

RUI HORTA PEREIRA
Remanescente
6 MAY – 11 JUN 2011

Rui Horta Pereira (1975, Évora) is a multidisciplinary artist, although having graduated in sculpture works with drawing, books, painting and collage, his focus revolves around themes of process and experimentation. For his inaugural exhibition *Remanescente* at 3+1 Arte Contemporânea we are presented with site specific sculptural interventions and constructions in paper.

Pereira often tests his materials in his studio as though he is exploring the absolute limitations of them, the process often is revealed in these manifestations and in doing so curiously absorbs the attention of his audience, leading them to question the process used; dually technically and conceivably. As he points out that the materials usually dictate the end results as paint works for a painter, it is however to the same extent that the materials dictate what Pereira is investigating.

As for many artists the use of materials is due to necessity as well as accessibility, in Pereira's case it is predominately due to accessibility related to the artist's concern with global access to sustainable resources, a factor continually visited throughout the artist's practice. It is here we arrive at the title of the exhibition and the ambiguity of its meaning, initially relating to the results of his processes, the materials used and the relevance of this contemporary discourse of available materials.

For *Remanescente* the alcoves of the gallery windows have been invaded with hand-made wooden bricks using small pieces of wood perhaps pertaining to the original constructions under the gallery walls or sculptural graffiti calling to mind many of the abandoned buildings in Central Lisbon and also reminiscent of Arte Povera and Brazilian Neoconcretism. Further to the investigation of structures Pereira has realized a life-sized obelisk mould tilted against the wall in the gallery and exposing the woodshavings at the base. Here, perhaps he is suggesting the potential of this project through presenting the process.

Appearing alongside we are invited to a display of Pereira's experimental-like results with paper. The surfaces are saturated with Indian ink and have been folded into various configurations, these folds are occasionally highlighted by having areas rubbed away sometimes revealing the surface of the studio floor or complex constructed configurations of objects underneath the paper. These sculptural elements are further emphasized by additional cuts and folds made in the paper and the introduction of monochromatic blocks of colour paper, again folded or inserted into the spaces of the paper, either held with rivets or arbitrary means. The visual outcome evoking enlarged versions of Richard Tuttle's abstracted compositions.

While viewing the works we are also a part of the process and investigation, as the 3 dimensionality of the work commands this of us as every perspective bares a different interpretation.

Although the works seek to explore the boundaries of the materials and along the way showing the process, it is difficult not to be intrigued by the result, process of the result and ultimately the expectations of Pereira's future investigations and what his experimentations could bring.

JS 2011

This exhibition is dedicated to Paulo Reis, friend with an undeniable enthusiasm.