

Portuguese Pavilion
53rd International Art Exhibition
La Biennale di Venezia

7 Jun > 22 Nov
2009



la Biennale di Venezia

53. Esposizione
Internazionale
d'Arte

Partecipazioni nazionali

EXPERIMENTS
AND
OBSERVATIONS
ON DIFFERENT KINDS OF
AIR.

by JOÃO MARIA GUSMÃO + PEDRO PAIVA

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Portuguese Pavilion
53rd International Art Exhibition
La Biennale di Venezia

7 Jun > 22 Nov
2009

Artists

João Maria Gusmão + Pedro Paiva

Curator

Natxo Checa

Project Title

Experiments and Observations on Different Kinds of Air

Comissioner

Directorate-General for Arts of the Portuguese Ministry of Culture

Director for Arts

Jorge Barreto Xavier

Portuguese Pavilion

Fondaco dell'Arte Calle del Traghetto

Ca' Garzoni

San Marco 3415, Veneza – Itália

Pavilion Opening

5th June • 6pm - 8pm

Press Conference

6th June • 12pm • Portuguese Pavilion

Open to the Public

7th June - 22nd November

10am - 6pm [closed on Mondays]

Website

www.dgartes.pt/veneza2009/index.htm

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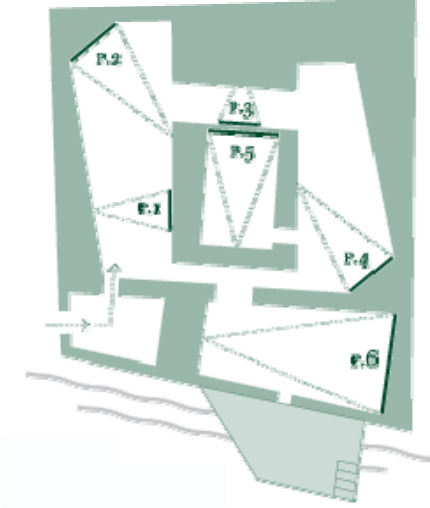
Sobre a gravidade* (About gravity),
Fotografia a cores, 95 x 135 cm, 2009

For the 53rd International Art Exhibition of *La Biennale di Venezia*, Portugal will be represented by the artists João Maria Gusmão and Pedro Paiva with an installation of their works at Fondaco dell'Arte curated by Natxo Checa. The pavilion is commissioned and produced by the Directorate-General for Arts of the Portuguese Ministry of Culture.

João Maria Gusmão (Lisbon, 1979) and Pedro Paiva (Lisbon, 1977) are artists of a new generation with a recent and unusually solid career. In the last decade the duo's participation in international contexts such as the 27th São Paulo Biennial, the 6th Mercosul Biennial, Manifesta 7, PhotoEspaña 08 along with exhibitions, among others, at CCA Wattis Institute for Contemporary Arts, San Francisco and Kunstverein Hanover has contributed to the consolidation of their work. Upcoming exhibitions at Ikon Gallery, Birmingham and Inhotim Cultural Center, Minas Gerais.

Natxo Checa (Barcelona, 1968) is an independent curator and Director of *Zé dos Bois* (ZDB) Center for creation, production and diffusion of contemporary art in Lisbon. In partnership with ZDB, the artists and curator have collaborated on several projects: *DeParamnésia* (2001-2002), *Magnetic Effluvium* (2004-2006) and *Abissology* (2008).

Exhibition Plan



Projector 1

Ventriloquism, 2009
16 mm film, colour, no sound, 2'45"

Projector 2

Meteoritic, 2008
16 mm film, colour, no sound, 6'49"
Produced by Serralves
Foundation, Oporto, Portugal

Projector 3

Cyclopean Eye, 2008
16 mm film, colour, no sound, 2'45"

Fried Egg, 2008
16 mm film, colour, no sound, 2'37"

Atom, 2009
16 mm film, colour, no sound, 4'47"

Horizon of Events, 2008
16 mm film, colour, no sound, 1'44"
Produced by ZDB for the
installation *Horizon of Events*

3 Suns, 2009
16 mm film, colour, no sound, 0'50"

Projector 4

Experiment on the Effluvium, 2009
16 mm film, colour, no sound,
10'43"

Projector 5

About Gravity,
2009
16 mm film, colour, no sound, 1'04"
Co-produced by Centro Cultural
Inhotim, Minas Gerais, Brazil

Rolling Stones, 2007
16 mm film, colour, no sound, 2'03"
Produced by ZDB, artistic
residency in Chile and Argentina

The Human Board, 2009
16 mm film, colour, no sound, 0'43"
Co-produced by Centro Cultural
Inhotim, Minas Gerais, Brazil

*About the Spirit of Gravity (or the blacksmith
and the cutting of the serpent)*, 2007
16 mm film, colour, no sound, 9'50"
Produced by ZDB, artistic residency in Morocco

About the Density of Water, 2009
16 mm film, colour, no sound, 0'47"
Co-produced by Centro Cultural
Inhotim, Minas Gerais, Brazil

Projector 6

Hairy Stone, 2009
35 mm film, colour, no sound, 1'19"

The Soup, 2009
35 mm film, colour, no sound, 3'35"

Peeling a Potato, 2009
35 mm film, colour, no sound, 2'49"

Press Release

Experiments and Observations on Different Kinds of Air, is an appropriated title from one of Joseph Priestley's better known scientific papers. In the exhibition the artists set out to isolate, stage and explore singular phenomena pertaining to science as a possible way to get to know the world. Priestley, an 18th century natural philosopher not unanimously credited with the discovery of oxygen in its gaseous state, sets the tone for their explorations.

"In adopting Nature and its respective manifestations as their subject matter, the artists aggregate and propose complicated blocks of ideas and knowledge that together establish a complex scientific phantasm. We are faced with a series of fictional scripts, literary in profile, rooted in the observation of particular phenomena and the design of a particular philosophical architecture" states the curator in his introductory text.

Setting in motion defunct as well as functional theories of science, influenced by anthropology, Greek philosophy and literature, the artists will present an installation consisting of a number of 16 mm and 35 mm silent film works.

As is common to their practice, an anthology of texts has been edited to accompany the exhibition. This anthology, eponymously titled after the exhibition, is edited by Mattia Denisse and include essays by Honoré de Balzac, Jorge Luis Borges, Geneviève Calame-Griaule, Jean Cocteau, Charles Darwin, René Daumal, Roger Gilbert-Lecomte, Stanislaw Lem, Lie-tseu, Auguste de Villiers de L'Isle-Adam, Gustav Meyrink, Fernando Pessoa, Plato, Pliny the Younger, Edgar Allan Poe, Gaston Tissandier, Paul Valéry, Jules Verne, H. G. Wells as well as contributions by the curator, commissioner and editor. The anthology is published by the Directorate-General for Arts of the Portuguese Ministry of Culture and distributed by Electa Mondadori in Italy and 90º in Portugal. The publication will be on sale at the Portuguese Pavilion and at Electra bookstores in Venice.

The Portuguese Pavilion is commissioned and produced by the Directorate-General for Arts of the Portuguese Ministry of Culture represented by Jorge Barreto Xavier, the Director-general for Arts.

A Proposal That Makes Worlds

José António Pinto Ribeiro

Minister of Culture

João Maria Gusmão and Pedro Paiva stand at the crossroads of these vectors: their work is a comprehensive project, a proposal which “makes worlds”, as it positions itself not as a mere object in context, but rather defines the context itself, creating a universe of its own. The choice of these artists is thus entirely in tune with the overall curatorial outlook of this year’s exhibition.

