

## **HORA DE FERRO** **RUDI BRITO**

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Hora de Ferro (Iron Hour) is an imaginary hour which occurs in a world where these painted scenes unfold. Inspired by the French expression '*Entre Chien et Loup*' (Between Dog and Wolf or The Blue Hour), Hora de Ferro is a period where the light deploys a silver veil, where the alluring softness of the landscapes dissimulates dirty and violent notes.

Favouring lyric interruption over a direct message, and fuzzy contamination over bare disclosure, Rudi would only tell a story twofold. One must remain alert and move back and forth - away and up close - in order to reassemble parts of the painting's dual narrative.

Rudi's paintings defy and play with the rules of lighting, volume, depth and perspective. He resorts to recurring elements - such as the fence, often present in the foreground - to create the various dimensions in his work. It is possible to see grid structures underlying most of his compositions. Even those very loose ones, like *Séance* (from French) or *Session* in English, have a rhythmic, albeit faint, undertone:

"One mechanism that I resort to for starting a painting without having a clear idea of where I am taking it, is to fill the blank space with something that I know will interrupt the final picture. In the case of "*Séance*" it was the blue flowers and the dark leaves. Then, I imagine what could happen behind this scenery." *Séance*, 2022, 150 x 150 cm Acrylics, charcoal and enamel on paper.

His paintings become an amalgam of perspectives, as if hundreds of eyes were hovering over the same subject at once, each informing the image with their own viewpoint.

The particular way in which the paper is prepared, with an enamel coat, takes away the expected qualities associated with works on paper - absorbance, fragility, texture. It gives the surfaces a stubborn feel, a half shine, and a self-assuring impenetrability.

This allows for both bold gestures and hesitation: wiping out and adding anew, he switches tirelessly between confident and broad strokes, and ever meticulous and fragile gestures. The paintings become haunted by the traces of this process.

Long after the paint has dried on them, the tracks appear fresh and the tension alive across his painted fields. A complex labour that calls for prolonged viewing, repeated visits, and even an active interweaving of that which one sees, because one only ever sees in fragments.

Rudi Brito's background in music also affects the way the work is intended. His imagery draws you in, sparking a more intuitive and emotional response. The depicted images invite us to experience the action rather than to make sense of them. Our sight is contaminated with something that is mental. What we see, occupies our mind, not just our visual field. And that is why it is such a thrilling experience to spend time with Rudi's brushwork.

Leylâ Gediz