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RUI FREIRE
Fine Art

THE TEA MASTER

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THE TEA MASTER

28.01 - 14.03, 2026

BJARNE MELGAARD
BRUNO CASTRO SANTOS
DONNA HUANCA
HEIMO ZOBERNIG
JOSH SPERLING
LEENA NIO
MELIKE KARA
PEDRO QUINTAS
ROBERT JANITZ
RUI MATOS
HANNES SCHIMANSKY

THE TEA MASTER

Group Exhibition

Galeria Rui Freire – Fine Art, Lisbon

Galeria Rui Freire – Fine Art presents *The Tea Master*, a group exhibition bringing together eleven artists whose practices critically engage with painting, drawing, sculpture and the experience of space. Conceived as a field of resonances rather than a thematic statement, the exhibition reflects on how contemporary artists continue to negotiate abstraction, materiality and perception through distinct yet deeply interconnected approaches.

Across generations and geographies, the artists share a rigorous attention to process, gesture and the physical presence of the work. Painting emerges not as a fixed category but as a mutable condition, expanded into space, redefined through scale, or activated by time, repetition and bodily engagement. Drawing exceeds the two-dimensional plane, sculpture approaches the logic of the line, and colour asserts itself as atmosphere rather than surface.

The exhibition unfolds as a fluid journey through abstraction as lived experience, beginning with the tactile materiality of **Robert Janitz**, where painting asserts itself as both body and surface, and moving through the stratified pictorial fields of **Leena Nio** and the work of **Melike Kara**, which combines painting and collage through fragmentation, memory and displacement. Painting then expands into space with **Josh Sperling**, who redefines it sculpturally, and with **Hanns Schimansky**, who extends drawing into spatial systems. Between gesture and time appear the meditative constructions of **Bruno Castro Santos** and the radical gestural intensity of **Bjarne Melgaard**, while **Donna Huanca** introduces the body as surface and archive. **Heimo Zobernig** critically revisits the codes of modernism through ambiguity and disruption, **Pedro Quintas** constructs images in suspension through layering and continuous adjustment, and **Rui Matos** concludes the parcours by transforming sculpture into three-dimensional drawing.

Rather than proposing a unified narrative, *The Tea Master* affirms coexistence: an exhibition in which each artistic position retains its autonomy while contributing to a broader reflection on contemporary visual language.

In a city that has become a meeting point for international residents and visitors from around the world, this plurality of voices resonates with Lisbon's present cosmopolitan condition, a context in which diverse cultural perspectives converge naturally and enrich one another.



BJARNE MELGAARD

(Sydney, 1967. Lives and works between Oslo and New York)

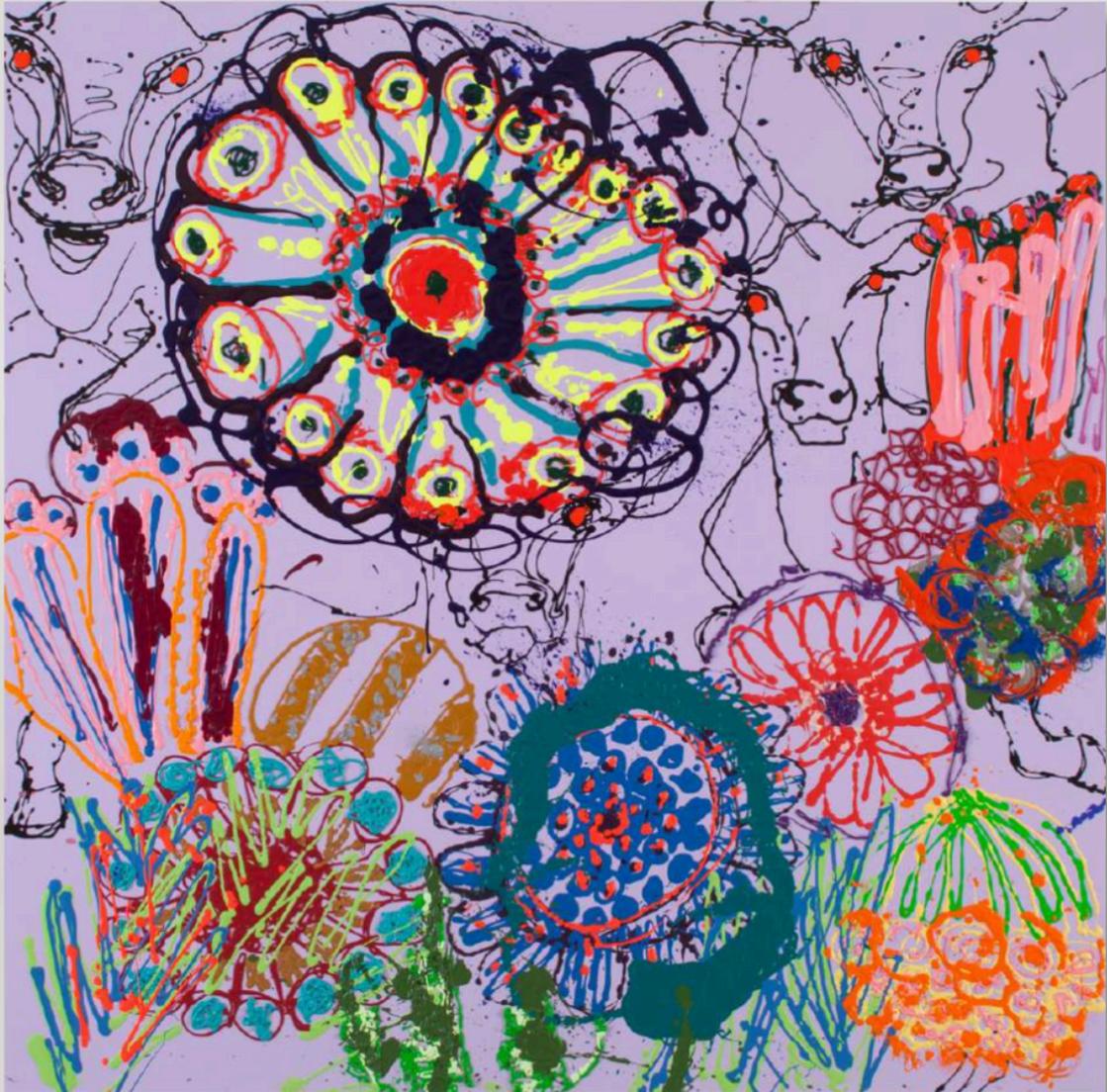
Bjarne Melgaard is a Norwegian artist whose work has occupied a singular and confrontational position in contemporary art since the 1990s. Trained in Warsaw, Oslo, Maastricht and Amsterdam, he has developed a multidisciplinary practice spanning painting, drawing, sculpture and installation, addressing desire, marginality and the social tensions of the present.

