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Diogo Pimentão

*Standing Up  
for the nearest distance*

22.03.2025 – 10.05.2025



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Diogo Pimentão: Santandig Up for the nearest distance



*Lumen (intent)*, 2023. Paper and graphite 157 x 119 cm (Frame)

In *Standing Up – For The Nearest Distance*, Diogo Pimentão explores the presence and absence of the human body through drawing and sculpture. Among other works the exhibition presents real-size graphite drawings of the artist's own hands: positioned up, down, and outstretched... placed precisely where his body would be in space, leaving only an apprehension of absence. Rather than depicting the body as an autonomous subject, the work highlights graphite as both material and mark, presence and residue. The hands drawn with graphite, covered in graphite become a kind of self-contained loop where the medium represents itself. The absence of the full figure further reinforces this idea: what remains is not the body, but the material that records its movement, suggesting a shift in representation. Framed individually, each hand becomes a marker of an invisible presence, marking both presence and absence. The series originates from a moment of self-observation: hands covered in graphite, the very medium that defines much of Pimentão's practice. By drawing his hands with the same material that stains them, the work creates a self-referential loop—a tool drawing the trace of its own use.



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*Reaching (directions)*, 2025. Hands embedded in graphite photographed and drawn with pencil, installed at the artist largest reach with his arms and hands open  
22,5 x 203 cm (installation), 22,5 x 31 cm (each frame)

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*Existence (phenomena)*, 2025, Concrete, plaster and graphite, 41.2 x 33 x 3 cm

Alongside these drawings, the exhibition features thin fractured concrete slates—remnants of previous works, never intended as finished pieces but reclaimed as new forms. These apparent fragile, layered fragments evoke multiple readings: the aftermath of construction, a war-torn landscape, or the remnants of a natural catastrophe. They also recall a personal memory—finding a the entire fragments of a fallen, broken, open bird's egg, caught between the potential of life and its abrupt end. What did that egg originated is still a mystery for the artist. Through these elements, Pimentão's work resonates with broader concerns about the fragility of existence, the impact of human actions, and the forces shaping both our personal and collective landscapes.



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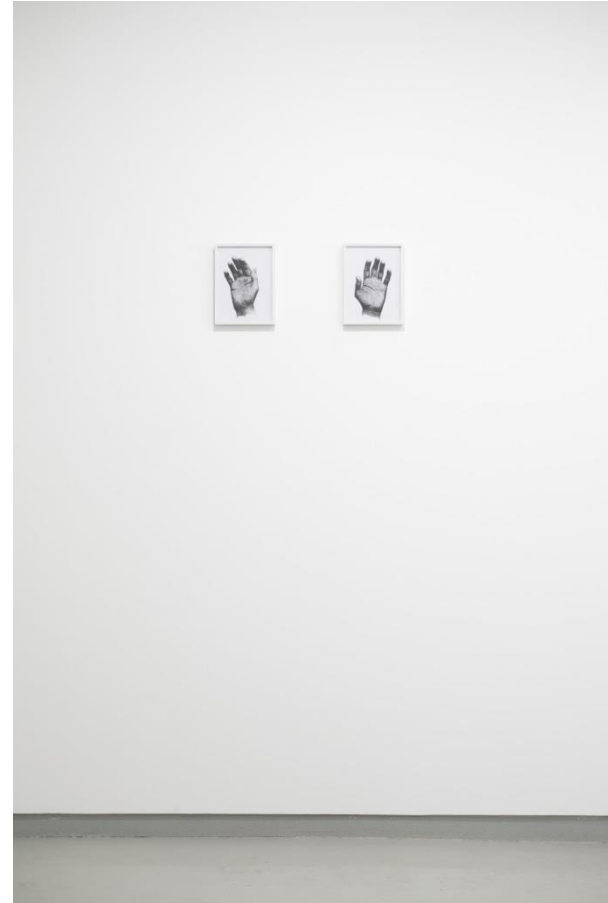
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The title *Standing Up – For The Nearest Distance* suggests a paradox: an act of resistance or affirmation (*standing up*) in relation to something that is already intimately close (*the nearest distance*). Through the lens of the exhibition, this tension is also embodied in another work by the artist, where graphite tools—eroded by the repetitive gesture of drawing—are reappropriated as sculptural objects. These residual fragments, transformed by use, take on a striking resemblance to bullets... though they are not weapons of destruction but rather *peace bullets, creative bullets, not bullets at all, but projectiles for the mind*. They become symbols of thought in motion, carriers of reflection and critical inquiry.

