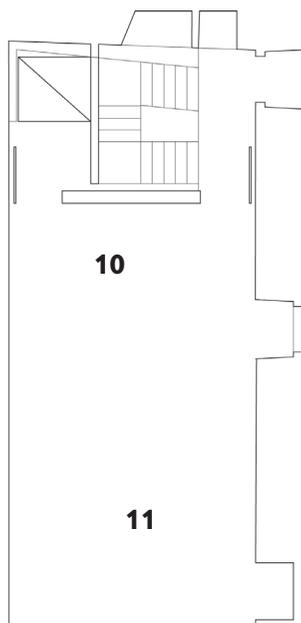


## Level 1



10.  
***Quando o céu, o mar e os corpos se tornam transparentes***

2019  
Graphite, crayons and gouache on paper, video 4:3, color, 2'35"  
Installation

11.  
***Sinal i***

2019  
Punctured paper, video 4:3, color, sound, 3'31"  
Installation

## BIOGRAPHY

**Sara Chang Yan** (Lisbon, 1982) lives and works in Lisbon and Pico.

She graduated in architecture from the Faculty of Architecture of the University of Lisbon (2016) and studied at Ar.Co, where she participated in the Drawing Program (2010), as well as the Advanced Course in Fine Arts (2013), for which she received a grant from the Carmona e Costa Foundation (2013). In 2015 she was selected for the Botín Foundation's artist residency: 'Getting Lost' by Julie Mehretu. In the same year, she received the Calouste Gulbenkian Foundation's Visual Arts Award for Young Creators. In 2016 she was selected for the 2016-2017 Open Sessions at The Drawing Centre in New York.

Recent exhibitions: Um Plano Tangível e Infinito, Madragoa Gallery, Lisbon, 2018; Campo de Visão, Nucleus of Contemporary Art of the Lisbon City Council, 2018; Where Do We Stand? Two Years of Drawing Open Sessions, The Drawing Center, New York, 2017; Hibernation Plan, The Drawing Center, 2016; Escuto o silêncio, fala inteiro e com precisão, Madragoa, Lisbon, 2016.

---

**GALERIA BOAVISTA**  
Rua da Boavista, 50  
Lisboa

**Terça a Domingo, 10h-13h / 14h-18h**  
Tuesday to Sunday, 10am-1pm / 2pm-6pm

[www.galeriasmunicipais.pt](http://www.galeriasmunicipais.pt)

**galerias  
municipais**

**EGEAC**  
LISBOA

# SARA CHANG YAN

## SEM PRESSA DE CHEGAR

10/05 ▶ 25/08/19

The Municipal Galleries are pleased to present 'Sem pressa de chegar' [In no hurry to arrive] by Sara Chang Yan at the Boavista Gallery. The exhibition has been curated by Sara Antónia Matos and Pedro Faro.

The title 'Sem pressa de chegar' is a phrase taken from a sound piece by Sara Chang Yan in the exhibition and which serves as the basis for thinking about how the artist has worked with the space and time of drawing in contemporary artistic practice. Her work attempts to divert our focus towards what is contained in each line, incision, mark and reflection. Thus, it could be said that her work and modus operandi involves a kind of slowing down in relation to reality. In no hurry to arrive at anything in particular?

Working with drawing in different mediums – on paper, video, with sound, on the wall and within the space, often in the form of installations – the artist explores the representation and presence of subtle elements such as light, shadows, transparency and opacity, the intensity of things and not just the

things themselves. Could her works be considered energetic equations of space?

Sara Chang Yan draws space rather than objects. In the words of the artist: 'When I look at the world, I don't feel like it's enough. There must be more than this. I'm interested in the qualitative aspect of the gesture.' The works thus aim to capture the internal quality that motivates them, that gives them life. 'I think that life unfolds in states that are neither visible nor material'. The artist examines how the internal state within each one of us can affect reality. From an ontological perspective, her drawings seek to understand or give form to the often-invisible complex of structure-movement-vibration, looking at states and notions such as: intuition, intention, emptiness, consciousness, evidence, being.

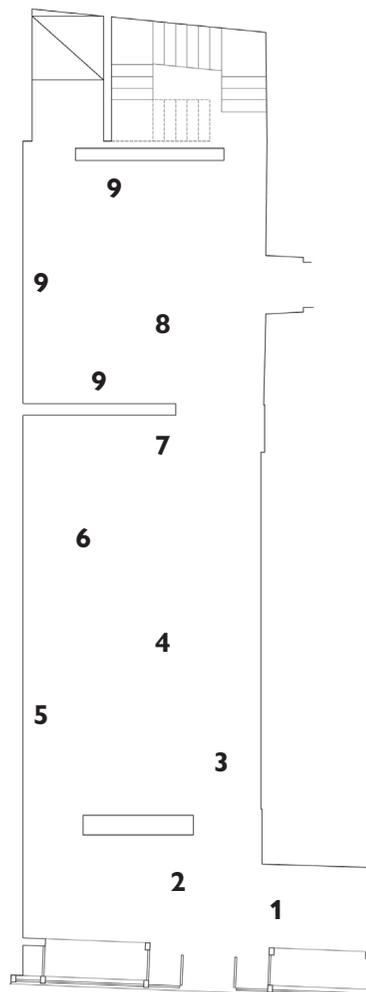
Each of Sara Chang Yan's stems from the interstices between the visible and invisible, the material and immaterial, the tangible and the infinite. Each drawing produces evidence and creates moments of awareness, not so much of shape or representation of objects, but rather of the qualities, internal properties, movements and vibrations which come before form. Perhaps what interests her comes before thought...

In Sara Chang Yan's drawings, at a certain point, a range of gestures on paper began to appear: cuts, reliefs, as well as dense and translucent layers. The drawings came off the paper, the wall, and were put in space – as if acquiring the quality of an energetic equation, thus testing the viewer's resistance towards their immateriality – towards this near void, almost nonexistence – and the slowdown imposed by the drawing.

## CURATORS

SARA ANTÓNIA MATOS | PEDRO FARO

Level 0



1.  
**Num Plano Qualitativo #1**  
2019  
Graphite, acrylic and watercolor on paper  
67 x 63 cm
2.  
**Num Plano Qualitativo #2**  
2019  
Graphite, acrylic and watercolor on paper  
95 x 88 cm
3.  
**Num Plano Qualitativo #3**  
2019  
Watercolor, crayons, graphite, chinese ink and acrylic on paper  
69 x 97 cm
4.  
**Num Plano Qualitativo #4**  
2019  
Watercolor, crayons, graphite and acrylic on paper  
99 x 70 cm
5.  
**Alinhamentos #10**  
2019  
Watercolor, graphite, chinese ink and acrylic on paper  
206 x 203 cm
6.  
**Estado**  
2019  
Paper, thread and sound speaker  
21 x 17 cm
7.  
**Num Plano Qualitativo #5**  
2019  
Graphite, acrylic, watercolor and chinese ink on paper  
70 x 98 cm
8.  
**Num Plano Qualitativo #6**  
2019  
Graphite, crayons, acrylic and watercolor on paper  
67 x 93 cm
9.  
**Equação de Energia**  
2019  
Graphite, acrylic, chinese ink, crayons, engraved marks on the wall, wood and thread  
Installation