

Since studying in the late 1970s and early 1980s, Rui Sanches has developed a body of work that mirrors a duality: on the one hand, his references can be encountered in the art of his time, particularly the avant-garde; on the other hand, a rupture with art history balances a continuous occupation with themes and problems of representation. The most relevant issue in any contemporary understanding of Sanches' work is its critical encounter with history, and particularly history of art whose artistic imagery is, at least initially, anchored in the history of painting.

The exhibition begins with three recent works (one specifically developed for this occasion) before presenting work from the 1980s, namely sculptures that paraphrase and deconstruct paintings by Poussin and David into the third dimension. Early works by Sanches, never exhibited in Portugal, are also presented here. This logic is continued in the first gallery on the upper floor. The following galleries focus on a specific historical category of statuary – the bust – and its relationship with the portrait. In the final gallery, the body and the haptic nature of sculpture guide the viewer.

Between the organic character of the works and their deconstruction, the use of 'poor' and industrial materials and their hand-made quality, between the references to models from art history and abstract research, the exhibition seeks to account for the complexity – and deeply coherent nature – of Rui Sanches' artistic production.

His work is therefore a mirror of sculpture and its relationship with the image. Departing from this reflection a process of resignification summons the viewer as its *other* through an ever-present awareness of the exhibition's mechanisms and the perceptual, phenomenological and aesthetic devices inherent to artistic lineages. Therefore the work can be considered a mirror.

BIOGRAPHY

Rui Sanches was born in Lisbon in 1954.

Trained at Ar.Co – Centro de Arte e Comunicação Visual and later at Goldsmiths' College in London (1977-1980) and Yale University in New Haven (1980-1982), Rui Sanches held his first solo exhibition in 1984. His work has been exhibited in numerous institutions and is represented in various public and private collections, namely: Calouste Gulbenkian Foundation, Lisbon; Fundação de Serralves, Porto; Museum Van Hedendaagse Kunst, Antwerp; Museo Extremeño e Iberoamericano de Arte Contemporáneo Badajoz; Museu de Arte Contemporânea do Funchal – Forte de São Tiago; Museu de Arte Contemporânea de Elvas, Elvas; Luso-American Development Foundation, Lisbon; Centro Cultural de Belém, Lisbon; Coleção Berardo, Lisbon; Caixa Geral de Depósitos, Lisbon; EDP Foundation, Lisbon; Fundação Carmona e Costa, Lisbon; Fundação Leal Rios, Lisbon, among others.

PUBLIC PROGRAMS

Saturday, October 19 – 17h

Guided tour with Manuel Aires Mateus

Saturday, November 16 – 17h

Guided tour with Maria Filomena Molder

Saturday, December 14 – 17h

Guided tour with Bruno Marchand

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Av. da Índia

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Saturday and Sunday 10am-1pm / 2pm-6pm

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RUI SANCHES

MIRROR

Curator DELFIM SARDO

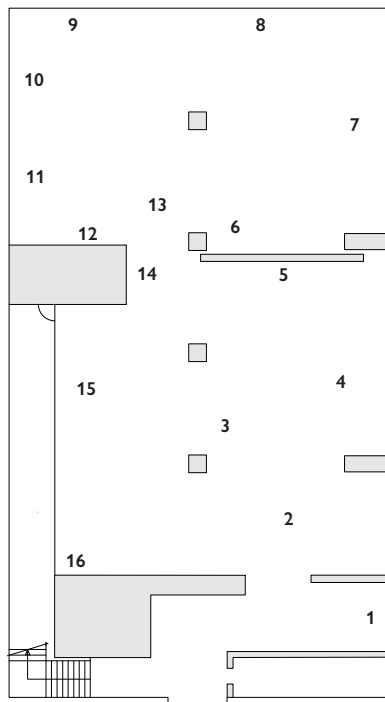
29/09/19 — 12/01/20

Over the last 35 years (his first solo exhibition in Portugal took place in 1984), the work of Rui Sanches (Lisbon, 1954) developed as an extensive reflection on three fundamental questions: the relationship between modern/contemporary creation and history with its various artistic lineages that came to be defined therein; the possibility of considering the viewer's perspective; and the recurrent problem of the relationship between art and the world, whether through processes of resignification, the relationship with context, the citation or paraphrasing of key works from the history of painting, or through the range of materials employed.

Sanches studied painting at Ar.Co – Centro de Arte e Comunicação Visual in Lisbon, and eventually focused on sculpture during his time at Goldsmiths' College and at Yale University, never abandoning a systematic and ongoing drawing practice. The exhibition *Espelho/Mirror* is thus divided in two parts: sculpture is presented here at the Torreão Nascente da Cordoaria, and drawing at the Berardo Museum, in an exhibition curated by Sara Antónia Matos.

For Rui Sanches sculpture reflects the great transformations of art over the long and winding path of modernity. In this sense, his sculptural work should be understood as an extensive reflection on the problems of sculpture or, more generally, on the transformations of statuary into sculpture as well as aspects of three-dimensionality and its relationship to space that have marked the last century and a half.