His paintings are characterised by a raw, instinctive handling of acrylic, where gesture and excess convey psychological intensity. Early installations, informed by underground subcultures, brought him international recognition and established a deliberately abrasive, deeply personal visual language.

Melgaard represented Norway at the Venice Biennale in 2011 and has exhibited widely in major international institutions. His work is held in major public and private collections, including MoMA (New York), the Stedelijk Museum (Amsterdam), the Munch Museum and the Astrup Fearnley Museum (Oslo), and the Rubell Family Collection (Miami).

BJARNE MELGAARD

Untitled, 2015
Acrylic on canvas
180 x 180 x 5 cm





BJARNE MELGAARD

Untitled, 2015

Acrylic on canvas

180 x 180 x 5 cm

Provenance: Galerie Forsblom, Helsinki, Finland.

Originally presented as part of the exhibition *Puppy Orgy Acid Party* (2015), this work offers a compelling synthesis of Bjarne Melgaard's pictorial language. The paint is applied through direct, confident gestures, splashes, drips and layered marks, that generate a vibrant surface animated by movement and intensity.

Hovering between figuration and abstraction, the forms suggest bodies in transformation and fluid, dream-like figures, allowing the composition to remain open and visually engaging. This openness encourages a personal reading while gently activating key themes in Melgaard's practice: desire, emotional intensity and the dynamic balance between control and release.

Rather than seeking resolution, the painting sustains a sense of vitality and presence, drawing the viewer into an immersive visual experience. It exemplifies Melgaard's distinctive approach to painting, expressive, energetic and deeply attentive to the physical and emotional impact of the image.





BRUNO CASTRO SANTOS

(Lisbon 1972. Lives and works between Lisbon and Miami)

Bruno Castro Santos is a Portuguese artist whose practice moves fluidly between architecture and the visual arts, forging a language in which precision meets intuition. After living in the United States between 1990 and 1998, he earned a degree in Architecture from the Southern California Institute of Architecture (Los Angeles) and a Master's in Advanced Architectural Design from Columbia University (New York). This background, combined with a decade of architectural practice and teaching in Portugal, shaped a heightened spatial awareness that later found expression in contemporary art.

His transition from architecture to art was not a rupture but an organic evolution. Grounded in the investigation of natural laws and the human condition, his work unfolds through accumulations of lines, geometric patterns and diagrammatic structures. These compositions function as silent yet charged visual fields, balancing control and spontaneity.

Since 2009, Bruno Castro Santos has exhibited extensively in Europe, the United States and Asia, with works held in significant international institutional and private collections as the Figueiredo Ribeiro Collection; Benetton Foundation; Centro de Arte Contemporánea de Málaga; Museum of the Portuguese Republic; Phillip & Patricia Frost Art Museum (USA); Rudin Foundation (New York); David Foster Collection; Esteves de Oliveira Collection.

BRUNO CASTRO SANTOS

In the Midst, 2025
Acrylic and Indian Ink on handmade paper
197.5 x 82 cm





BRUNO CASTRO SANTOS

In the Midst, 2025

Acrylic and Indian Ink on handmade paper

197.5 x 82 cm

Provenance: The Artist Studio, Lisbon, Miami

This work reflects the artist's sustained investigation into space, balance and the quiet intensity of abstraction. Composed through the meticulous accumulation of fine lines and subtle tonal variations, the drawing unfolds horizontally as a measured field of tension, where symmetry and deviation coexist.

The surface is built with restraint and precision, yet it retains a sense of fluidity, as if the composition were slowly breathing. A central convergence suggests a point of compression and release, guiding the eye across the work in a continuous, almost meditative movement. Rather than asserting a fixed image, the drawing proposes a spatial condition, one that oscillates between architectural structure and organic rhythm.

Rooted in processes that are both methodical and intuitive, the work embodies a dialogue between control and openness. It invites sustained contemplation, rewarding close looking and allowing perception to shift over time. In its quiet rigor, the piece exemplifies Bruno Castro Santos's ability to transform drawing into an immersive spatial experience.



DONNA HUANCA

(Chicago, 1980) lives and works between Berlin and New York.

A multidisciplinary artist, she has developed a distinctive practice in which painting, sculpture, performance, sound and scent converge into immersive environments. Her work transforms the viewer into an active participant, engaging the body as a site of perception, memory and transformation.

