

**Barbara Goretti**

**“Un modo per ascoltarsi a risalire dai propri silenzi” = “A way of listening to oneself and retracting one’s own silences”**

The journey of the spectators through MACRO Hall has a new beginning – this time part of a complex and contradictory visual tour – in which they warily investigate the formidable network of steel, glass neon and word. They grasp the elegance and harmony, perceiving the mystery and an unfathomable ness that leads to an initial, instinctive alienation.

*Every Moment, One Moment after the Other* does not invite the visitors or interact with them, nor does it involve them in any narrative. It shuns all clamours and any facile appeal and, in its precise demarcation of areas, volumes, and surfaces, it creates a place where each visitor can find an opportunity for contemplation and meditation, a chance to intensify their senses, towards an introspective and spiritual dimension.

Cabrita Reis creates a space in which we find absence, fragility, memories, and recollections of our own personal experiences, but also a shared human inwardness, in which we can all recognise and rediscover our own life experiences. This is the step beyond which come the comprehension and full perception of a work that is tacit and, for some people, hostile in its silence. The silence sets in motion a fundamental process that enables the spectator to create a space in which it is possible “to listen to oneself and retrace one’s own silence,” creating one’s own reality, where one can find and readjust one’s inner forces.

The public is thus not debarred from anything, and every possibility is given for the very reason that nothing is established in advance: the open spaces are entrances but also exits, doors but also windows, the absences are those of the people who have left but also of those who are about to return, and the complex of girders and materials neither describes not represents but undoubtedly makes reference to well-known housing archetypes.

The fact that one can walk through the installation does not necessarily entail a spontaneous crossing by the visitor, who at this point changes direction: one that is no longer physical but mental, linked to the intriguing operation of transforming vision and its nature, capable of perceiving deep-rooted emotional and mental states and using these newly acquired instruments to take part in the magic of creation.

**Barbara Goretti**

One of the aspects that most arouses the curiosity of visitors to this exhibition is your relationship with painting – especially with the great Masters of tradition, as we can see in the information panel and in some of your interviews. Caravaggio, Velasquez, Breughel, Van Eyck; in what way are they present in your work?

**Pedro Cabrita Reis**

I'm always spent more time in fine art museums than in the contemporary art ones. The darkness of Caravaggio was always more intriguing to me than hypothetical.

**Barbara Goretti**

Many people stop to look at the colours of this work of yours and wonder why exactly you chose black, white, and orange. What role does colours play in your artistic research?

**Pedro Cabrita Reis**

In my work like in the work of any other painter the use of colour comes out as a subjective form of expression, and each one will have its own "palette" which can be understood as an overall form of communication. Colour speaks for visual intensity, and constructs space in the same way as light or as a brick wall.

**Barbara Goretti**

But you are a sculptor – indeed, you are considered to be one of the greatest innovators in the language of contemporary sculpture – so what is it that blinds you most to this form of expression?

**Pedro Cabrita Reis**

I prefer to see myself as an artist more than a sculptor or a painter, divisions which are no longer operative enough to speak about one's work. I use whatever media I can or I want, in order to articulate meaning and to propose a territory of interrogations and a place where certainty has to be rebuilt in permanence.

**Barbara Goretti**

Your installations are often made up of the assembly of various components, a whole chain of elements – girders, lights, wires - bound together like a chain of

memories... even the title *Every Moment, One Moment alter the Other* appears to allude to this and many visitors wonder what it means...

**Pedro Cabrita Reis**

Perhaps it tells us about a possible manner to be attemptive to life.

**Barbara Goretti**

Talking with some of the visitors about how your artistic research aims to recreate the relationship between man and Nature by means of architectural gesture and the act of construction, one of them pointed out that these operations in space may be invasive and turn into a sort of "misappropriation," capable of bringing into question the relationship with Nature. How do you respond to this?

**Pedro Cabrita Reis**

What I say is that I'm only interested in understanding the process of creating a conscience of the self. Through the "mechanism" of construction, a primordial gesture that emphasizes the quality of humanity (the state of being human). Apart from that, I'm interested in global warming as much as any other concerned good citizen...

**Barbara Goretti**

The reaction of the public appears to suggest a perfect grasp of the dimension of tranquillity and your attempt to make silence tangible. The actions of the visitors are transformed into contemplative attitudes, into moments of meditation: they observe the work, and go around it, but they do not rush to go through it. What sort of interaction do you expect and how do you think people will react when faced with your work? Do you picture this in the design stage?

**Pedro Cabrita Reis**

Honestly, I don't expect any interaction from the visitors. I deny it. It's a word and a concept totally alien to my conception of art and the role of an artist. I do what I do, and what I do is built upon subjectivity, mystery, silence, interrogation, contemplation, fascination, secrecy and a lot of many other states of the mind, which do not indulge on spectacularity, entertainment, or any other kind of indulgence. I don't expect anything from people apart from the fact that they find in my work a possibility of mirroring their own expectations and restlessness.

**Barbara Goretti**

We've also worked with your students on the pictures of other works of yours, including the *Blind Cities (1997)* series. Reflecting on the concept of blindness and on how it can lead towards introspection and to a deeper understanding of one's inner fellow countryman José Saramago. Which tells of the gradual loss of sight in the population of an entire city...

### **Pedro Cabrita Reis**

The blindness I refer to in my work is the achievement of an inner vision, a surrogate form of an interior clarity, which allows me to enlighten its own guest. Close your eyes to see better and deeper. Whatever you can see when looking to an artwork, you can only see it if you see it in you (inside, from within you).

### **Barbara Goretti**

Children – one of the most sensitive sectors of our public – are fascinated by your work and they ask us how you thought it up and how you managed to create it, but more than anything they ask us about you: what you like, how you work, and so on. Would you care to introduce yourself briefly to them and give them a space of their own?

### **Pedro Cabrita Reis**

Children don't need advice in general. More often, their parents do, I speak from my own experience. I'm father of two. And in a manner of introducing you can always tell that I'm more or less like them but just a bit bigger and a lot older.

- *Un modo per ascoltarsi a risalire dai propri silenzi = A way of listening to oneself and retracting one's own silences.* Interview conducted by Barbara Goretti. In: GIOIA, Claudia; TIERI, Virginia; GORETTI, Barbara [et al.] - **Pedro Cabrita Reis: Macro/Hall.** Roma: Macro; Electa, 2007. p. 38-49. ISBN 978-88-370-4975-1. (italian-english)

