Fernando Poeiras

Samuel Rama

Montemor-o-Velho, Portugal, 1977.
Lives and works in Caldas da Rainha, Portugal.

2013 PhD in Visual Arts, Polytechnic University of Valencia, Spain
2003 BA in Visual Arts, School of Arts and Design, Caldas da Rainha, Portugal
Performing Arts Course, guided by Rebecca Schneider, José de Azeredo Perdigão Modern Art Center, integrated into *CAPITALS,* Acarte 2003 meetings, Calouste Gulbenkian Foundation, Lisbon, Portugal

Solo Exhibitions (selection)

2023 *INSPIRARE*, Galeria 111, Lisbon, Portugal
2021 *Agressão e Compaixão*, Casa das Artes Tavira, Portugal
2017 *Passagens*, Galeria Trem, Faro, Portugal
2016 *PERÍPATOS CONCRETOS*, Galeria 111, Lisbon, Portugal
O Latente e o Possível, (curated by Fátima Lambert), Palácio das Artes, Oporto, Portugal
2012 *MEGAPARSECS*, Teatro da Politécnica/ Artistas Unidos, Lisbon, Portugal
2011 *SITE SIZE*, Carpe Diem, Lisbon, Portugal
2010 *ACREÇÃO*, Galeria 111, Lisbon, Portugal
SCANNING, Arquivo Fotográfico de Lisboa, Lisbon, Portugal
2009 *MINA*, Centro de Arte, São João da Madeira, (curated by Luísa Soares de Oliveira), São João da Madeira, Portugal
2008 *MAGMA,* Galeria 111, Lisbon, Portugal
MAGMA, Galeria 111, Oporto, Portugal
2007 *O ESPAÇO DO FOGO*, Museu António Duarte, Caldas da Rainha, Portugal
2005 *HABITAR A PENUMBRA* (curated by Luísa Soares de Oliveira), Sala Pahldata, Lisbon, Portugal
HABITAR A PENUMBRA, Módulo-Centro Difusor de Arte, Oporto, Portugal
2004 *Samuel Rama ac#1,* (curated by Filipa Oliveira and Miguel Amado), Arte Contempo, Lisbon, Portugal

Group Exhibitions (selection)

2023 *Arte em São Bento 2023 – Coleção Manuel de Brito* (curated by Sérgio Fazenda Rodrigues), Palacete de São Bento, Lisbon, Portugal
2022 XXII Bienal Internacional 2022 - Artistas Convidados, We Must Take Action, XXII Bienal Internacional de Arte de Cerveira, Cerveira, Portugal
2020 XXI Bienal Internacional De Arte De Cerveira, seção artistas premiados, Fórum Cultural Bienal de Cerveira, Cerveira, Portugal
Artistas Convidados, XXI Bienal Internacional de Arte de Cerveira, Cerveira, Portugal
Território Solar, (curated by Maria Eduarda Duarte), Museu Municipal de Faro, Faro, Portugal

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2019 *O Medo dos Medos no Tempo*, Programa Fólio, Museu Municipal de Óbidos, Portugal
Além deste solitário carrossel, 55 anos da Galeria 111, (curated by Hugo Dinis), Galeria 111, Lisbon, Portugal
Studiolo XXI Desenho e afinidades, (curated by Fátima Lambert), Fundação Eugénio de Almeida, Évora, Portugal
Territórios Imaginados, (curated by Elisa Noronha), Museo Del Crudo San Sperate, Sardinia, Italy

2018 *A Evolução do Braço,* (curated by Nuno Faria), Museu Municipal de Faro, Faro, Portugal.
XX Bienal Internacional de Arte de Cerveira, Artistas Premiados – Cerveira, Portugal
Drawing Room, Círculo de Bellas Artes, Madrid, Spain
Fundação Bienal de Cerveira, Uma Antologia, (curated by Luísa Soares de Oliveira), Centro Cultural de Cascais, Cascais e Assembleia da República, Lisbon, Portugal

2017 *Paisagens na Coleção Manuel de Brito*, CAMB Centro de Arte Manuel de Brito, Algés, Portugal
Drawing Now Paris, le Salon du Dessin Contemporain, Carreau du Temple, Paris, France

Awards

2011 Finalist *VIII prémio de pintura Amadeo de Souza Cardoso*, Museu Amadeo de Souza-Cardoso, Amarante, Portugal

2009 *Prémio Aquisição na XV Bienal de Cerveira*, Júri: David Barro, Paulo Reis, Laura Castro e Henrique Silva, Cerveira, Portugal

2008 Finalist *X prémio Internacional UNION FENOSA*, jury: Marta González Orbegozo, David Barro, Rafael Doctor, Manolo Villagero, Paulo Reis Museu de Arte Contemporânea União Fenosa, Corunha, Spain

2007 Finalist *IV International Expanded Painting Prize* in Castellón, (Juri: Susanne Boecker, Demétrio Paparoni, Philippe Van Cauteren, Javier Panera e Wences Rambla) Museu de Bellas Artes de Castellón, Spain

Public Collections

Coleção Manuel de Brito, Lisbon, Portugal
Coleção Museu de Arte do Rio – MAR, Rio de Janeiro, Brazil
Coleção MAAT – Museu Arte Arquitetura Tecnologia, Lisbon, Portugal
Fundação P.L.M.J, Lisbon, Portugal
Fundação Bienal de Cerveira, Portugal
Coleção Novo Banco, Portugal
Coleção Américo Marques dos Santos, Portugal

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