Drawing on ancestral cultures and ritual practices, Huanca combines natural materials—sand, clay, pigments—with synthetic elements, creating spaces that feel simultaneously organic and futuristic. Skin plays a central role in her work: painted and marked during performances, it becomes a living surface that carries traces of gesture, time and experience.

Huanca has exhibited widely in major international institutions, including the Henry Art Gallery (Seattle), Ballroom Marfa (Texas), Zuzeum (Riga) and the Zabłudowicz Collection (London). Her work is held in prominent collections such as the Whitney Museum of American Art, the Solomon R. Guggenheim Museum and the Belvedere (Vienna).

DONNA HUANCA

Untitled, 2016

Oil, acrylic, and pigment on digital print on canvas

190 × 142.5 cm





DONNA HUANCA

Untitled, 2016

Oil, acrylic, and pigment on digital print on canvas
190 × 142.5 cm

Provenance: Peres Projects, Berlin, Seoul, Milan

Untitled (2016) marks a significant moment in Donna Huanca's artistic development, crystallizing the emergence of a visual language centered on the body, ritual and transformation. Combining oil, acrylic and pigment on digital print, the work presents a layered surface in which color appears to pulse and expand, lending the composition an almost corporeal presence.

The image evokes a body-like form suspended between figuration and abstraction, simultaneously vulnerable and monumental. Pigment operates here not only as colour but as substance, suggesting skin, trace and memory. The work belongs to a period in which Huanca's practice gained strong institutional visibility, notably through solo exhibitions at the Zabłudowicz Collection (London) and Kunsthalle Winterthur.

With its clear provenance and conceptual coherence, *Untitled* (2016) stands as an emblematic work from this formative phase. It anticipates the immersive, bodily environments that would later define Huanca's international recognition, making it a compelling and strategically relevant acquisition within her oeuvre, particularly as her institutional presence continues to expand, including her current exhibition at the Centro Andaluz de Arte Contemporáneo (Seville).





HEIMO ZOBERNIG

(Mauthen, Austria, 1958)

Heimo Zobernig is a key figure in European contemporary art. Since the 1980s, he has developed a polymorphic practice encompassing painting, sculpture, installation, video and performance, grounded in a sustained critical engagement with the languages of modernism, minimalism and exhibition-making.

Zobernig's work revisits geometric abstraction and functionalist ideals, subtly undermining their authority through displacement, irony and conceptual precision. His paintings and installations are inseparable from their architectural context, activating space through colour, scale and material while questioning how meaning is constructed and perceived.

He represented Austria at the Venice Biennale in 2015, following major solo exhibitions at Museo Reina Sofía (Madrid, 2012) and Museum Ludwig (Cologne, 2016), among others, including Kunsthau Bregenz, Mudam Luxembourg and Malmö Konsthall. His work stands out for its capacity to transform modernist vocabularies into open fields of experimentation—rigorous yet playful, intellectually demanding yet immediately accessible.

HEIMO ZOBERNIG

Untitled, 2015
Acrylic on canvas
140 x 140 cm





HEIMO ZOBERNIG

Untitled, 2015

Acrylic on canvas

140 x 140 cm

Provenance: Galerie nächst St. Stephan, Vienna.

Untitled (2015) exemplifies Heimo Zobernig's rigorous yet playful engagement with the visual languages of modernism. Composed of a precise grid of coloured triangles arranged in a diamond format, the painting activates the canvas as both image and spatial proposition. Each chromatic unit operates autonomously, while simultaneously contributing to a dynamic system of relations based on balance, repetition and variation.

Drawing on the legacy of geometric abstraction and colour theory, Zobernig introduces subtle disruptions that prevent the composition from settling into pure formalism. Shifts in tone, contrast and orientation create optical tension, inviting the eye to move continuously across the surface. The work oscillates between order and instability, logic and visual pleasure.

Rather than asserting a fixed meaning, the painting opens a field of perceptual experience, where structure becomes a site of experimentation. *Untitled* (2015) reflects Zobernig's ability to transform minimalist and modernist vocabularies into vibrant, accessible and conceptually resonant works.



JOSH SPERLING

(Oneonta, NY, 1984, lives and works in Ithaca)

Josh Sperling is an American artist whose practice moves fluidly between painting, sculpture and design. Drawing on the legacy of 1960s and 1970s minimalism, he revisits geometric precision and chromatic systems with a distinctly contemporary energy, playful, architectural and sensorial.

Sperling begins by constructing complex plywood supports, which he then covers with stretched canvas and paints in bold, saturated colour combinations. His characteristic forms arches, waves, curls and modular structures, project from the wall, creating an ambiguity between flatness and volume. Painting acquires physical presence, while sculpture retains the frontal immediacy of an image.

Across his series, repetition and variation generate rhythm, giving the work an intuitive, almost musical quality. Colour acts as a driving force, activating both the object and the surrounding space. In contrast to the neutrality of historical minimalism, Sperling embraces chromatic intensity and visual pleasure, drawing affinities with design and pop culture. This formal research extends into furniture, reinforcing a coherent universe where function and abstraction intersect.

Represented by Galerie Perrotin, Sperling exhibits internationally, and his work is held in major public collections worldwide— from New York to Paris, Hong Kong, Shanghai, Seoul, Brussels, and Los Angeles—and his works are included in major public collections such as the Fondation Louis Vuitton (Paris), the Powerlong Museum (Shanghai), the Rockbund Art Museum, Arsenal Contemporary (Montreal), and the SCAD Museum of Art (Savannah).

