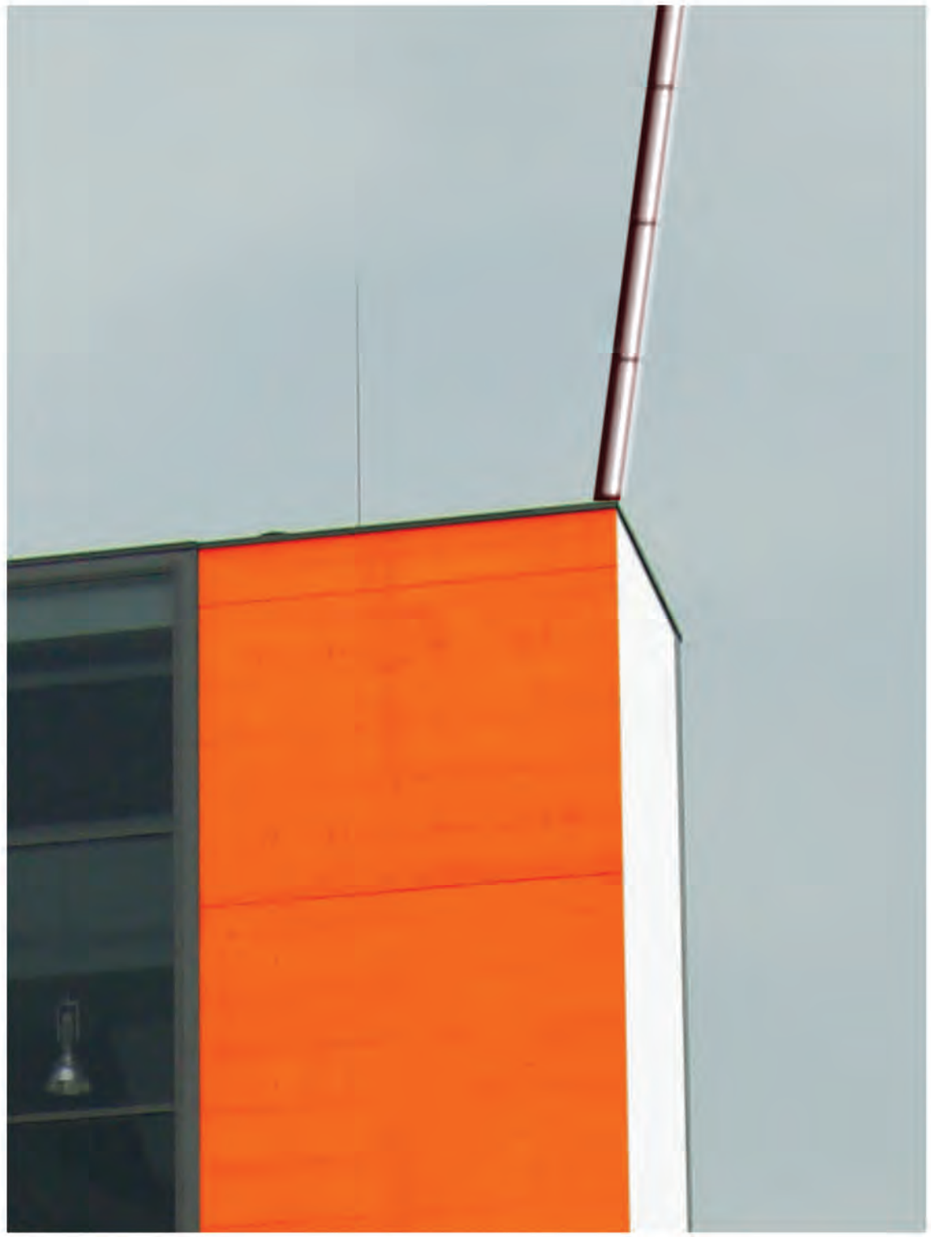

A brief introduction

An artistic intervention in the public domain should stand as an agglutinating mark of the innumerable gazes that converge upon it. It should therefore have a degree of extreme simplicity that, while being merely apparent, allows each person to establish a relation with the artwork which is unique and of proximity.

This was the basic thought that structured the concept of my intervention. To mark the architectonic body with quite a depurated interplay of colour, light and form, almost identical in both stations on each side of the Danube, so as to guarantee, by means of a rarefied formal language, the necessary cohesion in the plastic intervention in a divided territory.
As it is my customary practice in interventions of this sort, the materials to be used come from a standard techno industrial universe, of easy maintenance and reposition, free of the complexity involved in the use of other more common materials and technologies in the plastic arts.

Steel beams, standard outdoor waterproof fluorescent lights and concrete paint in the exterior, are part of an everyday lexicon, and on the one hand, while their use offers undeniable advantages from an economic as well as a maintenance viewpoint, on the other, they stand as a pedagogical reference from the point of view of public opinion, by presenting themselves as a specific and characteristic language of an artistic intervention in the public domain.