Their use of cinematography as a support sets them alongside some of the most highly regarded international artists also present at this year’s Venice Biennale, opening up the possibility of establishing networks that enhance the intervention of Portuguese contemporary arts in the international context.

The artists’ youth will stimulate a generation of Portuguese who have demonstrated this country’s vitality in the area of the plastic arts. Its leading figures are recognised for their groundbreaking and rigorous production while their status is affirmed by their regular presence in the most prestigious museum structures, collections, fairs and galleries.

The choice of Natxo Checa to curate the Portuguese representation’s artists is due recognition of his activities in Portugal and his teamwork with the same and other artists. This is a case of two plus one, a strong relationship that goes beyond mere production or joint reflection, enabling discussion of the importance and way that roles are nowadays defined within the framework of contemporary arts. While his work in this context is specifically recognised, the relevance of his cultural activity over the last 15 years is also acknowledged.

With this participation in what is held to be the international system’s most outstanding visual arts biennial, the Ministry of Culture through the Directorate-General for the Arts fulfils its mission to assure a presence at the most significant events in the international calendar, contributing towards the affirmation of the culture generated and rooted in our linguistic community that contributes to the whole that is this globalised world in which we live.

The Excluded Narrative is Told

Jorge Barreto Xavier
General Director of Arts

There is a necessary singularity in the work of João Maria Gusmão and Pedro Paiva: their work has no beginning; it will have no compulsory end.

From their first shows up to the date of their participation in this 53rd International Art Exhibition – the Venice Biennale – a continuity is found, or rather, an affirmative sequence, an object that develops: the world, their world, is being built. Yet the reception of this evidence can only take place through a complex exercise of understanding: the crossing of what is accepted as real along with its interpretation; the meeting of fantasy and its apparent negation; conceptual affirmation and the discursive weakening of same; in short, these paradoxes put forward in the form of representations.

Representation is itself a non-representation, for it sometimes designates the unnameable, the void, the shadow, the margin beyond the margin, impossibility beyond the impossible, with appropriative mechanisms that allow immediate, simplistic readings, sensorial approaches or also, as in the artichoke ritual, a choreographed exercise in patience where the visitor's place corresponds to the space/time of the voyage, even a heart found in the sequence of doing/undoing a puzzle in which some pieces are deliberately left out.

The narrative and phantasmagorical support of these authors' work, alluding through their ethereal intuited presence to a hidden shaman, promotes the cosmic voyage through the interstices of the real, and in that powerful capacity documents the process itself, falsified by the literary and philosophical trickery that accompanies it, legitimating the trickery in that literature and philosophy, without understanding in the end which comes first, the device and falseness or a pseudo-universal reality.

The voyage through this project is consummated in meta-real or super-metaphysical experiences, as if transcendence needed new elements after its negation.

The sober and demanding nature of the authors' research, working process and its realisation (all steps which in some way are just one step) is almost exemplary in a generation sometimes wrongly associated with excess, dispersal or a lack of discipline.

Natxo Checa, who shares processes and discoveries with the authors, has accompanied them on a journey that is magical by any definition, accomplished with a great deal of handcrafted effort, technical expertise and recourse to the mechanisms of the modern technologies. His validation as curator, vis-à-vis the pathways or dynamics of curatorial legitimacy, does not follow canonical routes, yet his manifest competence at every stage is beyond doubt. The work of Natxo Checa alongside João Maria Gusmão and Pedro Paiva is not only interpretative or about symbolic empowerment, presentation or communication; his role has been that of companion on the journey, with an authorial competence of his own that can in no way be confused with the strong signature of the artists whom we have invited to represent Portugal at this year's Venice Biennale. With them, rather, he forms a set, a match that is personified by a negationist yet poetic trinity.

This exercise in cooperation, along with the features of the participation proposed this year by Portugal, constitute for us a strong example of national presences and possibilities that are relevant and apt for interpretation in the contemporary arts system.

Beyond the system, a rule or proposal for living, surviving, struggling, is affirmed (silent and consequent) in a world, through a world, where the power to create worlds, and understand that such power is difficult and necessary, is key for a societal project wherein the exercise of democracy is not a simple appearance.

The Directorate-General for the Arts of the Ministry of Culture is thus promoting a project which we believe responds to one of the most outstanding proposals from the generation of Portuguese artists to which the chosen authors belong. Through its arrangement and respective density, it seeks the understanding that is indispensable for making world(s), claiming and affirming the supreme power to exclude History (power/artifice, as in all that is human), to state that everything is yet to be invented, in the many dimensions of the (in)visible.

Experiments and Observations in Different Types of Air. [1]

Natxo Checa
Curator

From the phlogistic as entelechy and the presence of the transitory to a theory of exceptions

Experiments and Observations in Different Types of Air invokes three dimensions, within a regime of intention and coherence, in the filmic work of Pedro Paiva and João Maria Gusmão (JMG+PP). They are the following: the study of singular phenomena in an effort to understand the world, the preference for a scientific methodology, and the understanding of poetry as a possible means of capturing an only partially discernible world. Surprisingly, these same dimensions reflect the dilemma posed by the differing theses on the nature of oxygen formulated by Lavoisier and Joseph Priestley. It is not by coincidence that the exhibition appropriates the name of Priestley's best known scientific paper. From the pre-Socratics onward (Empedocles, Anaximander and later Aristotle), the very idea of «air» was as metaphysical as it was material, given that it associates the concept of breath with respiration and the notion that «air», as *entelechy*, animates the *fire of life*. Nevertheless, in Priestley's research we do not encounter recognition of the combustive properties of oxygen, only identified later by Lavoisier. On the contrary, there is the belief that it is the combustible materials themselves that contain an inflammable fluid, odourless and without mass – which may be understood as the *phlogistic* element, released during burning and subsequently absorbed into the surrounding environment. This element is oxygen and does not belong to matter, given its gaseous form. However, this is the thesis Lavoisier set out in opposition to alchemic traditions, whose memories JMG+PP rediscover with the objective of following in the footsteps of transmutation – while not meaning exactly the same as transitory it nevertheless does border on the concept and indeed comes very close to it.

In adopting Nature and its respective manifestations as their subject matter, the artists aggregate and propose complicated blocks of ideas and knowledge that together establish a complex *scientific* phantasm. We are faced with a series of fictional scripts, literary in profile, rooted in the observation of particular phenomena and the design of a particular philosophical architecture. The formulation of these systems within the artistic processes of JMG+PP contains something of the scientifically obsolete, fairly similar to the *phlogistic theory* of Priestley. We will discover that these processes compete to formulate an elaborate study that enquires into the transitory. Within these processes, the ongoing search is for clues revealing *movement*, anything that can give rise to an investigation. Thus a path is traced in which the inaugural and temporal sequence of ideas shares a theoretical co-feasibility. In other words, they form hypotheses that consider not only the foundations of but also how to develop, prove and demonstrate their postulates. The JMG+PP propositions, whether based on a certain type of empirical research or on wild speculation, emerge out of a rationalist methodology aiming to explain the exceptions to phenomena. Given the overlapping of layers (fruit of the inter-penetration of the literal and metaphorical), throughout their work they set out accounts that cannot be assumed by any established code and frequently recall a compilation of apparently unexplainable documented facts, as in *The Book of the Damned*, by Charles Fort² (1874-1932). Effectively, what we find in the work of these two artists are unconnected episodes: they show us processes that deal with anomalous events, unexpected successes, examples of emerging phenomena whether at the microscopic or at the macroscopic level and above all in terms of *phlogistic* effects. Events whose causality is invisible but which nevertheless manage to explode, driving combustion – creating meanings that are subsequently revealed as analogical, through progressions in signifiers: the eye, the egg, the moon, the sun, etc.

[1] A title drawing on the work of the British chemist, physicist and theologian Joseph Priestley (1733-1804). He carried out experiments with electricity and air and for the first time isolated oxygen in a gaseous state. We would note that our objective is to achieve an approximation of the hypothesis set out by Priestley on this intangible and weightless fluid – the *phlogistic entelechy* –, and the methodology of artists.

[2] It is odd how, in compiling unexplainable and bizarre evidence, Fort's intention was to challenge the authority of established science. This would not seem to be the objective of the artistic output from JMG+PP, nevertheless, on one point, both archaeological strategies seem to coincide: both attempt to demonstrate that a certain idea of truth may be found in the unreasonable.

Within the contingency of the artistic means, the artists stage a strategy that brings us closer to the most minimal evidence of their thinking. How to present an operation intended to introduce the unnameable without recourse to text? How to render viewable the invention of concepts and terminologies such as *De-Paramnésia*, *Eflúvio Magnético* or *Abissologia*, since these notions relate to a pataphysical ontology in which any understanding of *being* is constantly subject to the effects of eclipse?

The work of JMG+PP always comes up against this problem, setting out to solve the *phantasm* that has been created, a *phantasm* which is essentially focused upon the concealment and the movement of phenomena. As the artists say: «Things always reveal themselves according to certain indiscernible aspects.»³ Thus, the object of their research is always slipping and therefore hinders interpretation.

The work of this duo is inherently made up of experimental cinema, despite it still occasionally draws on sculpture, photography and other installation art devices. Nevertheless, it is broadly through filmic means, and particularly through film in slow-motion that a relationship reminiscent of the gaze is established between the ephemeral and the transitory. The visual construction of the presentations is achieved through the deployment in a circuit of various 16 mm projectors. The latent sound of these cinematic devices provides a counterbalance to the silence of the images. The attribution of a dark space *beyond-time* is identified by the deficit of light within an introspective ambience. The projections, apparently alternating, show films either in isolation or in clusters. Simple and interspersed narratives are presented as documents, unique experiments or unexplainable phenomena. In touring the exhibition, the attentive visitor is led into establishing connections and formulating ideas, reencountering meanings within the field of possibilities.

This approach, rooted in an ambience of exception, utilises snap shots as a tool for organising *movement* in an analogical judgement. Within the work of JMG+PP, this beginning where each film provokes echoes in the others has recourse to the evidence of manipulation and of the construction of *magic by empathy*. This always implies the production of an event, whether extended over the course of time or in the immediate present. By using analogical devices, the artists seek to flee the reification of image, demarcating the viewer from the phantasm that the contemporary artistic experience has acquired in exhibition venues.

Rendering the apparently obscure subject visible, unveiling «the thing», identifying the shadow, showing the positive proposition through its negative inversion, dematerialising space, the folding of time are just some of the aspects under study in the work of JMG+PP proclaiming the uniqueness of art and the world in opposition to the profusion of objects transformed into artistic merchandising.

The parallel fall and the atomic declination

As an approach to the spectrum of references of the artists in this new exhibition for the Venice Biennial, we take as our example models of understanding the world in the pre-Socratic era. We refer to the intuitive understanding of nature proposed by *atomic epicurean materialism* as an alternative to the deductive rationalism intrinsic to the arguments of the Eleatic School, later taken up by Platonism in its interpretation of the Universe.

As original philosophy, *Eleaticism* ushered in ontology identifying the question of *being* in thinking and language. In proclaiming both its unity and immutability, the *Eleatics* argued that the detectable world is apparent and access to *being* is achieved through *ideas*. For the *atomists*, the world is conceived as a great void defined by atoms and intervals. Hence, for *atomism*, it becomes clear that the duality inscribed in *Eleaticism* is immediately confronted, differing from the acceptance of its logic and its later transcendental understanding. Later, with Epicurus and Lucretius, atomism incorporated the composition of a theory that Althusser himself would term *random materialism*. According to Epicurus and Lucretius, reality is made up of invisible atoms, infinite in number that differ between each other only quantitatively in form and magnitude. So as to explain observable phenomena, everything is space occupied by infinitesimally small particles interwoven into the emptiness. *Epicureanism* steps in with the thesis that the atoms, on falling into space, experience in parallel an improbably minimal declination, a vector that establishes the causal encounter of atoms in turn resulting in material. The *clinamen*, as it is termed, should be understood as the radical emergence of every possible compound, thereby introducing, as everything depends on chance, thoughts on the exceptional.

[3] «Entropic and meteorist vision», by João Maria Gusmão and Pedro Paiva, in *Abysology, Horizon of Events*.

The *atomist* theory, interchanging with fluidity the transition of the *being* into things and things into *non-being*, has postulated a *theorist* model that has inspired the experimentation undertaken by JMG+PP ever since the beginning of their careers. Similar to those of the pre-Socratics, the theses of João Maria Gusmão and Pedro Paiva deal with discrete data drawn from certain facets of metaphysics in order to approach, with the very maximum of precaution, the profundity of the real.

Based on a conditioned vision, these artists conceive what they term an «entropic vision»⁴, which inquires into the negative and into multiplicity so as to delineate the bases to their theory. This reverts back upon the distance between the being and the precipice, perceiving in the indiscernible that which «cannot be unless being thought», cautiously approaching the storm of phenomena. Thus, question is made of being always in opposition to transcendence, the lack of discernment of what cannot be discerned. As we shall discover below, they formulate a metaphysics that derisively attempts to cross over the margins of the visible.

The creative itinerary of the work of João Maria Gusmão and Pedro Paiva

The following subjects make up the para-scientific taxonomy of JMG+PP: *DeParamnésia*, *Eflúvio Magnético* and *Abissologia*.

At an early phase in their careers, Paiva and Gusmão staged a cycle of three exhibitions, entitled *DeParamnésia*⁵. Dedicated to psychiatry, this term aims to characterise certain neurological dysfunctions and contemplates facets of abnormal psychic states which when experienced, induce a dual state of reality in the subject, as if their very mental integrity was in flux. We refer to such episodes commonly known as *déjà vu* or *déjà vécu*. This unique experience of mental confusion, of false recognition, is portrayed by Henri Bergson not as an *already seen* – a virtual construction of a past, something that was already there – but as a sudden shift overshadowed by that false memory – conversing in a new, never before seen moment in a purely virtual happening:

«While attending a performance or participating in a conversation, all of a sudden, you are convinced that you have already seen what can be seen, have already heard what you are hearing, the sentences they are speaking have already been spoken – that you had already been there, in the same place, in the same conditions, feeling, understanding, thinking and wanting the same things – indeed, that you are reliving in the finest possible detail some moments from a past life. Sometimes the illusion is so complete that throughout its duration, as long as it lasts, you believe in it to the extent of predicting what will happen [...] It is not unusual, therefore, to perceive the outer world through some unique aspect, as if dreaming. To become unfamiliar to yourself, to the point of opening up and witnessing as a mere spectator everything that is said and done. This final illusion, taken to an extreme becomes “depersonalisation”. This is not inherently bound up with false recognition even if it is connected to it.»

Paramnesia consists of an experience that may be compared to the notion of an unaligned event or even as a dilution of the assertive experience of seeing. Throughout the preparations for this project, JMG+PP carried out studies on perception, re-articulating the illusionist feeling of a *false recognition* with the rupture and discontinuity of space. They were seeking a spatial representation of exception. And so they set about building scenarios made up of compositions involving various devices and installations within which the skewing of perception, parallax and the mirror game call into question the integrity of our viewing conditions. In these exhibitions, the works were committed to effects producing a certain cognitive disruption, using means such as holography, dark-cameras, the theatricality of incongruous scenarios, the surprise disappearance of objects, the reflection of image, stereoscopic vision or even the simple curve of a flame suspended in a candlestick.

As from 2004, they embarked on a wide-ranging project entitled *Magnetic Effluvium*; a name taken from the book *The Man Who Laughs*, by Victor Hugo, detailing the occurrence of a strange storm of black snow out at sea. In this literary episode, there is a fantastic range appropriated by the artists dealing with a situation which, according to the theory of physical phenomena, cannot be explained. This meteorological anomaly, due to the analytical difficulties posed, recognises a lack of congruence. We are faced with a totally uncharacteristic event in terms of movement and the fusion of wind and waves that renders any description impossible. Let us see how Victor Hugo explains it: «The sea is magnetic as much as it is aquatic: an ocean of unknown forces floats in the ocean of the waves [...], the sea is an ebb and flow of fluid, as

[4] *Ibidem*.

[5] Cycle of exhibitions presented between 2001-2002, in the Tercenas do Marquês, a Zé dos Bois Gallery residential project.

much as a flux and reflux of liquid. It is, perhaps, complicated by attractions even more than by hurricanes [...] He who is ignorant of electric law is ignorant of hydraulic law; for the one intermixes with the other. Indeed, there is no study more difficult nor more obscure; it verges on empiricism.»⁶

We thus encounter an epistemological prohibition – what type of magnetic influence causes this indiscernible phenomenon that merges sea and wind into chaos? What causes what? There is also a second, existential prohibition – that entails the impossibility of any human being witnessing such an event without going down with their ship.

In 2006, JMG+PP embarked on a new project entitled *Abissologia*. This term was found in the book *A Night of Serious Drinking*, a satirical novel with metaphysical undertones written by the poet René Daumal, referring to a fictional science that studies the abyss. The development of this study by the artists bestows a structure or model with which they attempt to articulate what may generically be termed an experiment on the least visible part of bodies – that which almost cannot be seen – the indiscernible. In the works belonging to this cluster, we frequently find descriptions of the bodies' *own shadow* or infinitesimal movements in flows of water. In the text by JMG+PP «On entropic vision and Meteorism», we read about the abyssological interest in the uncertain and the unknown: «The greatest aporia is the nature of an oil, a hydraulic secret, simultaneously cavernous and submerged, the mystery as a liquid sculpture of its own shadows. We then understand aporia as the irresolute hesitation that suspends judgement of the false and the true, and meteor through this great source, the source of all things, the obscure.»

We present below a dialogue with one of the leading scholars of abyssological practices:

«Victor: *There's no doubt about it, only Abyssology can describe the movement of unconnected events. We are talking: about déjà vu, about parallax, synchronism and also about the miracle...*

Octave: *But the Miracle certainly does not belong to this field of research. We both know that the Miracle has a metaphysical causality.*

Victor: *Dear Octave, the Abyssologists think very little about the invisible. They have a very contrary idea about transparent things: it makes them confused to think their very own home is always in collision with aerial entities, whether they are themselves God, very large and encountered everywhere, or ghosts of the past. For them, nothing of the transcendent is hidden in the shadow of objects, it is but less light. A darkness producing the indiscernible in the eye.*

Octave: *And is not that indiscernible the proof of the transcendental.*

Victor: *Yes, for some, it would seem to be so. For others, it is the most material of the phenomena.»⁷*

It now becomes clear that the actual intention of JMG+PP is to produce something bordering on *revolutionary science*. Not in any sense that the artists have a definitive word to state on the truth but because they try essentially to respond to the unstable and exactly that which escapes from the definitive. Given this, the question of identity is necessarily approached in a fleeting fashion.

In unveiling the constant contradictions between being and non-being, the own and non-own, the imaginary of JMG+PP leads to the establishment of a corporeal relationship with the imagination, interconnecting these two dimensions in a cycle of material mutations. In their films, the human unconscious is channelled towards accepting that the absolute is extemporaneous and that this is diluted in the multiplicity of the world. That is, that the *I* assumes a greatly reduced scale in the importance of things: not because it is crushed by the absolute but because the margins as far as which one can organise the *logos* fall far beyond any such certainty.

We also encounter this dissociation of identity in the Gurdjieff's diagnosis:

«You always forget yourselves, never remember your very self. You do not feel... are not aware... In yourselves, *you observe yourself*, or better still, *talk to yourself, think about yourself, laugh with yourself...* Man, as we know him, the machine man, the man that cannot do, the man with whom and through whom *everything happens*, cannot acquire a permanent and unique *self*. His own *self* changes as rapidly as his thoughts, his feelings, his moods and a profound error is made whenever he is considered as one and only one person. In reality, he is always a different person, never is what he was moments before... Man does not possess a permanent and immutable *self*... Man does not have an individual *self*. In its place, there are hundreds and thousands of small *selves*...»

[6] «Superhuman Laws», in *The Man Who Laughs*, by Victor Hugo (Book II, Chap. I).

[7] «Abyssologist Dialogues. Notes», by João Maria Gusmão and Pedro Paiva, 2006.

It should also be recalled that JMG+PP have taken up Pessoa's «recreative metaphysics»,⁸ as may be demonstrated by an excerpt from the text «What is a Thing (or what is a stone)?»:

«In truth, Pessoa create an individual religion for each heteronym;⁹ in the words of Campos:

“Each one of us should have our own metaphysics as each one of us is each one of us.” Ricardo Reis calls this mentality “recreative metaphysics”. According to Pessoa: “The mystery of being is non-revelatory and hence man can only fabricate fictions, metaphors, tell stories to remotely capture any possible spark of this unattainable sun.” “Recreative metaphysics” emerges as an individual “theorist idea set” whereby the metaphysical laws are tested out by their own poetry. The construction of a poetic theory of the world is a rehearsal of an explanation of existence.»¹⁰

Thus, for each heteronym Fernando Pessoa invented a personal *religion* specifically attributing each with a particular metaphysics. In Alberto Caeiro, we immediately find: «Things do not have meaning: they have existence. / Things are the only hidden sense of things.»¹¹ In Campos, we learn that what is important is the movement of modern life, its machines, the speed of its devices while in Reis what matter are our memories of a neoclassical golden age. Heteronymy thereby processes the non-definition of the improper. It takes as its poetic subject that which existentially may be understood as decisive for the existential disquiet of each heteronym. Subsequently, in accordance with this strategy, the artists create fictions and metaphors consistent with the metaphysical prohibitions on the world.

In Pessoa's heteronymous strategy, there is something which, subtly, cannot be taken seriously in more general terms. We see that Pessoa sets up the heteronyms against the order of established truths. We may say that, finding within the heteronymous field such disparate metaphysical opportunities, Pessoa, as a philosopher, is an imposter with various *selves*. This tragic dissolution of identity brings with it a comic side of great potential, given how it ironically breaks up the extent to which ideologies seek to dominate life. We may recall Rimbaud affirming in his *A Season in Hell*: «Life is a farce to be lived by all.» Or the aphorism from Émile Cioran: «It is because we are all imposters that we endure each other.»

Through their films and experiments, João Maria Gusmão and Pedro Paiva also invoke this hypothesis of other metaphysical abysses with a very special sense of humour. Recognising the failure of approximations to the real, they unpeel scientific absurdities to trace new laws in poetry. An adventure in «pataphysics» that presents what may be considered the greatest of all failures: the failure of the ego and its imprisonment, the impossibility of direct access to truth and a mocking and hallucinatory search, whose end is perceptively unreachable.

[8] Part of the literary universe created by Fernando Pessoa (1888-1935), prominent within which are writings under the heteronyms Alberto Caeiro, Álvaro de Campos and Ricardo Reis.

[9] Pessoa's heteronyms are poetic figures which take shape over the course of the author's work to create unique characters within their own universes, setting out their own doubts and stating their own respective points of view.

[10] «What is a Thing (or what is a stone)?», by João Maria Gusmão and Pedro Paiva, 2007.

[11] Poem XXXIX. «The Keeper of Sheep», by Alberto Caeiro.

Biography

João Maria Gusmão + Pedro Paiva

João Maria Gusmão (Lisbon, 1979) and Pedro Paiva (Lisbon, 1977) both graduated with a degree in painting from the Faculty of Fine Arts at the University of Lisbon. They showed their first collaborative work at an exhibition entitled *InMemory* at Lisbon's Zé dos Bois Gallery in 2001. Since then their careers have remained connected to this institution.

During the following three years, exhibitions staged by the duo include projects such as *De-Paramnésia* (parts 1, 2 and 3, in 2001 and 2002), *Air Liquide* (2002), *O Ouro dos Idiotas* (2003), *Matéria Imparticulada* (2004) and *Eflúvio Magnético: O Nome do Fenómeno* (2004). In 2005, the artists were awarded the 5th annual EDP New Artists Prize and exhibited a set of works entitled *Intrusão: The Red Square* at the National Museum of Contemporary Art – Chiado Museum. The following year, they presented *Eflúvio Magnético (2nd part)* at the Zé dos Bois Gallery and *Eflúvio Magnético (Síntese)* at the Guarda City Theatre. In 2007 their first international solo exhibition titled *Crevasse* took place at MUSAC, Museo de Arte Contemporáneo de Castilla y León (Spain) which in turn lead to other individual exhibitions throughout 2008; *Horizonte de Acontecimientos* at Matadero in Madrid (Spain), *Hydraulics of Solids* at the Adam Art Gallery at Victoria University of Wellington (New Zealand) and *Passengers: 1.7* at the CCA Wattis Institute for Contemporary Arts, San Francisco (United States). The same year the exhibition *Meteorítica* was on display at the Graça Brandão Gallery in Lisbon and at the Fortes Vilaça Gallery in São Paulo, *Abissologia* at the Cordoaria Nacional / Zé dos Bois Gallery in addition to *Articulações* in the Minas de Salgema, Loulé (Portugal). During 2009 they have presented their work *About The Presence of Things* at the Kunstverein Hannover (Germany). Their work has also been included in several prestigious group exhibitions such as the 27th São Paulo Biennial (Brazil, 2006), Luanda Triennial (Angola, 2007), 6th Mercosul Biennial, Porto Alegre (Brazil, 2007) and at Manifesta 7 – European Biennial of Contemporary Art, Rovereto (Italy, 2008).

Working exclusively with analogue media, Gusmão and Paiva's artistic output mainly manifest as photography, 16 and 35 mm film and installation. Their work include processes of discovery and error where the results of their experimental research may invoke a sense of uncertainty regarding the authenticity of the presented material. Their work carries tones of irony and of the absurd, contributing to the characteristic of their expressions.

Additional aspects of their work are brought forward by the writing which accompany the duo's ongoing practice. Their theoretical reflections are developed around subjects they seek to approach and approximations are made not only to the field of literature, but also to various branches of philosophy, aesthetics and physics. In much of their thinking a preponderant role is attributed to works by authors such as Bergson, Nietzsche and Heidegger. Lurking in the background are also theories related to *pataphysics*, defined by its inventor Alfred Jarry as "the science of imaginary solutions". In their artistic experimentations, João Maria Gusmão and Pedro Paiva establish tenuous relationships between science, fiction and poetry.

Individual Exhibitions

2009

Magnetic Resonance On Abissologic Experiments | Mercer Union – Centre For Contemporary Visual Art, Toronto, Canada
About the presence of things | Kunstverein Hannover, Germany (cat.)

2008

Meteorítica | Fortes Vilaça Gallery, São Paulo, Brazil / Graça Brandão Gallery, Lisbon, Portugal
Articulações | Algarve, Minas de Salgema, Loulé, Portugal (cat.)
Hydraulics of Solids | Adam Art Gallery, Victoria University of Wellington, New Zealand (cat.)
Passengers 1.7 | CCA Wattis Institute for Contemporary Arts, San Francisco, USA (cat.)
Horizonte de Acontecimientos | Matadero Madrid, Spain
Abissologia | Cordoaria Nacional / Zé dos Bois Gallery, Lisbon, Portugal

2007

Crevasse | Laboratório 987, Castilla y León Museum of Contemporary Art, Spain

2006

Eflúvio Magnético (Síntese) | Guarda City Theatre, Portugal
Eflúvio Magnético (2ª. Parte) | Zé dos Bois Gallery, Lisbon, Portugal

2005

Intrusão: The Red Square | National Museum of Contemporary Art – Chiado Museum, Lisbon, Portugal (cat.)

2004

Matéria Imparticulada | Graça Brandão Gallery, Oporto, Portugal
Eflúvio Magnético: O Nome do Fenómeno | Zé dos Bois Gallery, Lisbon, Portugal

2003

O Ouro dos Idiotas | InTransit Project, Artes em Partes, Oporto, Portugal

2002

Air Líquide | Ara Gallery, Lisbon, Portugal (cat.)

Selected Collective Exhibitions

2009

Monument to Transformation | Prague City Gallery, Czech Republic (cat.)
Corpo, Densidade e Limites | Elvas Museum of Contemporary Art, Portugal

2008

Feitorias | Funchal Museum of Contemporary Art, Portugal (cat.)
Manifesta 7 – European Biennial of Contemporary Art | Rovereto, Italy (cat.)
Rendez-vous Nowhere | Montehermoso Cultural Centre, Vitoria-Gasteiz, Spain
Part of the Process 3 | Zero Gallery, Milan, Italy
Múltiplas Direcções, arte portuguesa de 1850 até à actualidade | National Museum of Contemporary Art – Chiado Museum, Lisbon, Portugal
Parangolé: Fragmentos desde los 90 en Brasil, Portugal y España | Patio Herreriano – Museum of Spanish Contemporary Art, Valladolid, Spain (cat.)
O Presente: Uma Dimensão Infinita | Coleção Berardo Museum, Lisbon, Portugal (cat.)
L'art contemporain en Europe | Domaine Pommery, Reims, France (cat.)
Fables Du Doute / Tales Of Disbelief | La Galerie – Centre for Contemporary Arte, Noisy le Sec, Paris, France

2007

Portugal Agora – À propos des lieux d'origine | Museum Grand-Duc Jean of Modern Art, Luxemburg (cat.)
Colecção António Cachola: Algumas Paisagens | Elvas Museum of Contemporary Art, Portugal (cat.)
Tiempo Al Tiempo / Taking Time | Vigo Museum of Contemporary Art, Spain (cat.)
Passengers | CCA Wattis Institute for Contemporary Arts, San Francisco, USA
VI Mercosul Biennial | Porto Alegre, Brazil (cat.)
Sobreposições | National Museum of Contemporary Art – Chiado Museum, Lisbon, Portugal
IX União Latina Award | Culturgest, Lisbon, Portugal (cat.)
Edit! Fotografia e filme na Coleção Elipse | Visual Arts Centre, Coimbra, Portugal (cat.)
Intro | Contretype Photographic Space, Brussels, Belgium (cat.)
I Luanda Triennial | Luanda, Angola

2006

XXVII São Paulo Biennial | São Paulo, Brazil (cat.)