JOSH SPERLING

Untitled (weave circle), 2019

Acrylic on canvas

279.4 × 279.4 cm





JOSH SPERLING

Untitled (weave circle), 2019

Acrylic on canvas

279.4 × 279.4 cm

Provenance: Galerie Perrotin, Paris, London, New York, Seoul, Tokyo, Dubai

Untitled (weave circle), 2019, exemplifies Josh Sperling's distinctive approach to painting as a spatial and architectural object. Composed as an interlaced circular form, the work unfolds through a rhythmic sequence of curves that seem to weave in and out of the wall, creating a continuous play between surface and volume.

Constructed from shaped support and painted in luminous, saturated yellow tones, the piece balances precision with visual exuberance. Colour operates not merely as coating but as structure, reinforcing the sensation of movement and depth. The circular motif suggests both cohesion and endless circulation, inviting the viewer's gaze to follow its looping trajectory without interruption.

Hovering between painting and sculpture, *Untitled (weave circle)* transforms geometry into an energetic, almost tactile presence. It reflects Sperling's ability to renew minimalist vocabularies through colour, rhythm and sensual form, resulting in a work that is at once rigorous, joyful and immediately engaging.





LEENA NIO

(Finland, 1981)

Leena Nio develops a painting practice grounded in material sensitivity, repetition and the slow accumulation of gesture. Working primarily with oil and acrylic on canvas, her works unfold through layered fields of colour, subtle tonal shifts and rhythmic markings that create dense yet quietly resonant pictorial surfaces.

Nio's paintings resist immediacy. Built over extended periods of time, they retain traces of revision, erasure and reworking, allowing the image to emerge through a process of gradual sedimentation. This temporal dimension lends her work a meditative quality, where abstraction is experienced less as form than as duration and presence.

Colour plays a central role, operating not as expression but as structure—atmospheric, weighted and spatial. The resulting compositions oscillate between restraint and intensity, inviting sustained attention and close looking. Situated within a contemporary rethinking of abstraction, Leena Nio's work proposes painting as a site of concentration, balance and quiet emotional depth.

LEENA NIO

Playground, 2014

Oil on canvas

190 x 300 cm





LEENA NIO

Playground, 2014

Oil on canvas

190 x 300 cm

Provenance: Galerie Forsblom, Helsinki, Finland.

Playground belongs to a pivotal period in Leena Nio's practice, when she deepened her exploration of superimposed imagery and perceptual transparency. Built through successive layers of oil paint, the surface becomes a dense field where fragmented motifs, linear structures and fluid passages of colour intersect and overlap.

While the title suggests a familiar setting, the work quickly shifts away from representation toward an investigation of perception itself. Elements appear and dissolve as the viewer's distance changes: planes invert, foreground and background exchange roles, and the image seems to oscillate between structure and flux. Vertical rhythms introduce a sense of visual interference, heightening the experience of movement and instability.

Rather than depicting a place, Nio reconstructs its mental and emotional resonance, a space shaped by memory, repetition and luminous vibration. Technically ambitious and conceptually precise, *Playground* exemplifies her ability to use painting as a tool for questioning how images are formed, layered and continually reconfigured in the act of looking.





MELIKE KARA

(Bensberg, Germany, 1985)

Melike Kara is a contemporary artist working across painting, sculpture and photography. Her practice is grounded in a critical engagement with displacement, marginalisation and cultural exclusion, seeking to foreground narratives that are often absent from dominant histories.

Drawing inspiration from Kurdish tapestries, Kara reinterprets their patterns and material memory within gestural abstract paintings. Rather than quoting tradition, she translates it into a contemporary visual language that weaves together personal and collective histories. Her works transform inherited motifs into sites of resistance and affirmation, where abstraction becomes a means of reclaiming visibility and agency.

Kara has exhibited widely in major international institutions, including MO.CO. Montpellier, SCHIRN Kunsthalle Frankfurt, Kunsthalle Zürich, Kunstverein Düsseldorf, Museum De Fundatie (Zwolle), WIELS (Brussels) and the Yuz Museum (Shanghai). She also participated in the 58th Carnegie International in Pittsburgh. Through her work, Kara creates powerful visual spaces where cultural memory, abstraction and lived experience intersect in acts of reflection and celebration.

MELIKE KARA

Untitled, 2016
Graphite, acrylic and oil sticks on canvas
200 x 280 cm





MELIKE KARA

Untitled, 2016

Graphite, acrylic and oil sticks on canvas

200 x 280 cm

Provenance: Peres Projects, Berlin, Seoul, Milan

Untitled (2016) exemplifies Melike Kara's ability to merge figuration and abstraction into a charged, narrative surface. Executed in graphite, acrylic and oil sticks on canvas, the work unfolds as a dense constellation of stylised figures and symbolic forms, arranged within a carefully structured yet fluid composition. Bodies appear fragmented, overlapping and interdependent, suggesting scenes of ritual, gathering or negotiation rather than a fixed storyline.

Kara's palette, dominated by muted greens, blues and earthy tones, creates a suspended atmosphere in which movement and stillness coexist. The figures oscillate between familiarity and estrangement, evoking cultural memory while resisting precise identification. Drawing lines and painterly gestures intersect, reinforcing a sense of layering and temporal complexity.

Rather than illustrating a specific narrative, the work constructs a space of collective experience, where personal and cultural histories converge. *Untitled* reflects Kara's broader practice: a painting that gives form to displacement and shared memory, while asserting the presence and dignity of often-marginalised voices.



PEDRO QUINTAS

(Lisbon, Portugal, 1972, lives and works in Lisbon)

Pedro Quintas has developed a rigorous painterly practice grounded in sustained research into colour, form, and movement. Drawing discreetly on modernist legacies, particularly Bauhaus principles of geometric clarity and chromatic discipline, Pedro Quintas constructs compositions through processes of addition, subtraction, and juxtaposition, governed by a finely calibrated internal logic.

