

Noé Sendas

À la recherche de l'invisible

20.09.25 – 01.11.25

With guest artists Cristina Garrido and Nicolás Combarro

Curated by Marta Ramos-Izquierdo

This brief exhibition originates from an image that is not shown. The power of an image lies in its ability to spark the imagination, to be heard with closed eyes. It is a kind of negotiation with the eye in which we can find something, something invisible.

The image: Charles Chaplin skates on the edge of an abyss inside a building. *À la Recherche de l'invisible*, is originally the title of chapter II of a found book, now adopted as the title of the exhibition, summarizes Noé Sendas' material and conceptual research. On this occasion, shown in dialogue with works from two artists, Nicolás Combarro and Cristina Garrido, with whom Sendas shares ideas and gestures.

The exhibition — exercise, dialogue, gathering of fragments — articulates itself within a shared desire to see. 'Seeing' is thought of as an attempt to understand, and each artwork as an attempt to see what cannot be seen. Drawing, as the gesture of illuminating or coloring, along with other strategies that collect, dissect and knead in various ways, seek this flow of knowledge.

The editing and installing of the exhibition proposed with guest curator Marta Ramos-Yzquierdo functions as annotations, footnotes, page folds, and paper cut-outs inserted to mark these ideas, movements, forms, and materials. Thus, a narrative composed of images is itself created, and the images are read as a narrative, scattered throughout the gallery spaces.



Rua Miguel Bombarda, 570
4050 - 379, Porto

www.galeriapresenca.com
info@galeriapresenca.com

+351 224 005 050
+351 915 503 049



Noé Sendas. *Eye-Hand*, 2025, Polychromos color pencil on paper, 82.5 x 62.5 cm

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In the vacuum of a glass bubble, four mica blades, one side blackened and the other silvered, rotate under the influence of solar radiation. The light increases the temperature, the heat accelerates the air molecules, which bounce off the glass and again off the darkened mineral. By imprinting their speed on the material, they produce movement.

Noé Sendas. *Mapa de mim mesmo (A la découverte de la peinture par les méthodes physiques) / Mapping Myself (A la découverte de la peinture par les méthodes physiques)*, 2024, Glass, reflective paper, wood, metal and vintage book, 94.5 x 40 x 39 cm



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Noé Sendas, *LIVRE (the picture frame)*, 2025. Polychromos pencil on
vintage book

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Noé Sendas, *LIVRE (Toulouse-Lautrec)*, 2025, Polychromos color pencil on vintage book, 32 x 25 cm



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Cristina Garrido, *An Unholy Alliance*, 2016, Artforum magazine, polyvinyl acetate
20,50 x 50 x 30 cm.

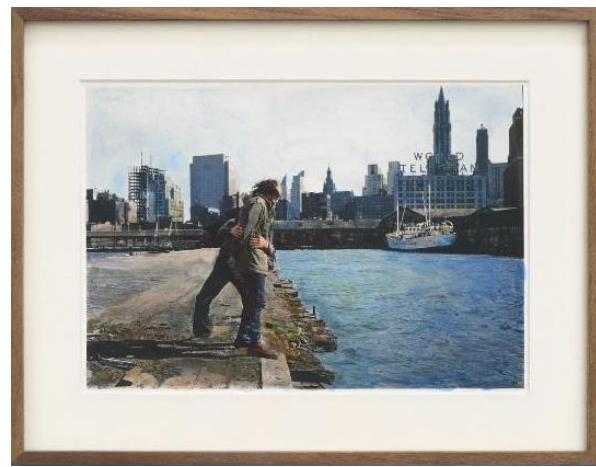
Between the hands, another negotiation between memory and existence, between what is seen but not understood; between what is perceived but not seen; between what is forgotten and what can be remembered: the amount of material, mashed up, that occupies advertising and content of a canonical magazine.

The lesser weight is what remains accessible in the digital archive of Artforum, Summer 2008 n.10.

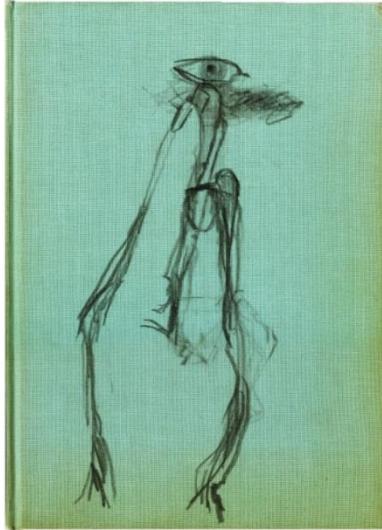
On one of its pages, Lawrence Weiner pays tribute to Robbe-Grillet, and in bold letters we read: 'In The Voyeur, facts cease to matter; crime or not, guilt or not, the novel forces us to seek not "truth", but the reflections of an event in a disturbed, apparently psychoticconsciousness.'



