
WATERS OF NIGHT

CURATED BY NATXO CHECA
AND GÉRARD FAGGIONATO

EXHIBITION BY
PÁDRAIG
TIMONEY

GALERIA ZÉ DOS BOIS
JAN. 21ST TO APR. 8TH 2023

Galeria Zé dos Bois presents *waters of night*, Pádraig Timoney's first solo exhibition in Portugal.

With about thirty works, which occupy the two floors of the gallery, including mirrors materialized by himself and canvases, Timoney brings to Lisbon a new nuance of his research on the construction of the image.

At the core of Pádraig Timoney's practice is an ongoing inquiry into the mechanics of image-making – each canvas represents its own investigation into the ways images are constructed, or reconstructed through painting. Resisting a singular style, Timoney's works are instead united in approach; each painting aims to seamlessly connect a chosen image with both material and process. Often inventing new processes as a result, the works function as an index or record of decisions made, while reveling in the shortcomings in the medium itself. By including the errors of translation and the faultiness of recognition, abstraction and figuration never seem too far apart, often appearing on the verge of collapsing into one another. Through these divergent modes, his exhibitions in turn document a specific duration of time and research in the studio, rather than a traditional artistic thesis.

Natxo Checa and Gérard Faggionato have been following Pádraig Timoney's new work in the studio since early 2022, leading this process to the first collaboration between Galeria Zé dos Bois and Indipendenza (Rome), where the exhibition *waters of night* was on view from October 28, 2022 to January 7, 2023.



...abating their fear, the longing fear of peasant hands that never again might grasp the plough or scatter the seed and therefore had learned to grasp the intangible, the foreboding fear of hands to whose will-to-form, robbed of the earth, nothing remained but a life of their own in the incomprehensible universe, threatened and threatening, reaching so deeply into nothingness and so gripped by its perils that the dread foreboding, lifted to a certain extent above itself, was transmuted into a mighty endeavour, an endeavour to hold fast to the unity of human existence, to preserve the integrity of human desire in a way that would protect it from disintegrating into manifold existences, full of small desires and small in desire; for insufficient was the desire of hands, insufficient the desire of eyes, insufficient the desire of hearing, sufficient alone was the desire of heart and mind communing together, the yearning completion of the infinity within and without, beholding, hearkening, comprehending, breathing in the unity of the doubled breath, the unity of the universe; for by unity alone might one overcome the lowering hopeless blindness of fearful isolation, in unity alone occurred the twofold development from the roots of understanding...

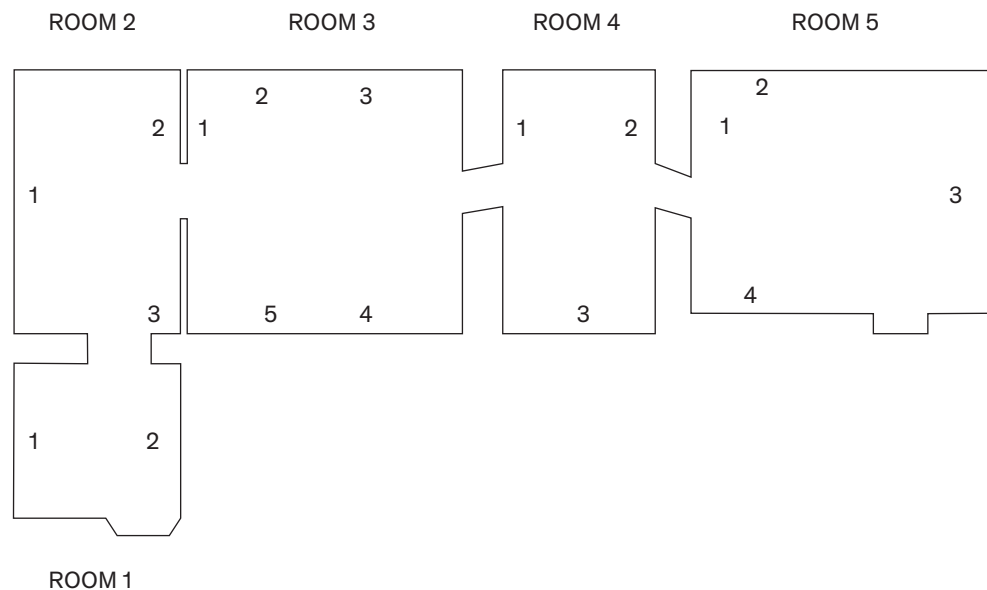
(...)