His paintings are marked by flat, even applications of paint and subtly contrasting palettes that generate a heightened sense of dynamism. Overlapping shapes, lines, and colour fields introduce an optical vibration that releases the image from stasis, activating it as a field of movement. In certain works, graphic and pictorial languages intersect, as letters and patterns are deformed into complex visual structures. This intuitive layering of transparencies reveals the latent complexity of the creative act itself.

Pedro Quintas's work is held in major public and private collections, including MAAT/EDP Foundation, Museu Coleção Berardo, and the António Cachola/MACE Collection.

PEDRO QUINTAS

Untitled, 2022
Acrylic on canvas
40 x 30 cm





PEDRO QUINTAS

Untitled, 2016

Acrylic on canvas

40 x 30 cm

Provenance : The Artist Studio, Lisbon.

Untitled (2022), presents a tightly calibrated interplay between geometry, colour, and surface. The composition is structured around overlapping circular forms that intersect with vertical bands, creating a rhythm of compression and release across the pictorial field. Soft blues, muted greens, olive, black, and a restrained yellow articulate a chromatic balance that feels both measured and subtly unsettled.

The flat application of acrylic reinforces the painting's graphic clarity, while visible traces of wear, abrasion, and irregular edges introduce a temporal dimension, suggesting use, erosion, or repetition. Quintas activates the canvas as a site of movement: circles slide across vertical axes, never fully aligning, generating a quiet tension between stability and displacement.

Neither purely abstract nor strictly systematic, the work unfolds as a visual construction governed by internal logic yet open to perceptual ambiguity. It invites prolonged looking, where structure and intuition coexist in a finely poised equilibrium.





ROBERT JANITZ

Alsfeld, Germany, 1962., lives and works in Mexico City, Mexico)

Robert Janitz is a painter whose practice centres on an exacting investigation of gesture, material, and visual memory. Educated in Art History, Comparative Religion, Ethnology, and Indology at the University of Marburg, his intellectual formation underpins a restrained pictorial language in which process outweighs representation. After formative years in Paris and New York, Janitz now lives and works in Mexico City.

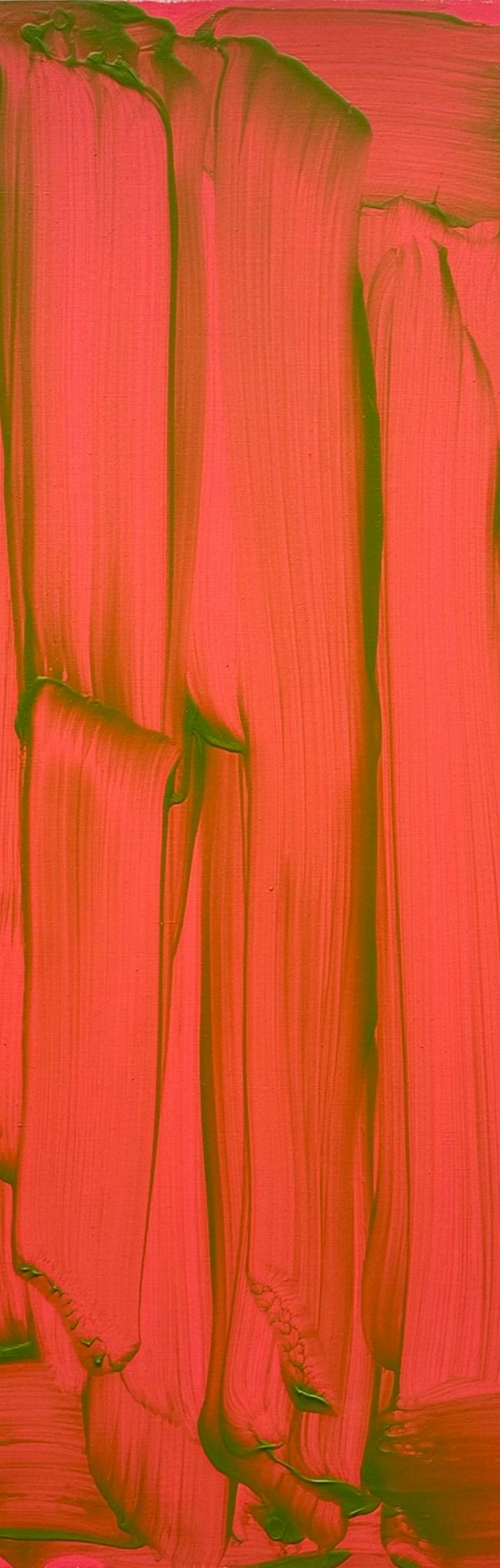
His paintings are built through a singular technique: on softly modulated chromatic gradients, he spreads a paste of oil, wax, and flour, recalling everyday gestures of coating, polishing, or erasure. Broad, direct strokes reduce expressive excess, allowing the surface to act as a membrane between time, space, and perception.

Since his first solo exhibition in 1996 at Galerie Valleix in Paris, Janitz has held over thirty solo exhibitions worldwide. His work is held in major collections including SFMOMA, Collezione Maramotti, and the Hall Art Foundation, and has been examined in key publications such as “Made in New York 2020–2010” (2020), “Frozen Gesture” (2019), and “Painting Now” (2015).

