

Dip me in the river, drop me in the water!

Sebastião Borges, Isabel Cordovil,
Eduardo Fonseca e Silva &
Francisca Valador, João Gil, Pedro
Huet, Lea Managil, Sofia Mascate,
Carolina Pimenta, Edgar Pires, Ana
Rebordão, Maria Trabulo

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Dip me in the river, drop me in the water! brings together a series of works by artists born in the '80s and '90s, in various formats including painting, sculpture, video, installation and photography.

The title of the exhibition is taken from the song 'Take me to the river,' a classic composed by Al Green and later performed by Talking Heads. Echoing the words of lead singer David Byrne, it is 'a song that combines teenage lust with baptism. Not equates, you understand, but throws them in the same stew, at least.'

In the same way, the relationships created here between the works are also indicative of a desire for expansion by means of provocation, voice, humour and, at the same time, immersion, recalling the need for and importance of delay. Because it is in this void that we are able to assimilate flows of thoughts or internalise processes of healing, of renovation. After all, we know there are auspicious paths that we try to follow after periods of turmoil: clues, signs and breaks so that the freshness of the water can also permeate the shadows.

Like an initiation ritual, we think now about how the verb 'to be born' can be used at every stage of our journey. If we would rather regard that task as complete – and, yet, the act of being born is interminable, unfinished, inexcusable – there is something akin to a somersault of fervour when we accept this incessant challenge. Periods of germinating, emerging, sprouting, harvesting or purging are powerful metaphors for life, for artistic practice.

Rather than artists as bearers of novelty, the challenge is to retain the gaze. The possibility of building affinities against the current.

Essentially, let us dive in as the summer gets hot – and let each work reveal itself.

Carolina Trigueiros

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Sebastião Borges (1993)

With a conceptual practice grounded in a meticulous studio experience, Sebastião Borges presents a group of paintings entitled 'shorthand monochrome(s),' the shadowy surface of which is the result of a countless number of perpendicular lines, forming a grid that dissolves in the space. A work of slow and rigorous repetition that, as the artist says, 'when the darkness comes as a consequence, allows the painting to be free. To be free from itself, from its own time, from its execution, from all the lines. This is to say that I'm more interested in how to paint rather than what to paint.'

Isabel Cordovil (1994)

'As holy as it gets,' 'Untitled (You needed love, I needed you)' and 'Break-up piece (after King Solomon)' share a desire to document emotional landscapes, spaces of intimacy. In her relationship with language, and references to literature, cinema and mythology, Isabel Cordovil navigates between different supports such as painting, installation and sculpture, reversing plots, connections or prophecies. In the echo of the words embroidered on canvas in the first exhibition room, we think about this *raging freedom* and the possibilities of creation as the bedrock of human existence.

Eduardo Fonseca e Silva (1993) & Francisca Valador (1993)

Watercolour and gouache on paper, industrial carpet, bronze, socks, rice, acrylic paint and clay are just some of the elements listed on the technical sheet for the previously unseen works of Eduardo Fonseca e Silva & Francisca Valador on display here. If the delicacy of the paintings and of each carefully installed object point to a domestic, romantic or sensory place, could we say that the serene and welcoming can also be provocative? We move among the contrasts and gentle balance evoked by the paintings and

installations, which present new angles every time we look.

João Gil (1989)

In João Gil's video, the landscape is placed in the foreground, becoming a chimerical protagonist, composed of fragments removed from their original context and allowing a reading that seeks to deconstruct the agents of its transformation – and to question the influence of cinema in the construction of the idea of landscape as simulacrum. More than an exercise in conceptual and perceptive editing, linked to an investigative artistic practice, it offers a view of the representation of landscape as a place of collective memory, where it is possible to contemplate a discursive system that unfolds through differences and repetitions; slowly revealing itself in the places filmed, as well as in the composition and duration of each frame and the camera movements; socio-political and cultural constructions in the passing of time.

Pedro Huet (1993)

Huet's works fluctuate around the moving image, the digital image, photography and the immersive environments of his installations. In 'Blaze the fire,' the artist evokes a series of figures, including divinities, to question not just the heaven/hell dichotomy, but also the notion of justice, in a criticism of politics in times of crisis and successive emergencies.

Lea Managil (1991)

While Lea Managil's work explores the relationship of sound and music with different languages, 'Ponto de Fuga' (Vanishing Point) introduces the rhythm that leads the flow of the exhibition. Running water, the backdrop that envelops the works and quivers in their trap. The water rests, the water moves. We remain at the intersection.

Sofia Mascate (1995)

'Care Instructions Inside' is a painting showing the heart of the *Amorphophallus titanum* plant, aka. Titan Arum. This gigantic plant, native to the tropical forests of Sumatra, only blooms very rarely and for short periods of time. It is at this moment that it acquires the name 'corpse flower,' because of the putrid smell emanating from inside.

Carolina Pimenta (1988)

'Surrounding Everest,' although not one of Carolina Pimenta's most recent works, reveals a breaking away from the photographic work she has previously shown – mostly relating to the body, revealing the central concerns in her artistic practice, namely a profound interest in issues of identity, representation and perception, and how these can be volatile or ephemeral. The presence of the landscape is a speculative layer that offers fresh clues as to the reading of this work, the dissipation of a boundary that is also, and above all, intangible.

Edgar Pires (1982)

Time is the key to reading Edgar Pires' works: a time of solidification, of rest. A time for looking at the works in the studio and their relationship, as though they were a process of alchemy. In the floor sculptures made of iron filings and oxidised tempered glass, the delicacy of a process co-exists with the industrial solidity of the metal they bear. Ultimately, they remind us that we too are exposed to corrosion, each groove, scar or stain constituting a cartography of this inexorable passage.

Ana Rebordão (1986)

'Sopro 01' (Blow 01) is part of a series of nine videos in which the artist's body is used as an

instrument to embody the images she dreams of. As Ana Rebordão says, 'performances are a theatre of violence. The framing and lighting reflect the gaze of a painter.' Female, body, water in a latent, subsequent reference to mythologies or stagings of archetypes of a recontextualised everyday life.

Maria Trabulo (1989)

The sculptures presented by Maria Trabulo produce sound when they are activated by a human voice. While a megaphone or microphone is traditionally used in relation to crowds, here the function is different: we must move closer in order to hear, as the cement muffles the voice and lessens the volume. More than anything, it is a reflection on individual and collective participation in public space, or about relearning the power of the voice.

The viewer is invited to activate the artwork with something they have to say in this specific moment, or from the texts "Does the sound of a revolution inside a bunker sound like total silence?" available here:

