

# JOÃO MARIA GUSMÃO + PEDRO PAIVA FRANCISCO TROPA

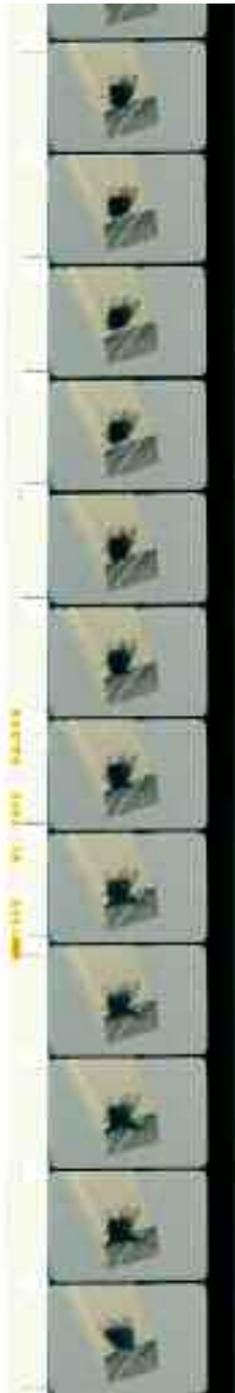
In a continuation of the Chiado 8 programme dedicated to pieces from the António Cachola collection, we are now presented with works by Francisco Tropa and the artist duo Pedro Paiva and João Maria Gusmão.

The career paths of these artists, who are generationally very close, have in both cases developed around the fictional worlds that shape effective worldviews. In both cases, over time, the projects of these artists interconnect with previous work weaving continuities and unveiling personal genealogies in idiosyncratic and completely unique paths.

The construction of the exhibition sets off from the possibility of making works coexist, calling on new meanings and adding new complexities to the web of relationships that each project makes possible.

The works presented, in the three rooms of Chiado 8 (the two 16mm films by Pedro Paiva and João Maria Gusmão and the pieces by Francisco Tropa), have in common a cross-reference to fictional contexts, the outlines of which are never explicit, as well as a sharp humour that lies, in both cases, in the ambiguity between real possibility and illusory construction. In both cases, too, this illusion, the stroke of the magician, gives itself away and reveals the inner mechanism of the seductive possibility of mystery.

The works of Francisco Tropa – some of them already shown, in other circumstances, in this same space –, forming part of the series of works generically entitled *Tesouros Submersos do antigo Egipto* (Submerged Treasures of Ancient Egypt), were presented for the first time in 2008-2009, with a sequel in 2013, and a follow-up in 2015 in the exhibition presented in the Pavilhão Branco of the City Museum in Lisbon, as well as a final chapter shown the same year in the Musée Regional d'Art Contemporain Languedoc-Roussillon. The title of the series, in its duplicity, points to a hypothetical collection of relics re-



João Maria Gusmão  
Pedro Paiva

*Fulcro*, 2006  
16mm film, variable dimensions,  
3'20", no sound

covered from oblivion and a lost time. Obviously this was not the case, but the timeless nature of the wooden objects and the effective appearance of this exercise of anthropological archaeology (recalling Raymond Roussel, Michel Leiris and Georges Bataille) envelop the group in a halo of anachronism that reveals itself through the various techniques and supports. It should be noted that the objects refer to the history of sculpture, to its evocative and funerary character, to the techniques of framing and carving, deliberately displaying their anachronous character. The drawings, too, in their web of references to codified writing, or projected slides, are found to be imbued with the same mantle of apparent obsolescence and anachronism.

This characteristic is also obvious in both films by Pedro Paiva and João Maria Gusmão. Firstly because of the use of 16mm film, a device that these artists have come to use systematically, which has a physicality inherent to film and to flickering. More important, however, is the world that these artists call upon: the memory of Pataphysics, Alfred Jarry's ironic metaphysical construction, that leads to the production of a science of the individual and questions, in its paradoxical rhetoric, the possibility of the world as an explainable entity.

In this sense, we can imagine that this exhibition of Francisco Tropa, Pedro Paiva and João Maria Gusmão is the presentation of and confrontation between a paradoxical epistemology and anthropology, united by the poetic irony of anachronism and the fascination for what cannot be reduced to any rule, or condensed into any explanative discourse. In this sense, this text is also redundant and excessive and necessarily, like any attempt at interpretation, destined to failure.



Francisco Tropa

*Submerged Treasures of Ancient Egypt*, 2008  
Sequoia wood, beech wood, sand, marble, slideshow

# Coleção António Cachola

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Delfim Sardo

/ *Coordination*  
Gabinete de Comunicação e Imagem (Fidelidade)

/ *Installation Coordination*  
António Sequeira Lopes

/ *Installation*  
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/ *Support*  
Museu de Arte Contemporânea de Elvas, MACE

/ *Design*  
Atelier Pedro Falcão

/ *Translations*  
Kennis Translations

/ The works belong to the António Cachola Collection

/ May 16 → July 8, 2016

/ Chiado8 – Espaço Fidelidade Arte Contemporânea  
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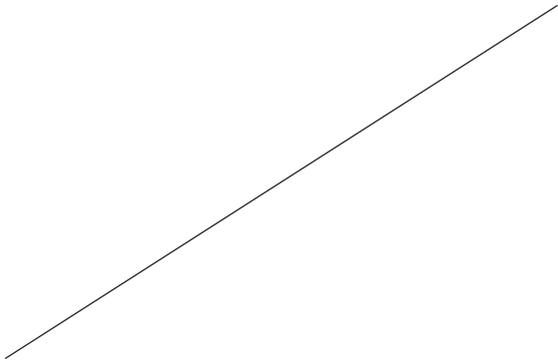


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### **João Maria Gusmão**

#### **Pedro Paiva**

João Maria Gusmão born in Lisbon, in 1979.

Pedro Paiva born in Lisbon, in 1977.

They live and work in Lisbon.

With a body of work developed since 2000, they frequently use 16mm film, photography and sculpture, at times in complex devices that make use of the projected image. They represented Portugal at the Venice Biennale in 2009.

Their work has been the subject of exhibitions in countless museums and art centres, in particular Aargauer Kunsthaus (Aarau), Haus der Kunst (Munich), Camden Arts Centre (London), Hangar Bicocca (Milan), Kunsthaus Glarus (Glarus), Galeria ZDB (Lisbon) and Le Plateau (Paris), among many others.

### **Francisco Tropa**

Born in Lisbon in 1968, he lives and works in Lisbon. Focussing on a very personal use of sculpture, Francisco Tropa uses a great diversity of devices in his work, in particular projection. Having started his career in the 1990s, he represented Portugal at the Venice Biennale in 2011, the same year that he participated in the Istanbul Biennial. He represented Portugal at the S. Paulo Biennial in 1998. His work has been shown in various museums, in particular the Calouste Gulbenkian Foundation's Centre of Modern Art (Lisbon), the Serralves Museum (Porto), Palais de Tokyo (Paris), and the Musée régional d'art contemporain Languedoc-Roussillon (Sérignan), among others.

João Maria Gusmão  
Pedro Paiva

— —  
*Coluna de Colombo*, 2006  
16mm film, variable dimensions,  
3'20", no sound



JOÃO MARIA  
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FRANCISCO  
TROPA