ROBERT JANITZ

The Tea Master, 2014
Oil, wax, flour on linen
195,6 x 152,4 cm





ROBERT JANITZ

The Tea Master, 2014

Oil, wax, flour on linen

195,6 x 152,4 cm

Provenance: Meyer Riegger Gallery, Berlin, Karlsruhe, Basel, Seoul.

The *Tea Master* (2014) by Robert Janitz belongs to a moment in which the artist's pictorial language reached a rare clarity. Executed in oil, wax, and flour on linen—materials that have become emblematic of his practice—the painting unfolds through broad, translucent gestures across an open surface. Matter appears suspended between structure and dissolution, where formal rigor coexists with an almost weightless, contemplative quality.

Janitz's approach to painting is rooted in the transformation of ordinary, bodily gestures. Actions such as spreading, polishing, or wiping are abstracted into painterly movements that carry traces of manual labor and memory. The incorporation of flour and wax disrupts conventional expectations of paint, producing a surface that is at once luminous and tactile. Color functions less as image than as atmosphere, inviting a slow, attentive mode of looking.

Created in 2014, during a period when the artist was living between New York and Mexico, *The Tea Master* reflects a synthesis of discipline and intuition central to Janitz's work. Its title subtly evokes ritual, repetition, and mastery, echoing the measured temporality embedded in the painting process itself. The work stands as a concentrated expression of Janitz's capacity to unite material presence with intellectual restraint, gesture with quiet introspection.





RUI MATOS

(Lisbon, Portugal, 1959, lives and works near Sintra)

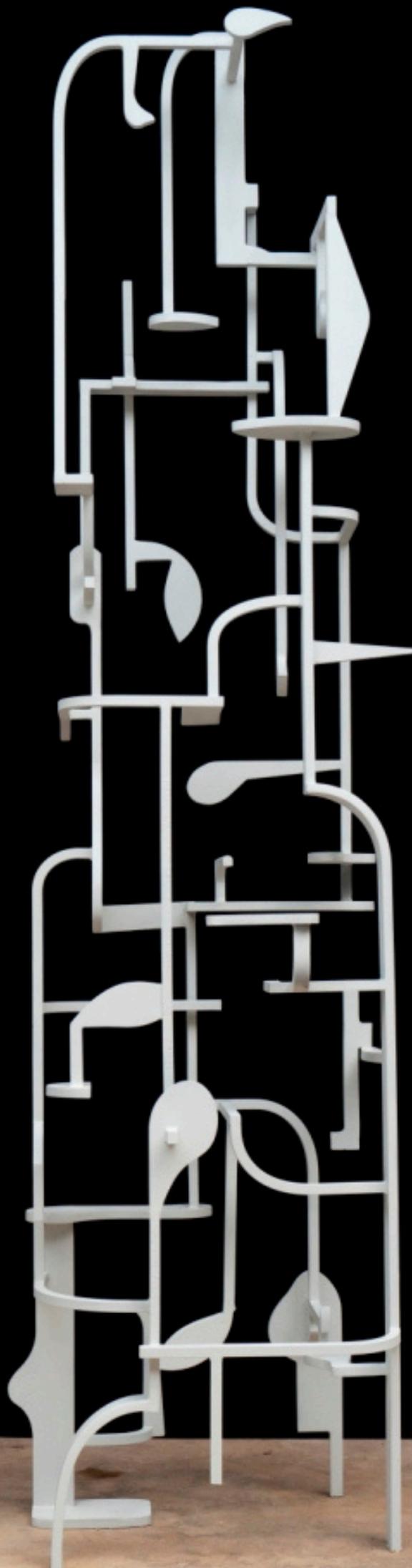
Rui Matos is a singular figure in contemporary Portuguese sculpture, whose practice has developed since the 1980s around forms that are at once archetypal and elusive. His work unfolds in a register of restraint and density, where memory, metamorphosis, and silence operate as structuring forces. Rather than illustrative narratives, Matos pursues a sculptural language rooted in suggestion, fragmentation, and poetic suspension.

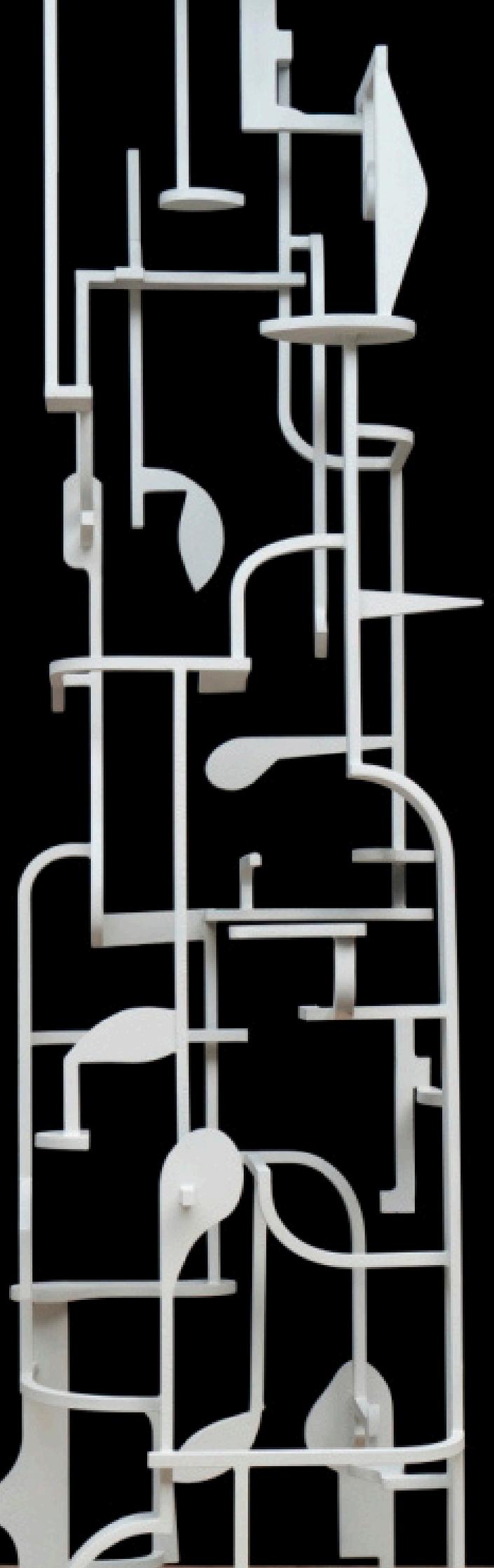
Trained at the Faculty of Fine Arts of Lisbon, Matos was awarded a Calouste Gulbenkian Foundation grant in 1993. His early exhibitions, including *Órgãos e Artefactos* (1987), introduced sculptures in slate, followed by works in bronze and plaster presented in Porto. A decisive shift occurred in 1991 with *Sequência de Enormidade e Naufrágio*, when he turned to stone, establishing a material and conceptual axis that would deeply shape his subsequent practice.