*Reaching (hands up)*, 2025. Hands embedded in graphite photographed and drawn with pencil, installed at the artist largest reach with his arms and hands open  
30 x 70,50 cm (installation), (30 x 22,5 cm each frame)





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*Ligna (diagonal)*, 2011-2025. Variable dimensions

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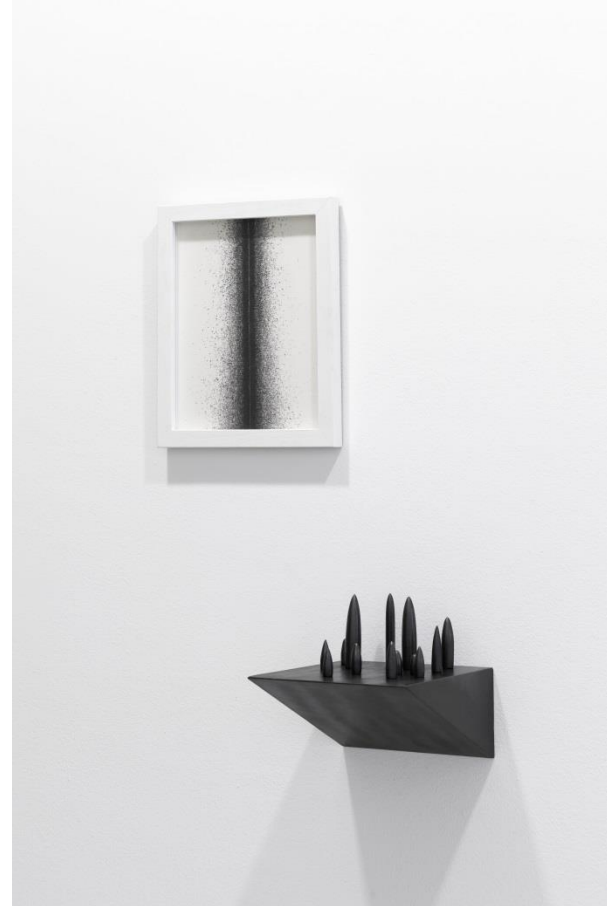
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Carefully arranged on a small shelving unit—also hand-built and drawn with graphite—their placement reinforces the idea of material as both trace and tool, residue and action. Just as the hands in the exhibition are not representations of the body but manifestations of graphite, these “bullets” are not mere objects but condensed records of artistic labor and conceptual weight. In their fragility and precision, they echo the larger themes of the exhibition: presence through absence, resistance through materiality, and the power of a gesture to shape meaning.



*Balistic (action)*, 2025. Gator foam, graphite and graphite objects. 18 x 18.5 x 23 cm



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“The hands, as symbols of agency and vulnerability, questioning the space we occupy, the gestures we make and our positions: whether in surrender, offering, resistance, or oblivion.”



*Reaching (accountability)*, 2025. Paper, graphite and broken pencil bits 29 x 21 cm

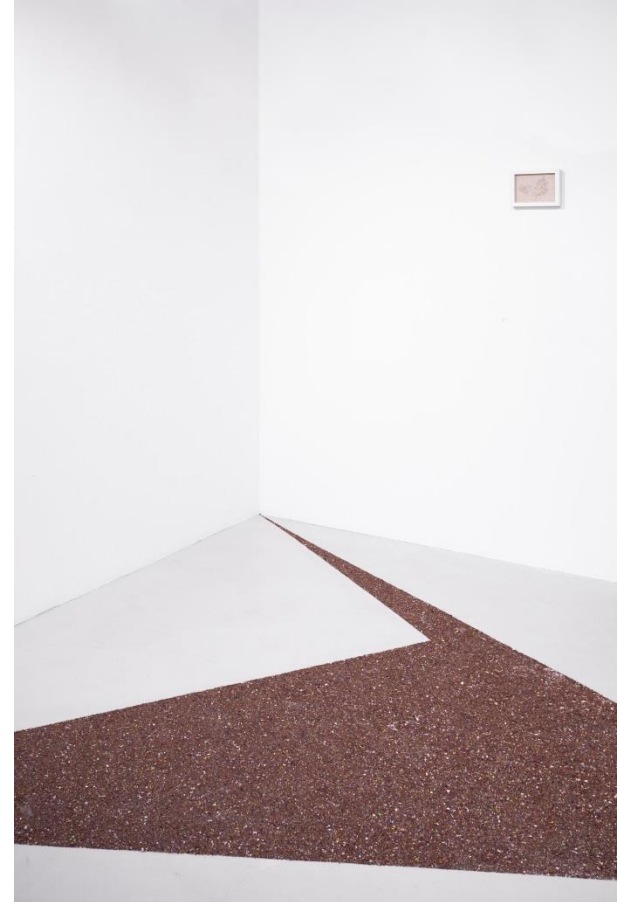


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*Existence (aspect)*, 2023. Concrete and graphite, 15 x 20 cm



*Untitled*, 2025. Pencil shavings, variable dimensions

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