Laberinto de Museos | Cervantes Institute, Beijing, China (cat.)

Open House | Ellipse Foundation, Cascais Cultural Centre, Portugal (cat.)

Empirismos | Museum for Image and Sound, São Paulo / Contemporary Cultural Space, Brasília, Brazil (cat.)

25 Frames por Segundo: Vídeos da Coleção Fundação PLMJ | São Jorge Cinema, Lisbon, Portugal (cat.)

Retratos e Figuras na coleção do Museu do Chiado | National Museum of Contemporary Art – Chiado Museum, Lisbon, Portugal

Constelações Afectivas II – Partes I e II | Graça Brandão Gallery, Lisbon, Portugal

Options & Futures #2 | Arte Contempo Gallery, Lisbon, Portugal

2005

Mar Atlântico – Portuguese Video Art | FVNM Screening Room 1307, Chicago, USA

Portuguese Screen Videoart – loop.05 | Barcelona, Spain / National Museum of Contemporary Art – Chiado Museum, Lisbon, Portugal
Toxic, o discurso do excesso | Fundação de Oeiras, Portugal

Empirismos / LisboaPhoto | Palácio da Ajuda, Lisbon, Portugal (cat.)

Del Zero al 2005 – Perspectivas del Arte en Portugal | Marcelino Botín Foundation, Santander, Spain (cat.)

2004

Drafting Deceit (special screening) | Apexart, New York, USA

EDP New Artists Prize | Belém Cultural Centre, Lisbon, Portugal (cat.)

Rencontre internationale de lieux de culture indépendants | Bizart, Shanghai, China
Video Zone 2 | The Centre for Contemporary Art, Tel Aviv, Israel

Re-Produtores de Sentido | SESC Rio, Rio de Janeiro, Brazil

Quartel – Arte, Trabalho e Revolução | PêSSEGOpráSEMANA, Oporto, Portugal

Cidade Iluminada | Zé dos Bois Gallery, Lisbon, Portugal

2003

How Human: Life in the Post-Genome Era | International Center of Photography, New York, USA

Vener / Folheado | Catalyst Arts, Belfast, United Kingdom (cat.)

Os Meus Cromos da Arte Contemporânea | Foz Côa Biennial, Moncorvo, Portugal

2002

DeParamnésia (parte 3) | Tercenas do Marquês / Zé dos Bois Gallery, Lisbon, Portugal

DeParamnésia (parte 2) | Tercenas do Marquês / Zé dos Bois Gallery, Lisbon, Portugal

DeParamnésia (parte 1) | Tercenas do Marquês / Zé dos Bois Gallery, Lisbon, Portugal

2001

InMemory | Zé dos Bois Gallery, Lisbon, Portugal (cat.)

Bibliography primary sources

Abissology: theory of the indiscernible
Published by Galeria ZDB, Lisbon, Portugal, 2009

Abissology: Horizon of Events
Published by Ayuntamiento de Madrid / Madero Madrid / PhotoEspaña / La Fábrica Editorial / Galeria ZDB, Lisbon, Portugal, 2008

NADA [n.º 7]
Published by NADA, Lisbon, Portugal, 2006

Eflúvio Magnético [vol. 2]
Published by João Maria Gusmão and Pedro Paiva, Lisbon, Portugal, 2006

Eflúvio Magnético [vol. 1]
Published by João Maria Gusmão and Pedro Paiva, Lisbon, Portugal, 2005

Eflúvio Magnético: o nome do fenómeno
Published by João Maria Gusmão and Pedro Paiva, Lisbon, Portugal, 2004

Bibliography secondary sources selected

Propostas da Arte Portuguesa, posição: 2007, texts by Miguel Von Hafe Pérez
Published by Público / Fundação de Serralves, Lisbon / Oporto, Portugal 2007

Colecção António Cachola, Museu de Arte Contemporânea de Elvas, texts by João Pinharanda
Published by Museu de Arte Contemporânea de Elvas, Portugal, 2007

Guia MUSAC7, texts by Tania Pardo
Published by Museo de Arte Contemporânea de Castilla y León, Spain, 2007

Arte e Artistas em Portugal, texts by Alexandre Melo
Published by Instituto Camões / Bertrand Editora, Lisbon, Portugal, 2007

Momentos de Luz, texts by João Pinharanda
Published by Fundação EDP / Fundación Hidrocarbónica, Lisbon, Portugal, 2006

Fotografia na Arte, de ferramenta a paradigma, texts by Ricardo Nicolau and Sandra Vieira Jürgens
Published by Público / Fundação Serralves, 2006, Lisbon / Oporto, Portugal

Ellipse Foundation, Contemporary Art Collection
Published by Ellipse Foundation, Cascais, Portugal, 2006

Anamnese
Published by Fundação Ilídio Pinho, Oporto, Portugal 2006

2000-2004 Prémios EDP Novos Artistas, texts by Delfim Sardo
Published by Fundação EDP, Lisbon, Portugal, 2005

Extensão do Olhar – Uma antologia visual da fotografia contemporânea, Obras da colecção da Fundação PLMJ, texts by Miguel Amado
Published by Assírio e Alvim, Lisbon, Portugal, 2004

Biography curator

Natxo Checa

Natxo Checa is director of the Zé dos Bois Gallery (ZDB), an important independent venue located in Lisbon and dedicated to artistic creation, production and dissemination; a landmark on the contemporary Portuguese cultural scene.

Carrying out the tasks of management, production, programming and curating from this platform, since 1994 he has led a movement of independent artistic production with a crucial role of changing perspectives on the visual arts in Portugal. He is developing an original programming model which combines innovative proposals in the sphere of the visual and performance arts and music, and has contributed to implementing the drive to promote artistic offerings with a considerable impact in the national cultural milieu.

His curatorial activities include the presentation of projects by numerous national and international artists, with original works produced in the fields of public art, painting, design, sculpture, installation, photography, video and 16 mm film. These have grown out of a curatorial accompaniment undertaken from the initial period of research in close collaboration with the creators. Among recent exhibitions, the following stand out: *Swim again / Nada de Novo*, by Rigo (2006), co-curated with ManRay Hsu, *G* (2007), by João Tabarra; *Transitioners* (2007), by Société Réaliste; *Portobello* (2008), by Patrícia Almeida; and *Ontem* (2008), by André Cepeda.