Across the 1990s and 2000s, Matos developed series such as *Transformações – Relatórios Incertos*, *Objetos de Memória*, and *Histórias Incompletas*, in which sculpture functions as a repository of traces and vestiges. From 2008 onward, the introduction of iron further expanded his vocabulary, as seen in exhibitions including *A Pele das Coisas* and *Transformo-me no que toco*. His more recent projects reveal a practice in continuous evolution, where sculptural forms become quiet vessels for intimate resonance, temporal depth, and metaphysical reflection.

RUI MATOS

Untitled, 2020
Painted iron
242 x 60 x 50 cm





RUI MATOS

Untitled, 2020

Painted iron

242 x 60 x 50 cm

Provenance: The Artist Studio, Lisbon.

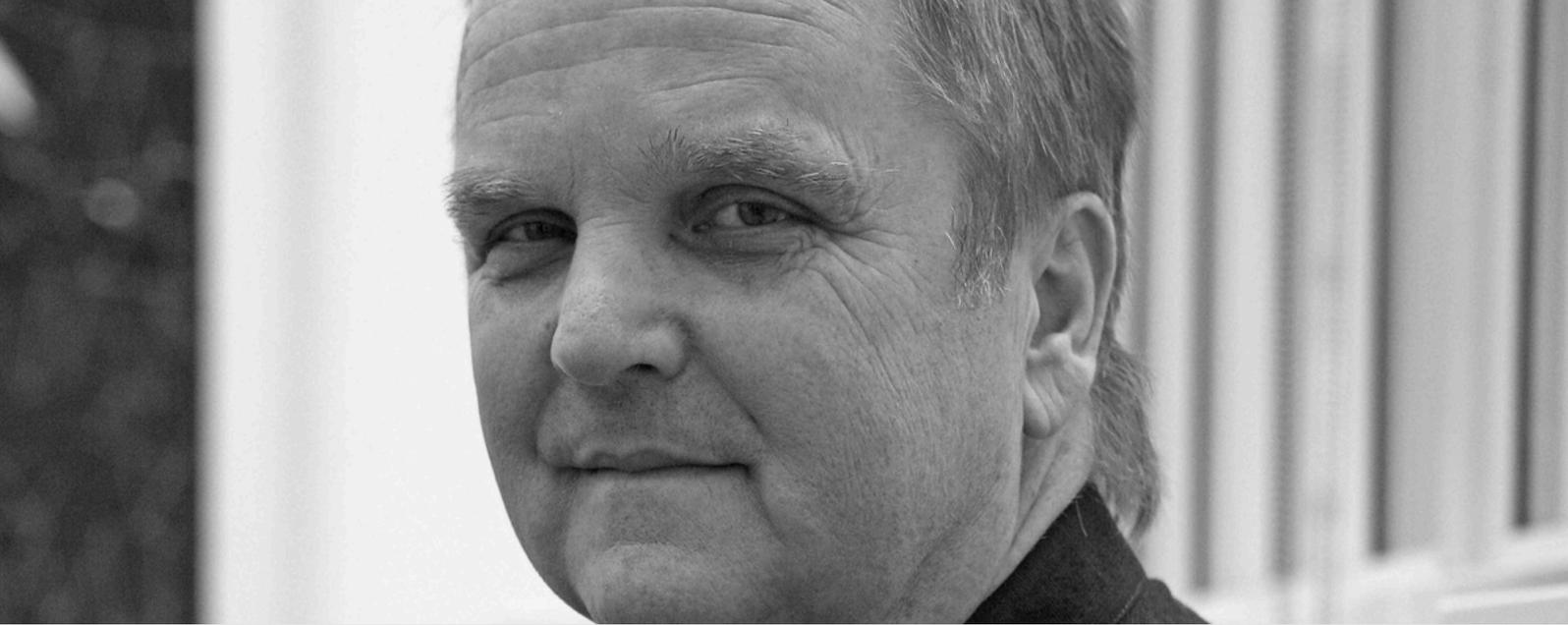
Untitled (2020) articulates Rui Matos's sculptural language through a distinctly musical logic, where form unfolds as rhythm, interval, and pause.

Rising vertically, the painted iron structure is composed of linear trajectories interrupted by curved and plate-like elements that function like notes, accents, and silences within a score. The sculpture advances upward through a measured cadence, balancing tension and release, stability and suspension.