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14 NOVEMBER 2010

PROPOSAL FOR INTERVENTION
U2 / DONAUMARINA AND DONAUSTADTBRÜCKE
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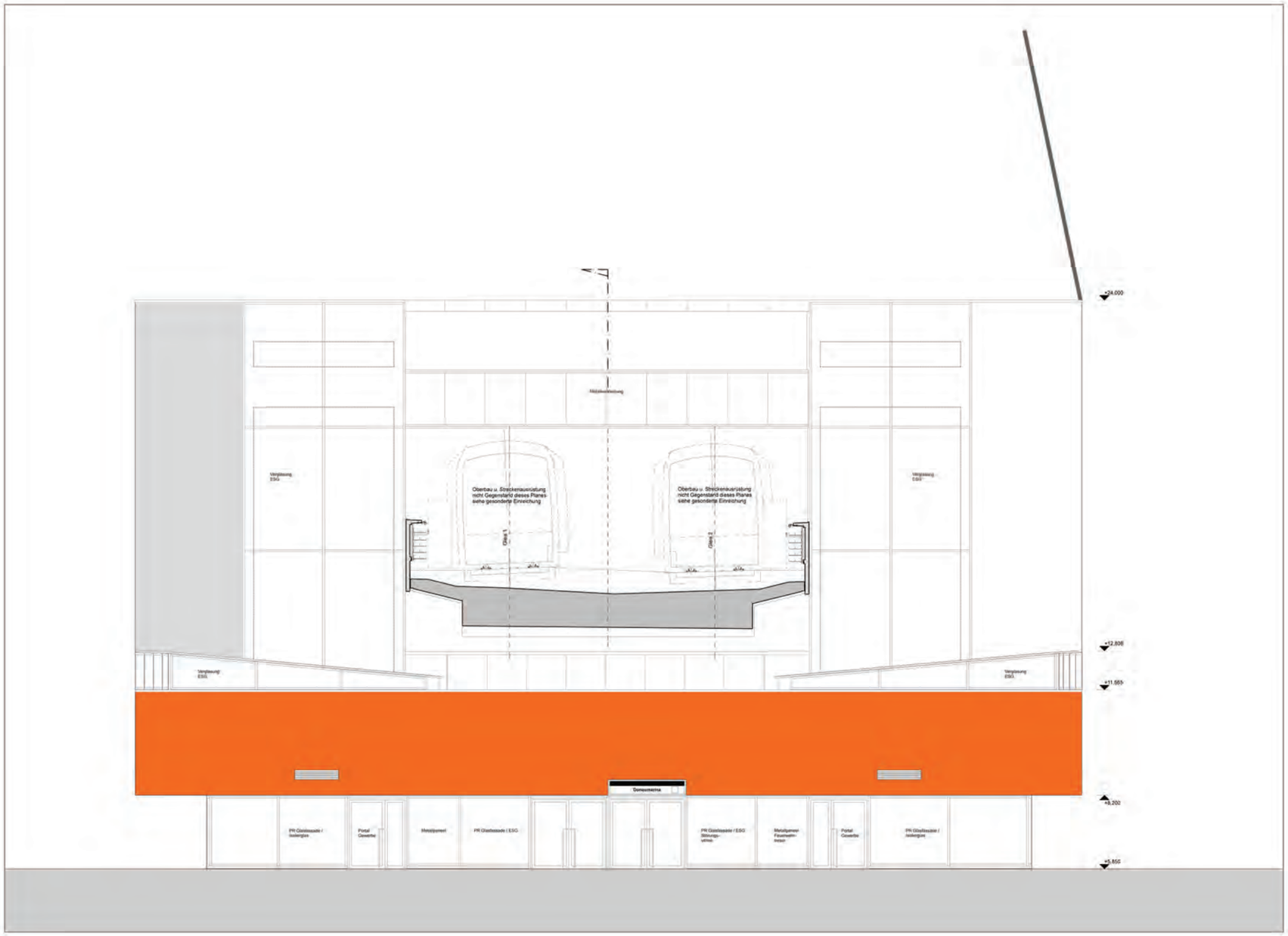

