

Marco Pires

Slow Atlas

Opening Saturday, 14 September | 4:00 pm

Pedro Oliveira Gallery presents "Slow Atlas", Marco Pires fifth solo exhibition at the gallery.

The exhibition consists of three series of works: a set of graphite drawings on maps, three large monochrome paintings, nine Slow Atlas series, which give the title to the exhibition, and a sculptural object.

The series of drawings condenses the idea of the drift experience. Although they depart from original maps, the artist deconstructs their geographical character, seeking to reveal man's experience with nature more than his scientific representation. These are drawings that were born from an artistic residence in the Azores, in which the artist looked at the first museological records, carried out by the direct, often empirical observation of the natural, meteorological and geological phenomena of the island.

The series of monochrome paintings, entitled "The Map of Bellman" develops research on the phenomena of the island. It also refers to a passage from Lewis Carroll's book "The Snark Hunt," in which the characters undertake a search for a fantastic creature that is the Snark. As the only instrument, they have a map, a map of the ocean, an absolute void. As in the first monochrome illustrations presented in the "Salons des Arts Incohérents" in 1883, where a solid homogeneous color screen was accompanied by a descriptive caption. Twenty years before Malevich's first black paintings, one can consider the embryo of twentieth-century monochrome conceptual painting.

In a wooden wall sculpture, with three hexagonal shapes, rests two closed maps, one North and one South.

Finally, the series of photographs that gives the title to the exhibition. A personal archive, of travel and documentation, where we can find images of the Azores, Austrian Tyrol or the French Pyrenees, a heterogeneous choice of photographs that constitutes the body of an archive that the artist sees as an Atlas, and which reinforces the research that He has worked on the geography of conceptual spaces, in which he produces a drift path, on which his work is based.