Rather than asserting mass, Matos treats iron as a line drawn in space. The structure reads as a three-dimensional notation: bends suggest modulation, interruptions introduce syncopation, and repetitions establish tempo. The eye moves through the work as one listens to music — not seeking resolution, but remaining attentive to variation and resonance.

This refusal of narrative closure is central to Matos's practice. Meaning emerges through duration and attentive perception, not through fixed imagery. In *Untitled*, iron sheds its associations with weight and rigidity to become light, almost sonorous. The sculpture exists as a quiet composition in space, registering time, gesture, and presence with restraint and precision.





HANNS SCHIMANSKY

(Bitterfeld, Germany, 1949, lives and works in Berlin)

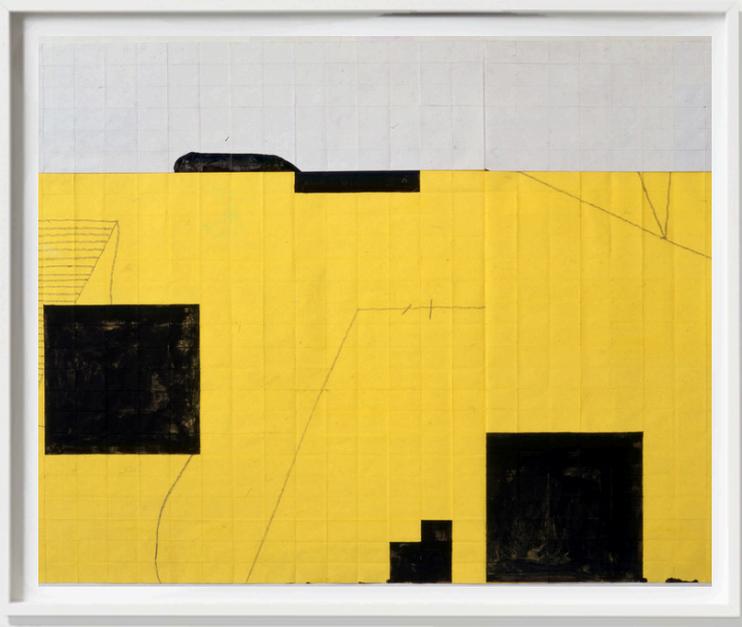
Hanns Schimansky occupies a singular position in contemporary drawing. A member of the Akademie der Künste and professor at the Kunsthochschule Berlin-Weißensee since 1998, he was initially trained as an agronomist in the former East Germany. During this period, he began drawing landscapes and portraits — a figurative origin that continues to inform the ethical and conceptual foundations of his work.

Schimansky's decision to devote himself exclusively to drawing emerged from both material constraints and a desire for immediacy. Working primarily with graphite and India ink, he developed a rigorous visual language structured around three principal approaches: graphite on prepared paper, folded works in which colour becomes a structural element, and ink drawings executed with a metal nib. These works function as visual scores, balancing intuition and control.

Often working on prepared and folded sheets, Schimansky allows the line to advance, fracture, and resume across the surface. Drawing unfolds as a temporal experience, where gesture, sound, and silence converge in a restrained yet deeply resonant practice. His work is held in major public collections, including the Staatliche Museen zu Berlin (Kupferstichkabinett), Pinakothek der Moderne, Munich, Sprengel Museum Hannover, Museum Folkwang Essen, Staatliche Kunsthalle Karlsruhe, Musée d'Art et d'Histoire Neuchâtel, the National Museum of Contemporary Art, Oslo, and The Morgan Library & Museum, New York.

HANNS SCHIMANSKY

Untitled, 2016
Folding, ink and gouache on paper
54.2 x 71.1 cm





HANNS SCHIMANSKY

Untitled, 2016

Folding, ink and gouache on paper

54.2 x 71.1 cm

Provenance: The Artist Studio, Berlin.

In *Untitled* (2016), Hanns Schimansky distills his practice into a restrained yet charged interplay of line, surface, and silence. Executed with ink and gouache on folded paper, the work unfolds as a quiet negotiation between precision and intuition. The luminous yellow field is interrupted by dense black forms that read simultaneously as architectural fragments and abstract intervals, anchoring the composition while leaving large areas deliberately open.

Schimansky's characteristic use of folding introduces a subtle spatial tension: creases become latent lines, activating the surface without fully declaring themselves. Drawing here is not illustrative but structural, a way of measuring space and time. Fine linear traces hover across the plane like provisional gestures, suggesting movement, correction, or memory rather than resolution.

The work resists narrative and symbolism. Instead, it operates through balance and restraint, inviting slow looking. As in much of Schimansky's oeuvre, abstraction becomes a form of attentiveness — to material, to rhythm, and to the fragile equilibrium between presence and absence.

The Tea Master





Rui Freire – Fine Art is a Lisbon-based gallery dedicated to post-war and contemporary art. Guided by a curatorial vision that combines aesthetic refinement, cultural depth, and strategic clarity, the gallery is recognised for placing museum-quality works with discerning private collectors, institutions, and international audiences. Its programme brings together Portuguese and international artists, fostering a thoughtful dialogue between historically significant movements and the most relevant artistic practices of today.

Established in 2018, the gallery draws on its founder's extensive experience as director (2008–2019) and later partner of the renowned Galerie Jeanne Bucher Jaeger in Paris, a centenary institution whose legacy of excellence, rigour, and discretion continues to inform the gallery's values and identity.

Since 2019, the gallery has collaborated with the American organisation Parley for the Oceans, dedicated to environmental awareness through art. This partnership has supported large-scale artistic interventions with internationally acclaimed artists, including Katharina Grosse and Vik Muniz, among others.



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