

An abstract artwork featuring a collage of textures and colors. At the top, there are horizontal strips of natural wood grain. Below this, a dark blue rectangular area contains the text 'INÉS ZENHA' in white, serif, all-caps font. To the right of the dark blue area is a large, vertical, textured white block. Below the white block is a red area, and at the bottom left, there is a blue area with a white, brush-stroke-like mark. A large, diagonal, light blue brushstroke dominates the lower half of the image, extending from the bottom left towards the top right.

INÉS ZENHA

Inês Zenha

Instants between now

La Junqueira

01

“The past and the future don’t interest me. I am in the present. I try to extol the present with my limits, but by using all my resources”

Robert Rauschenberg

Inês Zenha’s work is characterised by the use of a wide range of media, from painting, performance, video and sound installation. Exploring our everyday surroundings, she collects objects from the streets to create assemblages, which combine different media and techniques. By using and appropriating quotidian objects, Zenha makes us see the world afresh, causing us to reflect on materials and intensities of weight and colour.

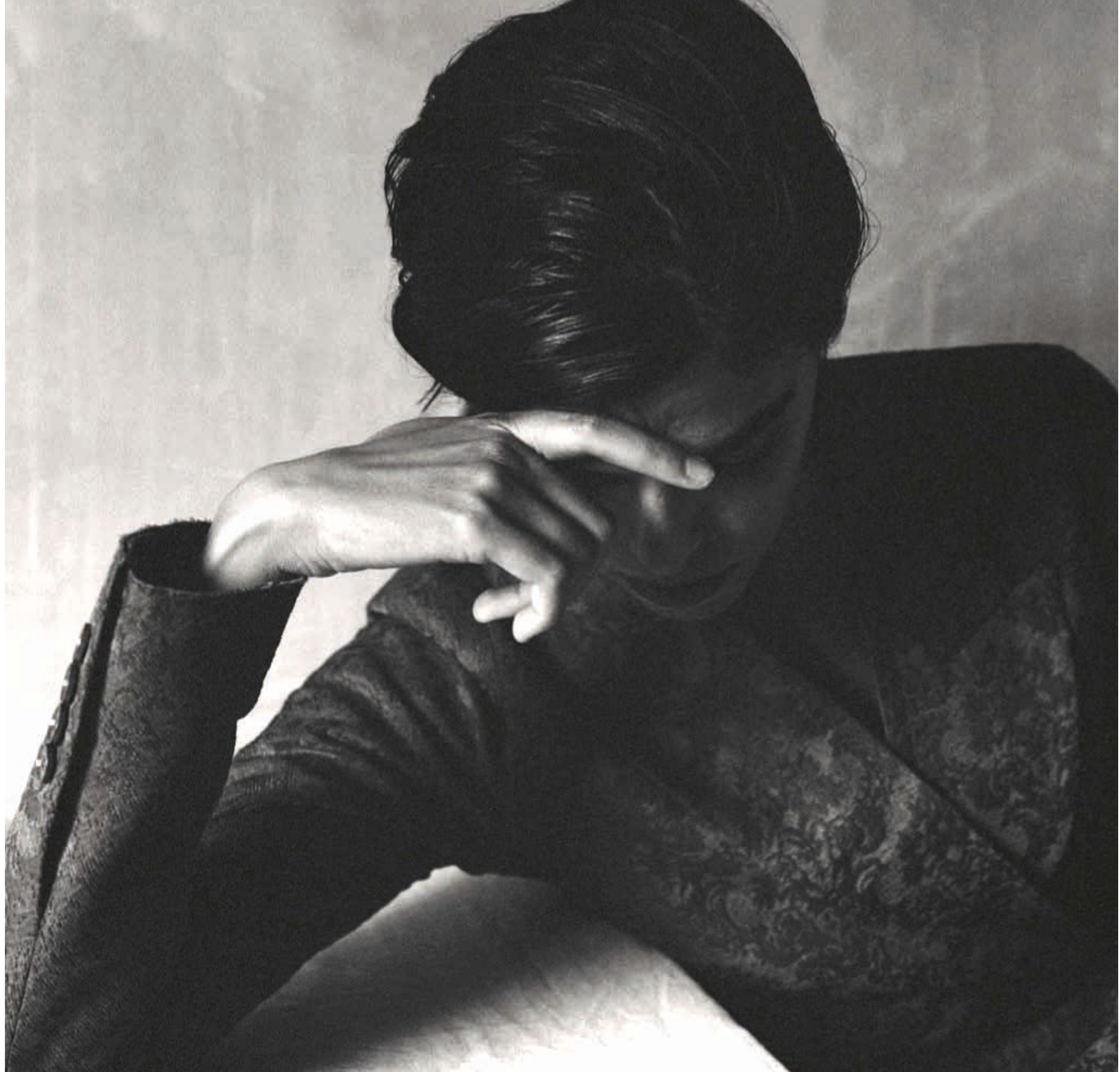
Instants Between Now is the title of the exhibition presenting the new works done during her residency at La Junqueira and her first solo show in Portugal. Seeing Zenha work in the studio is following the process of bringing together her painting assemblages - you see her dragging a window frame and placing it upon her different textured wood paintings (like the jean cloth glued to the top of the painting). Her construction of assemblages is intertwined like a painting-map through colour-material relationships. Zenha carefully uses different colours like the strong blue, red and orange, so common in the streets of Lisbon. The pale blue, the soft brown and the white bring more of an organic essence.