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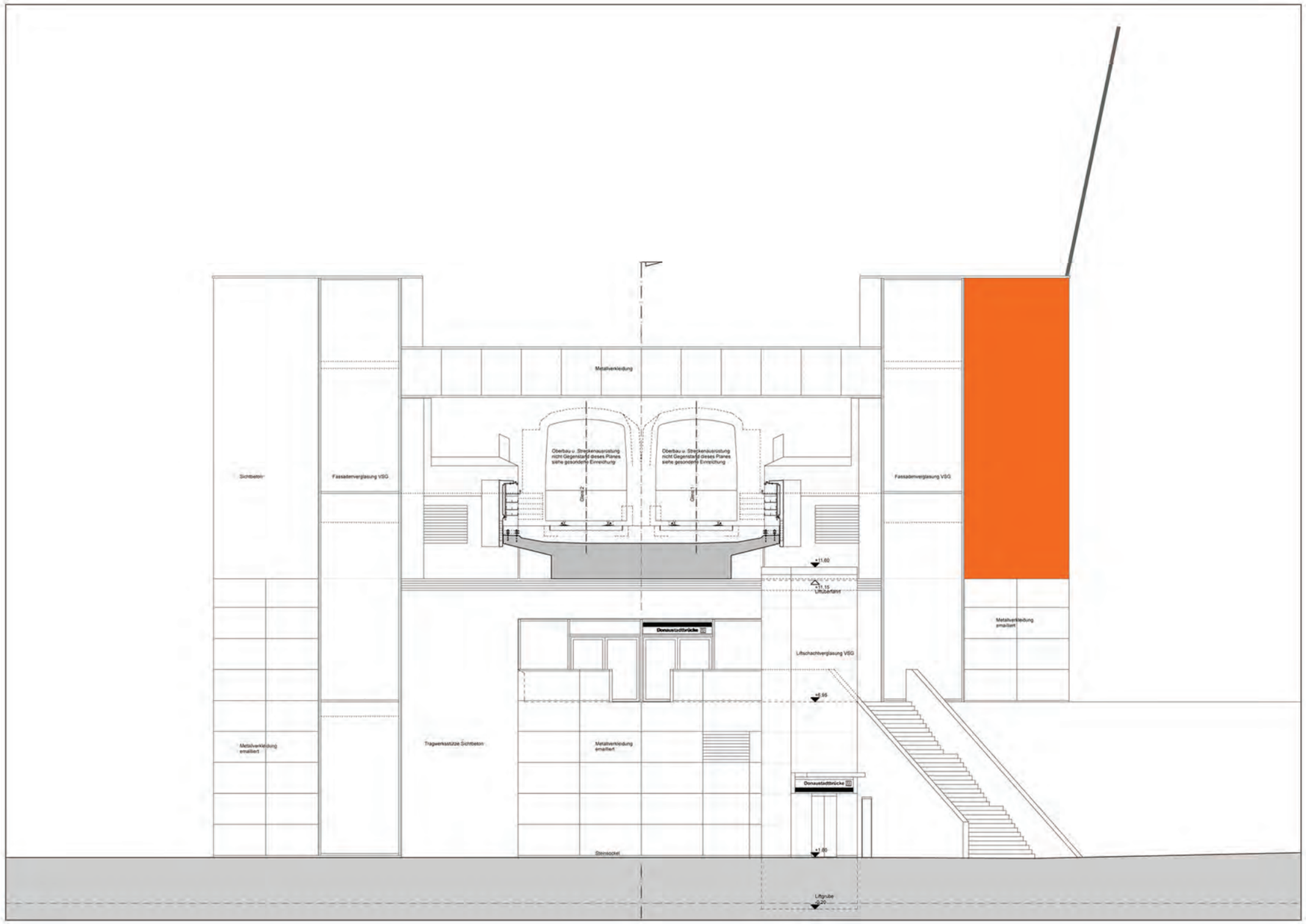

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Biography

Pedro Cabrita Reis was born in Lisbon in 1956, where he lives and works. Having received wide international recognition, his work is crucial for the understanding of the new paradigm in sculpture that has come about since the middle of the 1980s. His complex œuvre is marked by a highly individualized philosophical and poetic discourse, and encompasses a variety of media: painting, sculpture, photography and site-specific installations composed of found and manufactured objects. Using simple materials, Pedro Cabrita Reis recycles through constructive processes, almost anonymous memories of primordial gestures and actions that we repeat every day. His works touch on issues of space, architecture and memory, with a suggestive power of association that goes beyond the visual to a metaphorical level.

The complex diversity of the theoretical and formal works proposed to us by Pedro Cabrita Reis departs from an anthropological reflection in total opposition to the reductionism of a sociological discourse. Indeed, the work of Pedro Cabrita Reis is based upon silences and questions.

He has participated in many important international exhibitions. Among others, his work was shown at Documenta IX Kassel in 1992, at 22nd and 24th São Paulo Biennales, respectively in 1994 and 1998, at the Venice Biennale Aperto in 1997. In 2003 he represented Portugal at the Venice Biennale. Since then his work has been featured in many museum exhibitions such as: “Sometimes one can see the clouds passing by”, Kunsthalle Bern, 2004, “Stillness”, Camden Arts Centre, London, 2004, “True Gardens #3 (Dijon)”, FRAC Bourgogne, Dijon, 2005, “Pedro Cabrita Reis”, Museo d'Arte Contemporanea Roma, 2006, “La ciudad de adentro”, OPA, Guadalajara, 2007, “True Gardens #6”, Kunsthaus Graz, 2008, “Pedro Cabrita Reis”, Fondazione Merz, Turin, 2008, “La Línea del Volcán”, Museo Tamayo, Mexico City, 2009, “Xe Biennale de Lyon - The Spectacle of the Everyday”, Lyon, 2009, “One after another, a few silent steps”, Hamburger Kunsthalle, Hamburg, 2009, “Deposição”, Pinacoteca de São Paulo, 2010, and “One after another, a few silent steps”, Carré D’Art, Nîmes, 2010.

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