

'It's framed by boundaries that try to contain it, but don't succeed. Like an attempt to control something that would be impossible - an overwhelming atmospheric and energetic phenomenon captured and caged in a two-dimensional support. The artist challenges the viewer's gaze and imagination, inviting them to complete the drawing. As we look at the images, we hear thunder, which crosses our minds synaesthetically.

Often symbolically associated with the fury of nature or the power and order of some father- God, it is represented here in a colour palette that unfolds between darker and lighter tones, lending a certain irony and lightness to the image and the characterisation of this sign.

The idea of structure crosses all three artists, who explore the concept in different ways. Sérgio Leitão organises his compositions in rows, punctuated by small windows of light and colour, which contrast with the black or white backgrounds. On the other hand, André Sousa plays with the limits of the medium, challenging the idea of finitude at a compositional level, the drawing of the lightning bolt extrapolates the boundaries of the canvas. The perfectly structured red grid on the sheet of Chinese paper forms the basis for the consecutive attempts at calligraphic drawing; as opposed to the cotton canvas, where this skeleton almost goes unnoticed through the rough and subtle folds of the canvas itself.

The squares on the sheet of paper that adorn the 'frame' of Nuno Ramalho's sculpture are meticulously filled in by hand. Patterns are created that, to the untrained eye, could be perceived as automatic in the sense that they could have been produced by a machine. What is surprising is precisely the time and care invested in the detailed development of the drawing/pattern. The shadow work that certain elements present, the different pressures applied when imposing the ink on the paper, the occasional flaws to the detriment of the perfection of the repeated line are what elevate the whole.

If geography is the science that studies and interrelates the physical and human aspects of the earth's surface (the configuration of a given space) and the concept 'immaterial' refers to that which is incorporeal and intangible - we can think of 'immaterial geography' in this exhibition as the language of the world (or worlds), through the hand of man and his spirituality (of the nature of 'spirit', which relates to thought or the mind; which indirectly represents a thing or an idea).

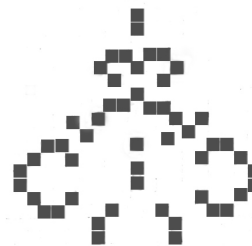
Leonor Guerreiro Queiroz

Acknowledgements: Catarina Felgueiras

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immaterial geography



André Sousa

Sérgio Leitão

Nuno Ramalho

Curator: Manuel Santos Maia
Text: Leonor Guerreiro Queiroz

7 SEP
12 OCT

immaterial geography

'Immaterial Geography' brings together an unpredictable (or so some may think) collection of work by three contemporary artists. Manuel Santos Maia curated this exhibition based on the motto of the freedom of images. Three distinct discourses come together when their visual realisation is brought about by the desire to exist only in a world where they are sometimes required to have a reason or permission to be. They coexist in the same space, plural and democratic. 'They [the images] are not strangers or foreigners to us, risking a minimal existence by not pretending to have the capacity or strength to impose themselves on others...' (in the curator's words).

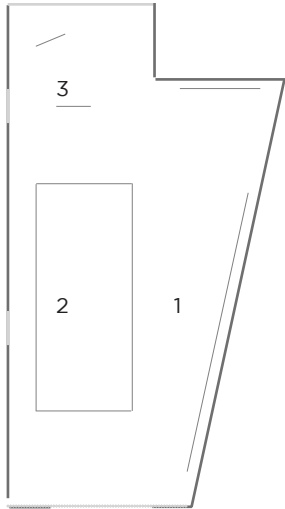
Through the photographic record of previous actions, Nuno Ramalho appropriates images he has created and transforms them. Between form and formlessness, both present in the human body and in the very plasticity of the materials and the sponge in particular, cut figures are (re)constructed and suspended.

We see a body, torn apart, without a face or identity. As if 'engaged in a battle with itself', the body simultaneously attacks and protects itself. The creator's critical dialogue with the work, the constant inner dispute and the universal struggle that results from the beatings that each person inflicts on themselves and then tries to protect themselves from falling. Or a dance between two people, two selves perhaps - they hover in the air and let themselves be led by the stimuli they receive from outside, from passers-by, from the wind that blows, or from any music that someone might dare to play.

The idea of continuity and movement is present, through the sequence of images that are placed side by side or in confrontation and provoke unexpected readings. Photography, which was previously dependent on reality, now departs from it, gaining a new dimension through surrealism's conquest of the imaginary. In Sérgio Leitão's work, the figure is diluted in patches of colour, more or less illuminated, giving way to abstract landscapes. It is through the assemblage of objects, from the artist's personal archive and related to the place where he exhibits them, that we realise 'the astonishing reality of things'. Whether superimposed or side by side, the images don't impose hierarchies, they coexist in harmony because together they tell stories. There is a permanence in the images, even though they can be altered - they are in potency, because they are open to countless possibilities.

Each assemblage is made *in situ*, as it should be, since the work is in direct dialogue with the space in which it is located. However, it is precisely this procedural work, usually carried out in a studio, that is presented to us raw, as an integral part of the work.

On the other hand, the futuristic cut-outs and iconographic drawings, which refer to comic book graphics, are related to André Sousa's paintings, where energy is represented by one or several lightning bolts. A cloud, white and serene, gives rise to something indomitable, defined by strong, contrasting colours: the bolt of lightning, which 'both impresses with its beauty and kills.'



1. André Sousa
Trovão, 2022-2024
Acrylic on cotton
156 x 116 cm

China, 2018
Chinese ink on folded Chinese paper
138x68cm cada

2. Sérgio Leitão
LUX, 2024
Installation with photography, 2 projection screens, photographic material, 3 slide projectors and various materials
Variable dimensions

3. Nuno Ramalho
Mal à perna, 2023
Photographic print on polyurethane foam
Variable dimensions

(Cântico D), 2024
Archival ink on millimetre paper, MDF
Dimensions variable

Programme

Visit with Leonor Guerreiro Queiroz
25th September | 2.30pm
26th September | 11am

Leonor Guerreiro Queiroz talks with the curator and Sérgio Leitão
27th September | 11am

Leonor Guerreiro Queiroz talks with the curator and Nuno Ramalho
9th October | 3pm