Ground floor



1
Triângulo, 1978
Rope and nails
Artist's Collection

2
Sem título (Espelho), 2019
Iron, wood, mirror, bronze and paint
Artist's Collection

3
Sem título, 2010
Wood, iron and paint
Private Collection

4
Rei e Rainha, 1988
Wood, plywood and galvanised iron
Leal Rios Foundation

5
Mme Récamier, segundo David, 1989
Wood, plywood, cloth and bronze
Caixa Geral de Depósitos
Collection

6
Rómulo e Remo, 1991
Plywood, galvanised iron and painted bronze
Museu de Arte Contemporânea de Elvas – António Cachola Collection

7
A morte de Sócrates, segundo David, 1987
Wood, plywood, galvanised iron, electric lights
Banco Privado Collection on deposit at Serralves Foundation – Museum of Contemporary Art, Porto. Deposit in 2000

8
Fonte do Nilo, 1987
Wood, plywood and brass lamp
Caixa Geral de Depósitos
Collection

9
Bara, segundo David, 1991
Plywood and galvanised iron
Artist's Collection

10
Natal, 1986
Wood, plywood, glass, water, cloth and electric light
Calouste Gulbenkian Foundation

11
Cubo, 1978
Rope and nails
Artist's Collection

12
A(B)C, 1991
Wood and brass
Alberto Caetano Collection

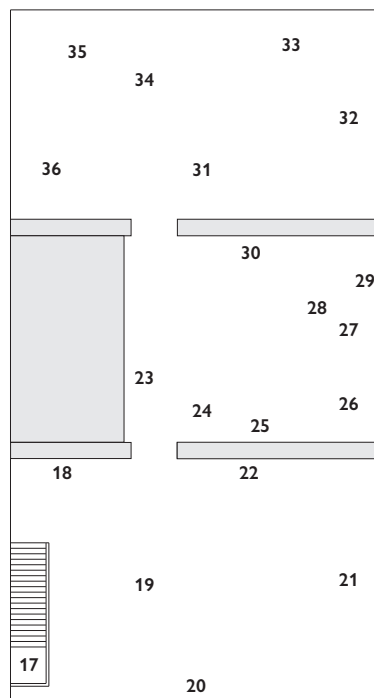
13
Tiroliro, 1988
Wood and galvanised iron
Calouste Gulbenkian Foundation

14
Círculo, 1978
Rope and nails
Artist's Collection

15
Os espaços em volta, 2019
Wood, iron, paint and plaster
Artist's Collection

16
Sem título, 1979
Mirrors and crayons
Artist's Collection

First floor



17
S. Sebastião I, 1990
Plywood, bronze and paint
Paulo Caetano Collection

18
Narciso I, 1984
Wood, plywood, electric light and paint
Artist's Collection

19
Alpheus, 1985
Wood, plywood and PVC
Private collection in deposit at Serralves Foundation - Museum of Contemporary Art, Porto. Deposit in 1992

20
Natureza Morta II, 1984
Wood, plywood and enamel paint
Calouste Gulbenkian Foundation

21
Sagrada família nos degraus, segundo Poussin, 1982
Wood, plywood and elastic
Museu de Arte Contemporânea de Elvas – António Cachola
Collection

22
6 drawings from the Corpos (e) móveis series, 1993
Charcoal, graphite and gouache on paper
Caixa Geral de Depósitos
Collection

23
Figura II, 1990
Chipboard, bronze and paint
Peter Meeker Collection in deposit at the Serralves Foundation – Museum of Contemporary Art, Porto. Deposit in 2001

24
Fragmento I, 1990
Plywood, bronze and paint
POP Collection

25
São João Baptista, 1990
Wood, plywood, bronze and paint
Caixa Geral de Depósitos
Collection

26
Retrato do pintor, 1985
Wood, plywood, hardware, plaster and graphite
Caixa Geral de Depósitos
Collection

27
Reflexão III, 1999
Plywood, mirror and iron
Museu de Arte Contemporânea de Elvas – António Cachola
Collection

28
Sem título (B.B. 7), 1991
Chipboard and galvanised iron
Artist's Collection

29
Janus II, 2002
Plywood, mirror and iron
Leal Rios Foundation

30
Sem título (B.B.4), 1991
Plywood and chipboard
Calouste Gulbenkian Foundation

31
Sem título, 1999
Tola-wood plywood and glass
Luso-American Development
Foundation Collection, in deposit at the Serralves Foundation – Museum of Contemporary Art, Porto. Deposit in 2000

32
Sem título, 2002
Tola-wood plywood
António Albertino Collection

33
Sem título (Boia), 2000
Tola-wood plywood
Calouste Gulbenkian Foundation

34
Orfeu, 1990
Chipboard, bronze and paint
Luso-American Development
Foundation

35
Sem título, 2002
Mahogany plywood
Leal Rios Foundation

36
Sem título (L2), 1999
Mahogany plywood
Leal Rios Foundation