In regards to curating exhibitions of visual art held at ZDB, he has since 2001 accompanied and produced a remarkable group of artistic projects by João Maria Gusmão and Pedro Paiva. *De-Paramnésia* (2002), *Eflúvio Magnético* (2004/2006) and *Abissologia* (2007/2008) are the most ambitious projects in the trajectory by this artist duo.

As a cultural agent, his activity has encompassed other initiatives, such as the direction of the Atlantic Festival in 1995, 1997 and 1999 and the facilitation of numerous interventions, collaborating with structures in the visual arts, multimedia, new music, dance and theatre. For research into curatorial studies, he was awarded the Fund for Art Research grant by the American Center Foundation in 2007-2008.

Currently he is organising a cycle dedicated to the North American Kenneth Anger, which will include a collective exhibition of visual arts of international scope and an anthological show of the producer, as well as a programme of lectures and performances. In respect of Zé dos Bois Gallery activities, he is preparing, for the second half of 2009, the year zero of an international centre for residencies and advanced training based in Lisbon, with the support of high-profile partner institutions.

Catalogue_anthology

Experiments and Observations on Different Kinds of Air.



368 pages

ISBN Code: 978-989-95604-5-1

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Distributor: Electa Mondadori (Italy), 90° (Portugal)

An anthology of texts has been edited to accompany the exhibition. This anthology, eponymously titled after the exhibition, is edited by Mattia Denisse and include essays by Honoré de Balzac, Jorge Luis Borges, Geneviève Calame-Griaule, Jean Cocteau, Charles Darwin, René Daumal, Roger Gilbert-Lecomte, Stanislaw Lem, Lie-tseu, Auguste de Villiers de L'Isle-Adam, Gustav Meyrink, Fernando Pessoa, Plato, Pliny the Younger, Edgar Allan Poe, Gaston Tissandier, Paul Valéry, Jules Verne, H. G. Wells as well as contributions by the curator, commissioner and editor.

The anthology is published by the Directorate-General for Arts of the Portuguese Ministry of Culture and distributed by Electa Mondadori in Italy and 90° in Portugal. The publication will be on sale at the Portuguese Pavilion and at Electra bookstores in Venice.

Portuguese Pavilion

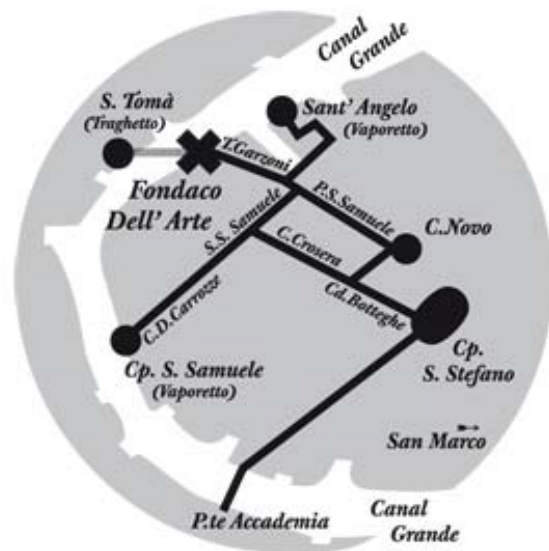
Fondaco dell'Arte
Calle del Traghetto o Ca' Garzoni
San Marco 3415 Venezia - Italia



Portuguese Pavilion . Fondaco dell'Arte . Exterior view
Photography: Mário Valente



Portuguese Pavilion . Fondaco dell'Arte . Interior view
Photography: Mário Valente



N
Pedestrian access - Cp. S. Stefano
Traghetto - S. Tomà (Lines 1, 2)
Vaporetto - S. Samuele (Line 2)
Vaporetto - Sant'Angelo (Line 1)

About DGARTES

Directorate-General for the Arts

The Directorate-General for the Arts (DGARTES) is a central department of the Ministry of Culture, created as a result of the reorganization of the Arts Institute, as part of the Civil Service reform.

The mission of DGARTES is to coordinate and carry out arts support policies, foster institutional partnerships and conduct the necessary course of action to ensure the universal character of its undertaking, as well as the freedom and qualification of artistic creation.

The core objectives of DGARTES include: to support independent cultural agents, to actively promote the internationalisation of Portuguese arts and artists, to divulge the works of artists and interpreters through publications in various types of media and to encourage innovation and experimenting in the field of the arts. This is part of a comprehensive strategy that aims to support artistic creation and dissemination, the development of new audiences and increased international cooperation and exchange.

The competences of DGARTES comprise the implementation of the new arts support policy approved by Decree-Law no. 225 / 2006 of 13 November, whose core objectives include the consolidation and sustainability of a network of technically and vocationally oriented independent cultural agents spread out evenly throughout the various regions of the country.

This network is responsible for the introduction of new intervention models in articulation with other sectorial policies, for encouraging partnerships with local authorities, and also for supporting production and programming, particularly with the purpose of giving renewed visibility and reviving the network of municipal theatre-movie houses.

The new arts promotion policy also aims to encourage increased sharing of responsibilities between the State, cultural agents, local authorities and other public and private bodies, with a view to promoting the creation and dissemination of the arts. Accordingly, this led to the set up of the Territorial-Arts Programme, in the form of a virtual workshop managed by DGARTES, thus making all relevant information available in real time, both in terms of production and of programming infrastructures. This enables a contractual alignment between type of activity, venues, calendar and technical and financial conditions for execution, while, in the process, integrating measures that aim to correct regional asymmetries and social inequalities through the endorsement of the effective decentralisation of cultural activities.

By making full use of available tools for the virtual management of information, DGARTES is equally responsible for ensuring the recording, organisation and dissemination of contemporary production, either by generating or integrating national and international information networks that are accessible to both professionals and the public at large.