...he saw the Circus and the amphitheater in a turmoil with the furious playing of organs; he saw the gladiators wrestling to death for beauty's sake, the beasts set upon men; he saw the masses jubilant with lust, crowding about a cross on which, roaring and whimpering with pain, an insubordinate slave was being nailed—the intoxication of blood, the intoxication of death, and withal the intoxication of beauty—, and he saw more and more of these crosses, saw them multiplying, lapped by the torches, licked by the flames, the flames mounting from the crackling wood and from the uproar of the crowds, a flaming ocean that closed over the city of Rome and ebbed away, leaving nothing but blackened ruins, wrecked pediments, tumbled statues, and a land grown over by weeds. He saw, and he knew it would come to pass, because the true law of reality revenged itself irresistibly on mankind, and must so revenge itself, when, being greater than any manifestation of beauty, it was bartered for beauty—plainly affronted by this, despised by being overlooked: high above the law of beauty, high above the law of the artist, which was only greedy for corroboration, there was the law of reality, there was—divine wisdom of Plato—the Eros in the urge of existence, there was the law of the heart, and woe to a world that had forgotten this last reality.



Hermann Broch, *The Death Of Virgil*, 1945

FIRST FLOOR



ENTRANCE

Mirror for Rome AuCuAg, 2022

Hand mirrored glass – copper, gold and silver
112 x 90 cm

FIRST FLOOR

Room 1

1. *Mirror for Rome (Maigold)*, 2022
Hand mirrored glass - gold
122 x 90 cm

2. *Broken Mirror (Push)*, 2022
Charcoal on canvas
60 x 60 cm

Room 2

1. *Doppio Re:Membranes – Hypnoterotomachiè Poliphilia*, 2022
Oil, acrylic and photographic developer on canvas
137 x 163 cm

2. *Restless Boustrophedon*, 2022
Oil, charcoal and photographic developer on canvas
90 x 110 cm

3. *Half-Broken Mirror for Rome*, 2022
Hand mirrored frosted glass - silver
70 x 60 cm

Room 3

1. *'I like those / mi piace quelli'*, 2022
Wood, acrylic, woodstain, oil, varnish and wax polish
Variable dimensions, each piece
4/4.5 x 55 x 0.5 cm

2. *Rheila Veilchen Pastillen*, 2021–22
Oil on canvas
112 x 90 cm

3. *Mirror for Rome PbS II*, 2022
Hand mirrored glass – lead sulphide
112 x 90 cm

4. *Broken Gold Mirror (Turner)*, 2022
Charcoal, mecca vanish and wax polish on canvas
90 x 110 cm

5. *Mirror for Rome (The Spaceways /Redon)*, 2022
Hand mirrored glass – silver
90 x 112 cm

Room 4

1. *Troyglitchdite*, 2021
Oil, acrylic and photographic developer on canvas
90 x 112 cm

2. *(Half-Broken)*, 2022
Copper on frosted glass
60 x 70 cm

3. *Broken Mirror for Rome (Charcoal)*, 2022
Charcoal on canvas
112 x 90 cm

Room 5

1. *Make me CU Mirror*, 2022
Hand mirrored glass – copper
112 x 90 cm

2. *Galleon Ships Cu Mirror*, 2022
Hand mirrored glass – copper and silver
127 x 112 cm

3. *Dopo Benvenuto Ferrazzi*, 2021
Oil, acrylic and photographic developer on canvas
163 x 115 cm