The point of departure is the found object and, by respecting its original form, she constructs and dis-constructs, she adds and removes paint, creating different layers and textures to the surface, in a continuous movement of contraction and expansion, where all the elements are brought together in a whole. In a momentarily equilibrium, which can be re-arranged to create another assemblage, the fluxus of change is always latent.

Zenha explains that: “My pieces have no beginning or end. They are always in a flux of deconstruction in order to become others. I work on the subject of painting beyond itself. How painting is and how it becomes. Through difference and repetition, its body multiplies in relation to the instant of the now-space.”

In the exhibition, most of the works are shown in the residence’s environment – a house – so their size is smaller and more intimate. We see a pedestal with a sculptural form of a pillow with sensual and playful abstract drawings; one wonders if this is the head and thoughts of the artist. In the patio, we find one of her characteristic monumental assemblage, where a bathtub is the intimately scaled key object of the installation, actively engaging viewers by drawing them to look at the composition. Zenha explores the relationship between performance, painting and sculpture – the corporeality between subject and object – creating an installation of painting organs, bones and flesh: a becoming-now.

Carolina Grau, *independent curator*































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The studio

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« but what is a window if not the air framed by right angles? »

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INÊS ZENHA

BIO

Inês Zenha is a 23 year-old portuguese artist, graduated in Fine Arts at Central Saint Martins in London, where she was based for 4 years.

She works with a wide range of media, from sound to installation, painting and performance.

Her and 3 other international artists have founded Parenthesis Studio an artist collective which, through cross-disciplinary collaboration, aims to redefine the structural framework of artistic media, spatial and durational conceptions.

She took part in the following group exhibitions :

The Light Show

The Black Lab, Granary Square in 2015.

Thinking with the Unconscious

Freud Museum, Maresfield Gardens in 2016.

Painting Beyond Itself

14 Cinema, Shoreditch in 2017.

Show One: Come

Central Saint Martins in 2017.

Inês was also nominated for :

the Clyde and Co Art Award 2017 - London.

& the Takifuji Art Award 2017 - Japan.

Also, through Parenthesis Studio, commissioned for Hermès at the Saatchi Gallery, London in 2017.

She is now living in Lisbon and aiming to redefine painting as subject and object, process and body.

WORK'S STATEMENT

Inês's practice redefines the relationship between the artist, the object and site. Referring to painting not as an object or subject, but as the multiplicity in between, the development of her art practice combines both a working with materials {found and appropriated} and a concerned thinking about the process of making.

The approach to the making of painting that Ines engages re-imagines painting in relation to site-specificity, location and contingency.

The object is then configured as continuously in a state of being re-made and re-thought.

Influenced by the work of Gilles Deleuze, Painting is no longer a singular entity but a plural one, that is subjected not to the representational grounds, but to the forces of becoming other. It is always in performance within itself, it is a transitional object that changes according to its site and time.'

Between collage and assemblage, construction and deconstruction, destruction and creation, the object is nothing but a movement of shapes, color, composition and materiality, in a never ending shifting body: an on-going performance of assemblages.

Painting becomes a mirror of itself. Whilst the white canvas projects the subject, instead here the site becomes the place where the subject and object interact nor mirroring one or the other but the space in between.

Painting is both subject and object.

To paint is to echo between the two.

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