Cristina Garrido, [Colored] Felipe Ebrenberg, *El arte según yo (Art According to Me)*, 2024, Acrylic on Hahnemühle paper, 24 x 30 cm



Cristina Garrido, [Colored] Vito Acconci with Harry Shunk and Janos Kender, *Security Zone*, 2024, Acrylic on Hahnemühle paper, 25.5 x 33 cm



Noé Sendas, *LIVRE (Floralies)*, 2025, Polychromos color pencil on vintage book, 30 x 21.5 cm



Noé Sendas, *LIVRE (RENOIR)*, 2025, Polychromos color pencil on vintage book, 32.5 x 25.5 cm



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Noé Sendas, *LIVRE (American Art)*, 2025, Polychromos color pencil on vintage book, 27 x 22 cm



Noé Sendas, *LIVRE (La Peinture Allemand)*, 2025, Polychromos color pencil on vintage book, 30 x 22.5 cm

The images of Soterrani, by Nicolás Combarro, so real and so hidden, become a space for physical, emotional and conceptual projection through the operation of lighting. They are a place of reverie, but also of becoming, a vindication of the possibilities of being able to look differently. The image of the real treated visually as fiction offers the possibility of a territory to reveal another type of knowledge, where the coordinates and perspectives learned no longer serve to reaffirm "logic", but to establish others.

Nicolás Combarro, *SOTERRANEI ROMA IX*, 2019, Photography on Hahnemühle cotton paper, 165 x 110 cm





Nicolás Combarro, *SOTERRANEI NAPOLI IV*, 2019, Photography on Hahnemuhle cotton paper, 28 x 40 cm



Nicolás Combarro, *SOTERRANEI NAPOLI IV*, 2019, Photography on Hahnemuhle cotton paper, 28 x 40 cm



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From the sky,
the sea and the sand are divided by a line;
the barrier of clouds or the clear air separate into a line.

The lines are mobile.

The clouds dig their nails into the sand.

This is how a story is composed of images, and the images are
read as a story.

Noé Sendas, *This is you (M.K)*, 2023, Polychromos color pencil and offset inks
on paper, 70 x 53 cm

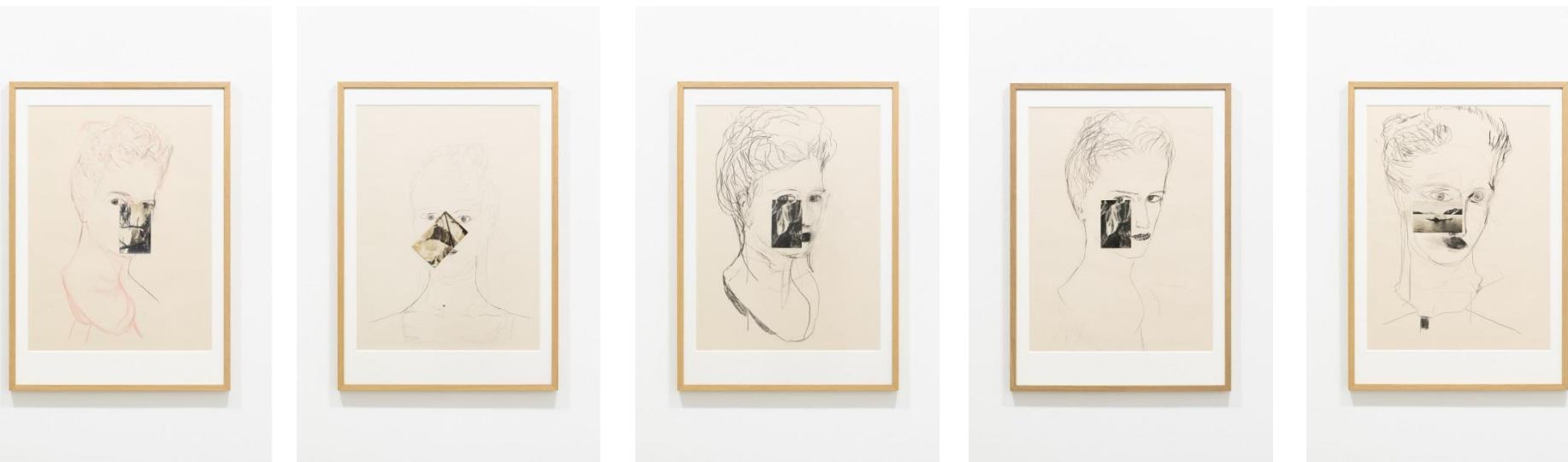




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Noé Sendas, [left to right] *This is you (C)*, *This is you (A.A)*, *This is you (S)*, *This is you (F.L.)* and *This is you*, 2023, polychromos color pencil and offset inks on paper
70 x 53 cm (each)

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Let every eye negotiate for itself

Jean-Luc Godard

(quoting Shakespeare in the begining of *Histoire(s) du cinéma*, 1988)

Noé Sendas. *Tete J.F. Bronze*, 2023-2025, 55 x 45.5 cm

For any inquiries please contact us.

Text by Marta Ramos-Yzquierdo | Photography by Carlos Campos