4. *Broken Mirror For Rome*, 2022
Charcoal on canvas
127 x 112 cm

GROUND FLOOR – ENTRANCE

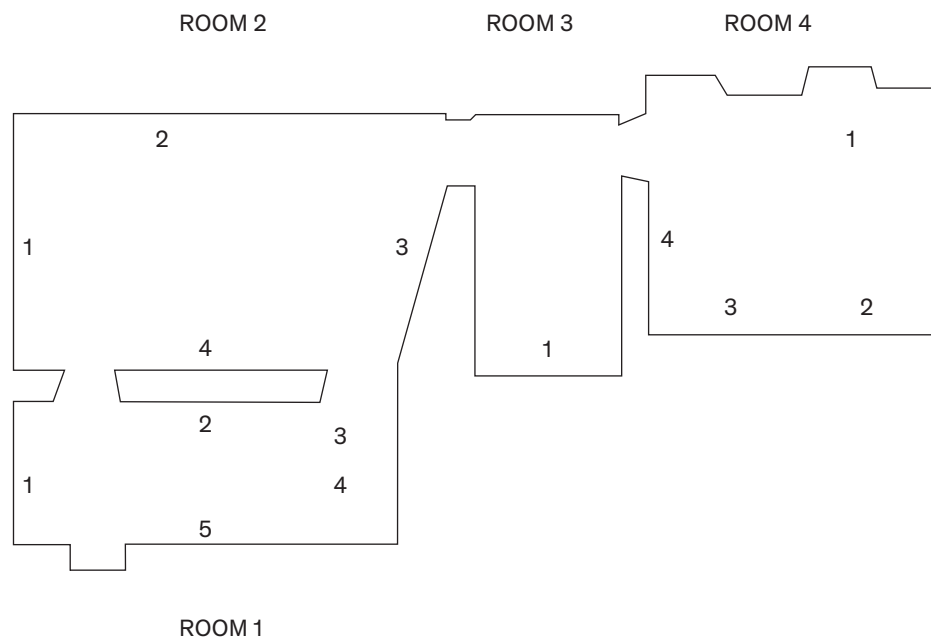
STAIRS

DopoDopo Benvenuto Ferrazzi, 2021

Oil, acrylic and photographic developer on canvas

115 × 163 cm

SECOND FLOOR



SECOND FLOOR

Room 1

1. *Make Me*

Cu Mirror, 2022

Hand mirrored glass –
cop- per and silver

127 × 112 cm

2. *Dopo Franco*

Battiato, 2021

Acrylic, sepia and
rabbitskin glue on canvas
- dyptych

60 x 80 cm (cada)

3. *Mirror for Rome*

(Wee May Gold), 2022

Hand mirrored glass -
gold

70 × 60 cm

4. *Broken Gold*

Mirror, 2021

Charcoal, acrylic, mecca
varnish and wax polish on
canvas

70 × 60 cm

5. *'I like those*

/ mi piace quelli', 2022

Wood, acrylic, woodstain,
oil, varnish and wax polish

Variable dimensions,
each piece

4/4.5 × 55 × 0.5 cm

Room 2

1. *Mirror for*

Rome Ag, 2022

Hand mirrored glass –
silver

127 × 112cm

2. *Mirror for*

Rome Au, 2022

Hand mirrored glass –
gold

112 × 127 cm

3. *Mirror for Rome,*

(Sure even...), 2022

Hand mirrored glass –
silver

112 × 127 cm

4. *Mirror for*

Rome PbS, 2022

Hand mirrored glass –
lead sulphide

127 × 112 cm

Room 3

1. *Re: Membranes, Thins,*

Pfast, 2022

Oil, acrylic and
photographic developer
on canvas

180 x 220 cm

Room 4

1. *That mirrors, 2022*

Hand-mirrored mirrored
glass (both sides) and
production

190 × 171 × 142 cm

2. *Moonlight Paddle,*

2022

Watercolour and acrylic
on wood

4 x 55 x 0,5 cm

3. *Mirror for Rome*

(MoonAg), 2022

Hand mirrored blue glass
– silver

127 x 112 cm

4. *Broken Mirror*

(Greengold), 2022

Charcoal and Mecca
varnish, wax on canvas

60 x 80 cm

waters of night
Pádraig Timoney

Curated by

Natxo Checa
e Gérard Faggionato

Production

Joana Leão

Communication

Catarina Rebelo

Graphic Design

Sílvia Prudêncio

Assembly

Carlos Gaspar
Domingueiro Dias
Felice Furioso
Gil Ferrão
Henrique Varanda
João Xará
Vitalyi Tkachuk
Volodymyr Mykhaniv

Pádraig Timoney Pádraig Timoney (b. 1968, Derry, Ireland) lives and works in Berlin. Solo exhibitions of his work include *Lulu*, Mexico City, 2018, *There was a Study Done*, *Cleopatras*, Brooklyn, 2017, *a lu tiempo de...*, curated by Alessandro Rabbotini, Museo Madre, Naples, 2014, and *Fontwell Helix Feely*, *Raven Row*, London, 2013. Timoney has participated in numerous group exhibitions, which include *Lisa Jo*, *KAYA (Kerstin Brätsch & Debo Eilers)*, *Lukas Quietzsch*, *Pádraig Timoney* at Downer Berlin, *Markers*, David Zwirner, London, 2017, *Collected by Thea Westreich Wagner and Ethan Wagner*, Centre Georges Pompidou, Paris, 2016. His work is included in the permanent collections of the Albright–Knox Art Gallery, Buffalo, Centre Georges Pompidou, Paris, Museo Madre, Naples, the Arts Council England, and the Arts Council Ireland, among others.

Exhibition co-produced with Indipendenza (Rome)

Galeria Zé dos Bois

Rua da Barroca 59, 1200-047
zedosbois.org

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