

# Casa A. Molder Gallery

## Henrique Pavão

### Waiting Around to Die

**Opening: 26 of January from 3.30 pm to 6.30pm.  
From the 26<sup>th</sup> of January until the 8<sup>th</sup> of March 2024**

Waiting Around to Die

**Henrique Pavão** (1991) is the artist featured in the seventh and last exhibition of Part 2 of the **Casa A. Molder Gallery** project. **Waiting Around to Die** is the title of this exhibition, which was conceived and created specifically for this space.

To wander around, left to our fate, waiting to die, or else killing time until the final moment arrives. We “kill time” as we destroy ourselves and wait for death, a plight that is conveyed to us through the voice of Townes Van Zandt in “**Waiting Around to Die**” (1968), a favourite song of **Henrique Pavão**, who took from it the title of his exhibition.

The artist is about to lose something.

In a sound installation akin to land art, **Henrique Pavão** prepares for a change. A film is being shot, photographs are being taken and a sound is heard: a D minor chord that is played on an electric guitar by the weather, by nature and by chance.

Out of this project, which is currently being developed in the sort of Portuguese landscape that, in the minds of some, is evocative of the Western film genre, the present exhibition at the **Casa A. Molder Gallery** emerges.

Here we have an encounter, a discovery and a deception.

During one of his perambulations through the Alentejo landscape (a scenery with which he is familiar), **Henrique Pavão** found a cow skull. The remains of an animal that almost surely died of thirst. **Pavão**'s strolls do not take place across miles and miles of prairie or desert; however, in this small stretch of land, sometimes we find ourselves as much under the sway of nature's impetuosity as in certain vast expanses somewhere else on the globe. Yet, that is not the case. We are only under the sway of the indifference and impotence of those who take care (or neglect to take care) of these lands.

The skull is no longer bone; now it is bronze, and the sign for the D minor chord that is part of **Pavão**'s other project has been etched into it. In western music (and elsewhere), this chord conveys sadness and anxiety.

As previously stated, the artist is preparing to lose something and, by doing so, he creates his work. Equally “waiting around to die” is the exhibition's space, the **Casa A. Molder Gallery**. Both **Henrique Pavão** and the space that hosts these bronze pieces (a cow skull and a long cable that would connect an electric guitar to an amplifier) carry loss in themselves. Here we have the encounter. **Pavão** has placed his bronze pieces (which slowly oxidate, having been purposely left untreated against that process) in a space that is both desert and oasis.

What do we do while **waiting around to die**? The singer tells us of the sad path of someone who has always been neglected and eventually becomes an addict, which is always a way of waiting around to die. But the artist does not wait. The artist fights death through making, creating and finding: out of this struggle, the sculptures emerge. **Henrique Pavão** does not want to lose something, but loss is unavoidable, and is “crystallised” in this space lost in time, a hollow that reminds us of something that not so long ago was a part of our collective vision of a city, and is now slipping away from existence.

It is here, in this place of absolute loss, that we will find **Henrique Pavão**'s sculptures, and here we will, attentive and committed, wait around to die.

***Waiting Around to Die***, 2024, bronze, instrument cable, variable dimensions.

**The artist would like to thank:** Carla Revez, Carolina Trigueiros, Galeria Bruno Múrias, João Bragança Gil, Renato Franco, Rui Sanches, Teresa Pavão and Susana Silva Silva.

The exhibition is open to the public on weekdays, during the shop's afternoon schedule, i.e. from **3.30pm to 6h30pm**; visits on weekends and holidays can be made by previous appointment.

The Casa A. Molder Gallery is a project by artist **Adriana Molder**, intended as a showcase for contemporary art that makes use of the exhibition space of **Casa A. Molder**, a historic stamp shop at the heart of Lisbon, on the third floor of 101, 1.º de Dezembro Street, its address ever since it was founded by **August Molder** in 1943. The Casa A. Molder Gallery is a fully non-commercial project.

**The Casa A. Molder Gallery project is kindly supported by:**

**Calouste Gulbenkian Foundation**

**Câmara Municipal de Lisboa**

The Gallery is installed in the A. Molder stamp shop, on the third floor of **101, 1.º de Dezembro Street**. For appointments, please contact [info@galeriadacasaamolder.com](mailto:info@galeriadacasaamolder.com).

Access to the Gallery is through the shop.

[www.galeriadacasaamolder.com](http://www.galeriadacasaamolder.com)

<https://www.facebook.com/galeriadacasaamolder>

<https://instagram.com/galeriadacasaamolder>

**Henrique Pavão** was born in Lisbon in 1991. He lives and works in Lisbon.

Pavão has studied Sculpture in Faculty of Fine Arts Lisbon and obtained his Masters in Fine Arts from the Malmö Art Academy in 2016 (Professor Joachim Koester). He received grants from FLAD (2022), Marcelino Botín Foundation (2021), Royal Academy of Arts Stockholm (2016), and Calouste Gulbenkian Foundation (2015). In 2016, he was awarded with the Edstrandska Stiftelsens Prize and shortlisted for the Novo Banco Revelação Award from the Serralves Foundation. In 2019, Pavão was shortlisted for the 13th edition of the EDP Foundation's New Artists Award. The following exhibitions can be highlighted: *Itinerarios XXVIII* (Botín Centre, Santander, 2023), *Oxymoron* with Joachim Koester (Kindred Spirit, Lisbon, 2023), *The.D.E.A.D.Man* (Appleton Box, Lisbon, 2022), *Sea of Tranquility* (Frame Section – Frieze New York, 2021), *Red Flower* (Galeria Bruno Múrias, Lisbon, 2021), *Prémio Novos Artistas Fundação EDP* (MAAT – Museu de Arte Arquitetura e Tecnologia, Lisbon, 2019), *Unfinished Past* (revisited) (CAV – Centro de Artes Visuais, Coimbra, 2020), *Depois do Estouro* (Galeria Municipal do Porto, 2019), *Almodôvar Mirror-Site* (SE8 Gallery, London 2019), *Now I Became Aged* (UMA LULIK\_, Lisbon, 2018), Anozero – Bienal de Coimbra (Coimbra, 2017), *antes e depois de antes* (Culturgest, Porto, 2017), *Wherever I am not is the Place Where I am Myself* (Appleton Square, Lisbon, 2017), *Fallen Between Cracks* (KHM Gallery, Malmö, 2016), among others.

Pavão's work is represented in institutional collections such as Portuguese State Contemporary Art Collection; MAAT / EDP Foundation Collection; EGEAC/CML Collection; MACE – António Cachola Collection; FLR - Leal Rios Foundation, among others.