

LEIRO

Escrache

From March 3rd to May 2026

The Moisés Pérez de Albéniz Gallery is pleased to present *Escrache*, Leiro's new exhibition.

Francisco Leiro (Cambados, Pontevedra, 1957) grew up under the influence of a family tradition linked to wood craftsmanship, a material that would, over time, become the central axis of his sculptural practice. He trained at the School of Arts and Crafts in Santiago de Compostela, where he came into contact with various artists and participated in the Atlántica group's renewal movement and in the surrealist movement Foga. Later, in Madrid, he furthered his studies at the San Fernando School of Fine Arts. He currently lives and works between New York and Madrid.

In 1985 he represented Spain at the São Paulo Biennial, and in 1987 he moved to New York after being awarded a Fulbright grant. Shortly thereafter he began collaborating with the Marlborough Gallery, with which he worked for nearly four decades, consolidating his profile both nationally and internationally.

Among the recognitions he has received are the Gold Medal of Galicia (2016), the CEOE Medal for Fine Arts (2003), and the Castelao Medal (2000). In February 2022 he was appointed a member of the Royal Academy of Fine Arts of San Fernando.

His work forms part of the public space of numerous cities. Among his most notable interventions are *Mis Sofás* (Pontevedra, 1988), *Sireno* (Vigo, 1991), *Miarritz* (Biarritz, 1997), *Astronauta* (Valdemoro, 2001), *Vértigo* (Madrid, 2004), and *Simeón sentado* (Madrid).

Throughout his career he has produced a considerable number of solo exhibitions, and his work has been the subject of numerous publications. In the words of Ángel Calvo Ulloa, author of the catalogue text *A filla da porteira* (2022):

"Leiro's figures wait—standing or reclining, absorbed in themselves or with clear intention—and from that waiting the meaning of the scene emerges." Even in suspended actions there remains a trace of that extension, no longer of immobility, for they are not paused but expectant. [...] Many of the sculptures observe from their own heights, others from those provided by plinths or pedestals, which operate in some way as pillars with which to play and study the relationship with the viewer, but also with the space in which they are inserted. There is, obviously, a concern for the place in which the character is set, for the relationship with its surroundings and for what these contribute to the meaning of the sculpture."

In *Escrache*, Leiro presents a group of recent works that allude to the idea of a choral manifestation of figures that appear before the viewer as a collective body, grouped as if forming a heterogeneous family on stage. Each sculpture maintains its individuality while at the same time participating in a shared narrative in which gesture, posture, and internal tension construct an expanded portrait of the human condition. In this body of work, the artist proposes a kind of visual "escrache": a direct exposure of bodies and attitudes that addresses the visitor and activates an open reading between irony, unease, and empathy.