

## Performative sculpture

For the new exhibition space opening at Momo Gallery Pedro Pires presents us with an installation, with new works of art that embody the human figure and their relation with the specific environments.

In this exhibition the artist developed an installation with five new different jumpsuits. Each of them, containing the memory of a practice that is related to the place where the artist performed and therefore generating this work. In a sense they are a kind of soft usable sculptures.<sup>1</sup> When dressing them, he intends to capture the forest environment of the place where he was when he first used them: Sintra, in Portugal.

These works are also titled according to the idea that accompanied the creation of each of them and suggesting actions or references: the white suit alludes to the white canvas, the black suit alludes to the idea of including objects of small format in the small receptacles, the blue suit contains a series of equipment for capturing sound samples around us, the green suit contains cameras that capture a series moving images and finally the suit that contains many small square mirrors retains temporary random reflections. All this group of soft sculptures suggest the moment of the action of the artist and reminds us that we are influenced by what surrounds us, regardless of our position. It is this sensorial body, this measure of all things, that the artist is interested in exploring?

In general the many bodies that Pedro Pires builds emerge from a research about the human figure and specifically inspired in his own body. This body, like all our bodies are subject to the contingencies of the contemporary environment, or in other words a very complex reflection of the context.

These works are displayed vertically or horizontally and subject to the effects of gravity, therefore obeying the canons of traditional sculpture. But they are distant from the celebratory or monumental sculpture of other times. They do not represent anyone nor celebrate any important event, leaving enough space for each one of them to generate a different perspective or interpretation.

Pedro Pires also presents at the gallery a series of drawings related to the human silhouette. Designed as if they were sculptures, the result is the multiplicity of shapes and silhouettes that the human body can display.

His concerns with the lack of clean drinking water in Africa or the migration of refugees to Europe, are also present in the sculptural work by always using his body as a form of measurement. This "contemporary body", in addition to "da vinci" archetype, ends up rescuing the idea of Humanism, in which the human figure is the measure of all things.

Soft Sculptures, photography, video and drawings in this exhibition, dialogue to each other and with us with one aspect in common: they are all human figures. Representations of us and a direct result of the context and tensions which each body is subjected.

Lourenço Egreja | Curator

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<sup>1</sup> Soft Sculpture is a term related to the work made by the artist Claes Oldenberg (1929 - ) to describe his Works made of fabric.