

Exhibition: **Rui Macedo. La totalidad imposible**
IVAM Valencian Institute of Modern Art
14 July – 11 September 2011

Curator: Salvato Telles de Menezes.
Manager of Fundación D.Luis I.Cascáis

‘La totalidad imposible’ is the title of the exhibition / installation by Portuguese artist Rui Macedo (Évora, 1975) especially designed for the IVAM. Said exhibition, which is the result of a co-operation agreement with Fundación Luis I de Cascáis, is composed by 125 oil paintings on canvas and it is the fruit of research carried out in the field of painting and its location in the exhibition area.

On the occasion of this exhibition, a catalogue has been published which reproduces the works on display and includes texts by Salvato Telles de Menezes, Rui Macedo, Ema M., José María Parreño and Consuelo Císcar.

An essential condition for this installation lies in the equation between the architectural characteristics of a specific space (room or building) and painting (content and layout). In this sense, we can say that it is a “*site specific*” project. The strategic layout of the works creates a visibility which is determined and determining, since it is incomplete and undefined. Rui Macedo’s conceptual intention is to destabilise the place that is usually adopted by the spectator, that is, he challenges this conventional coordinate before the work of art.

The fact that the floor-supported paintings are cut and displaced defines a visualisation space and proposes other discourses, other interpretations different to those already existing in the museum context and in the circuits that are characteristic of the field of art. Thus, he proposes different points of view as well as different perception dynamics.

Appropriation and allusion can be perceived in the different paintings, having become camouflage strategies that take as a reference the most important genres in the history of painting. Therefore, we can say that it is a “transhistorical” piece of work. The representation of the frame is something that accentuates the installation’s conceptual objective. The frame establishes a separation. In its origin, the separation itself is the place that limits or delimits

what is sacred, thus called because of the framing, or the place where the finished work, the whole and entire work lies.

The fact that some paintings are displayed at specific points on the wall intends to simulate a cut, which turns into a strategy to challenge the observer's "traditional" point of view. This cut also challenges the spots that are considered to be privileged when it comes to the collocation of paintings. Both the specific layout and the suggestion of cut that is established in the simulation of the floor / wall frontier, which determines the horizontal / vertical perception, explain the observer's sensation of being before an "incomplete" installation.

Much in the same way as it happens with cut, the fragmentation and displacement that some of the "framed" pieces undergo highlight a world of oppositions: whole/part; centred/displaced; balance/imbalance.

Bibliography / Biography

Rui Macedo was born in Évora in 1975. He got a degree in Painting in the Faculty of Fine Arts of the University of Lisbon in 1999. The artist was awarded a Plastic Arts and Painting scholarship, granted by the Ministry of Culture in 2007.

Awards:

2007 “Prémio Jovens Artistas DRCA/Ministério da Cultura”. Évora.

2005 “Prémio Soares Branco”. Mafra.

1995 “Prémio Jaime Isidoro” – Fundação Eng^o António de Almeida. Porto.

Individual exhibitions:

2010 *Nimium ne credere colori* – Museo de Évora. *Puzzle this* – Fundación D. Luís I. Cascais. *Interlink* – Museo recién pintado – Galería Arte Sonado. San Ildefonso de La Granja. Segovia. 2009 (A)TOPOS – Galeria Gomes Alves. Guimarães. *Conditioned Nature* – Galería Pedro Torres. Logroño. 2008 ... e desviou o sofá para um canto.» - Projecto individual Arte Lisboa (curator Paco Barragán). Lisboa. «*Invenzioni Capricciose*» *Segundo Piranesi* – Fundação D. Luís I. Cascais *ConTemplar – A Moldura como limite* – Galeria Paços do Concelho. Torres Vedras. *Inventario de Similitudes* – SPO. Lisboa.

2007 «*In Advance of*» – Galeria Art Form. Estoril. *Spectabilis* – Galería Vértice. Oviedo. «*Le Récit Spéculaire*» (included in the travelling exhibition Jovens Artistas Alentejo) *Reverberação Pictórica* – Galeria Évora Arte. Évora. 2004 *Paisagens 2004* – Galeria Évora-Arte. Évora. *Quarto Azul* – Galeria Ara. Lisboa. *Landscapes* – Galería Vértice. Oviedo.

Collective exhibitions:

2010 Centro Cultural Emmerico Nunes. Sines. 2009 Centro Cultural Castel Ruiz. Tudela. 2008 *Pretérito Perfeito* – Museu de Francisco Tavares Proença Júnior. Castelo Branco. 2007 Galería Vértice. Oviedo. 2006 *Grandes Formatos* – Galeria Carlos Carvalho Arte Contemporânea. Lisboa. 2004 3.27 - Galeria Ara. Lisboa. *Projecto art cup* - Galeria Quadrum. Lisboa.

2003 [MAAPA] *meu Mundo* (with José Batista Marques) - Sé Catedral de Idanha-a-Velha e Centro Cultural Raiano, Idanha-a-Nova. 2002 *Novas aquisições* – Colecção C.G.D. (Caixa Geral de Depósitos) – Culturgest. Lisboa.