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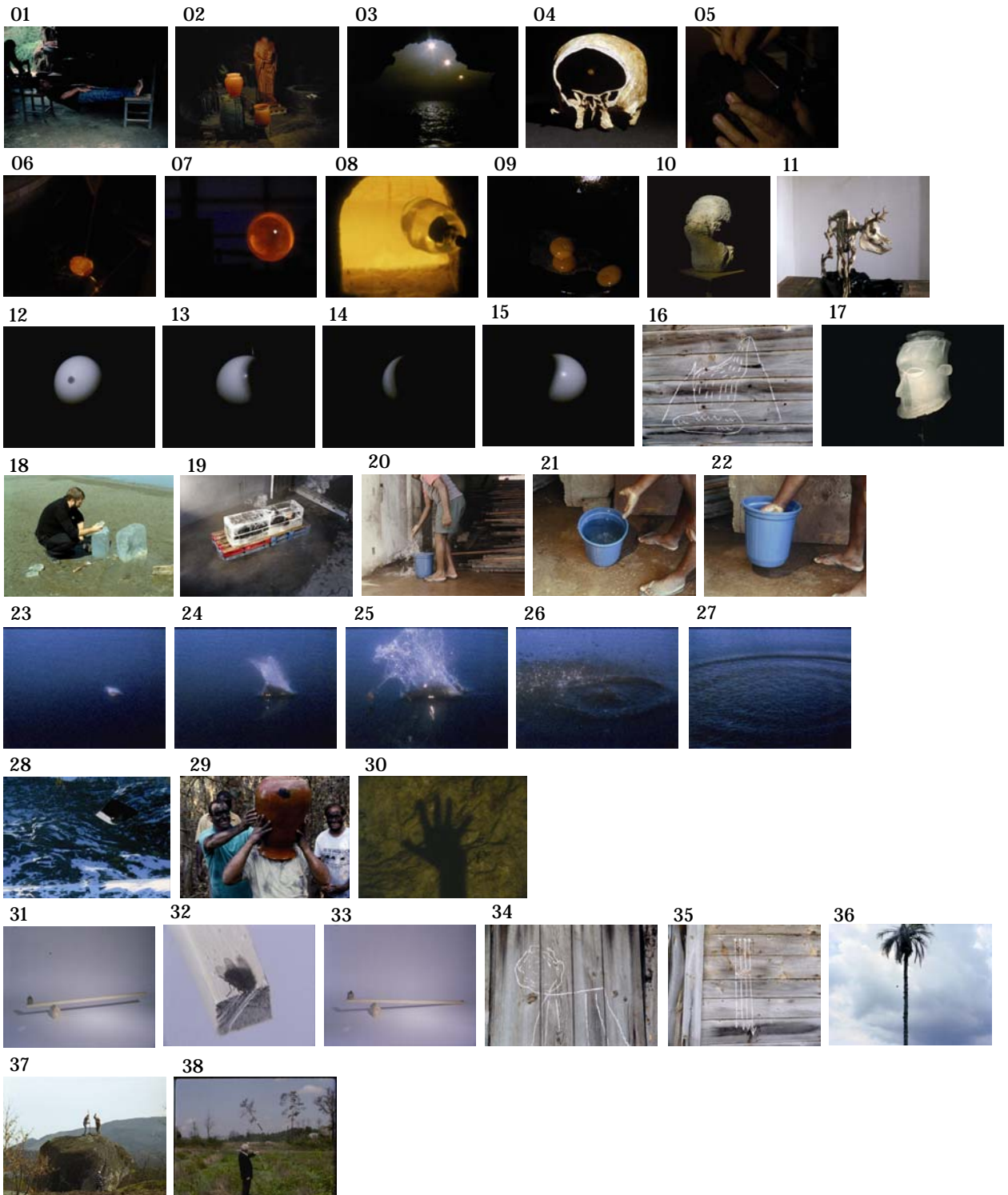
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Images



Images

credits

01

The Human Board, 2009.

João Maria Gusmão + Pedro Paiva

Photograph, 95 x 135 cm

Co-produced by: Centro Cultural Inhotim, Minas Gerais

02

Ventriloquism, 2009.

João Maria Gusmão + Pedro Paiva

Photograph, 95 x 135 cm

03

3 Suns, 2009.

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 0'50"

04

Cyclopean Eye, 2008.

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 2'45"

05

The Initiate, 2008.

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 2'39"

06 . 07 . 08

Meteoritic, 2008

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 6'49"

Produced by: Serralves Foundation, Porto

09

Fried Egg, 2008

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 2'37"

10

Nameless Bone, 2006

João Maria Gusmão + Pedro Paiva

Technic: Whalebone. Dimensions: 70 x 40 x 40 cm

Co-produced by: Soso Lax, Luanda Triennial, Luanda + ZdB, Lisbon (artistic residency in Angola)

Acknowledgements: Institute of Arts – Portuguese Ministry of Culture

Photograph: Pedro Tropa and Teresa Santos

Photograph courtesy: ZdB, Lisbon

11

Film on a skeleton, 2004-6

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 0'30"

Produced by: ZdB, Lisbon

12 . 13 . 14 . 15

Eye Eclipse, 2007

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 2'40"

Produced by: ZdB, Lisbon

Acknowledgements: MUSAC, Leon

16

First Abissological Drawings, 2007

[representation of a glacier]

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 1'40"

Produced by: ZdB, Lisbon

Acknowledgements: MUSAC, Leon

17

Heraclitus' Mask, 2007

João Maria Gusmão + Pedro Paiva

Solid glass sculpture on an iron structure, 180 x 80 x 80 cm

Produced by: ZdB, Lisbon

Acknowledgements: Crisform

Photograph: Pedro Tropa and Teresa Santos

Santos

Photograph courtesy: ZdB, Lisbon

18

The Glaciologist, 2007

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 2'10"

Produced by: ZdB, Lisbon

Acknowledgements: MUSAC, Leon

19

The Man of Ice, 2004

João Maria Gusmão + Pedro Paiva

Photograph, 95 x 135 cm

Acknowledgements: Calouste Gulbenkian Foundation, Lisbon and ZdB, Lisbon

Images

credits

20 . 21 . 22

About the Density of Water, 2009

João Maria Gusmão + Pedro Paiva
16mm film, colour, no sound, 0'47"

Co-Produced by: Centro Cultural Inhotim, Minas Gerais

23 . 24 . 25 . 26 . 27

Experiment on the Effluvium, 2009

João Maria Gusmão + Pedro Paiva
16mm film, colour, no sound, 10'43"

28

The Throw 2, 2006

João Maria Gusmão + Pedro Paiva
16mm film, colour, no sound, 0'34"

Acknowledgements: Institute of Arts – Portuguese Ministry of Culture and ZdB, Lisbon.

29

The Great Drinking Bout, 2007

João Maria Gusmão + Pedro Paiva
16mm film, colour, no sound, 8'57"

Produced by: ZdB, Lisbon

Acknowledgements: Centro Cultural Inhotim, Minas Gerais and Fortes Vilaça Gallery, Sao Paulo.

30

The Human Torch, 2007

João Maria Gusmão + Pedro Paiva
16mm film, colour, no sound, 2'23"

Produced by: ZdB, Lisbon

Acknowledgements: Centro Cultural Inhotim, Minas Gerais and Fortes Vilaça Gallery, Sao Paulo.

31 . 32 . 33

Fulcrum, 2005

João Maria Gusmão + Pedro Paiva
16mm film, colour, no sound, 3'20"

Acknowledgements: LisboaPhoto, Institute of Arts – Portuguese Ministry of Culture and ZdB, Lisbon.

34

First Abissological Drawings, 2007

[representation of a falling rock]

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 1'40"

Produced by: ZdB, Lisbon

Acknowledgements: MUSAC, Leon

35

First Abissological Drawings, 2007

[representation of the atomic declination of Epicure, the Clinamen]

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 1'40"

Produced by: ZdB, Lisbon

Acknowledgements: MUSAC, Leon

36

About Gravity, 2009.

João Maria Gusmão + Pedro Paiva

Photograph, 95 x 135 cm

Co-produced by: Centro Cultural Inhotim, Minas Gerais

37

The Unbreakable Stone, 2004

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 1'28"

Acknowledgements: Calouste Gulbenkian Foundation, Lisbon and ZdB, Lisbon

38

Paramagnetism, 2004

João Maria Gusmão + Pedro Paiva

16mm film, colour, no sound, 1'43"

Credits

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Experiments and Observations on Different Kinds of Air.

João Maria Gusmão + Pedro Paiva

Curator Natxo Checa

Portuguese Official Representation

53rd International Art Exhibition

La Biennale di Venezia

7 Jun – 22 Nov 2009

Artwork production

Associação Zé dos Bois

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Susana Sequeira

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Cine Project GmbH,

Michael Spreemann,

2MStudio

Graphic design

Barbara Says...

(collaboration: Patrícia Maya)

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Brazil; Galeria Zero, Milan, Italy

JMG + PP are associated artists with the

Zé dos Bois Gallery