

RUI MOREIRA

Father - crossroad (Pai - encruzilhada), 2025

ART PARIS 2026



Rui Moreira, *Father - crossroad (Pai - encruzilhada)*, 2025
Gouache, watercolor, pencil, and gel pen on paper, 153 x 102
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This drawing is the second in a triptych of works on the theme of “family.” The first drawing was titled Mother Anxiety. Father–Crossroads is a multi-layered drawing. The figure is indirectly related to the figure of Christ. I also attempted to depict a crucifixion scene, but in my drawing, the Christ-like figure is composed of small crosses. I have previously drawn crosses in my earlier geometric works. I have always perceived the cross not only as a Christian symbol—which it is—but also in a more universal sense. The cross is present in all cultures, civilizations, and religions. It marks the point where the earthly (horizontal) meets the spiritual (vertical). The cross also refers to the human figure itself. It is a unique case in nature, full of potential and contradictions.

Crossroads are also places where Voodoo or Brazilian Candomblé rituals take place. From a more philosophical perspective, crossroads are also where we raise questions—a point of departure rather than an end. My drawings raise questions; they are open images without specific answers.

The lower part of the Christ-like figure’s body in the drawing is made up of marine worms. He who walked on the surface of the water, like other living beings, originally came—on a geological scale—from the sea. There is always a union between the sacred and nature in my work. Finally, this figure is also a scarecrow, used in agriculture to prevent birds from devouring crops before the harvest.

Rui Moreira



1) João Pinharanda, Director of MAAT, and Rui Moreira at the opening of *Transe*, MAAT, 2025. Photo: nel-hey, courtesy of the EDP Foundation.
 2, 3) Views of the exhibition Rui Moreira, *Transe*, 2025, MAAT, Lisbon. Photo: Bruno Lopes, courtesy of the EDP Foundation.

The task he undertakes, in an utterly subjective and obsessively programmatic way, results in his summoning, and diluting, of the boundaries that aid the rational organisation of discourses, proposing the merging of a huge set of disparate elements. To achieve this result, Rui Moreira confronts, both in a single image and in a succession of them in the same series, or in the meticulous mounting of his exhibitions, elements regarded by rational thought as separate or even antithetical: pairs such as the real and the oneiric, nature and humanity, West and East, erudite and popular, past and future, myth and history, figuration and non-figuration, narration and description, reflection and illustration, artistic and musical language (landscape, portrait, still-life, ... or rhythm, harmony, timbre, ...) and literary and philosophical themes (genealogies, narratives, the poetic word, ... or ontological interrogations).

João Pinharanda, excerpt from the text *Rui Moreira: Lhiêngua de Artiston* ("Artist's Language" in Mirandese), from the exhibition catalog *Transe*, MAAT, Lisbon, 2025



Rui Moreira, *Seascape 2*, 2019, ink on paper, 56 x 77 cm
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