

O Sismógrafo tem o apoio: / Sismógrafo has the support of:

João Pedro Trindade
5 March – 9 April 2022

UNDER THE SURF

JOÃO PEDRO TRINDADE (Aveiro, 1990) is a visual artist and member of Teatro de Marionetas do Porto, where he works in the construction of puppets, props, and sets. His work involves the use of various media such as painting, sculpture, installation, and photography. He has been collaborating in projects of cultural development and dissemination in the city of Porto since 2012, such as Painel and Nartec; he is currently a member of Sismógrafo's team. He has been exhibiting regularly since 2012 in group and solo exhibitions, among which are: "E... e... e... o que cresce entre, e no meio das outras coisas", L+S Projects; "à fina força", Sismógrafo; "Tirado do sério", Anozero: Bienal de Arte Contemporânea de Coimbra; "Anuário 19", Galeria Municipal do Porto; "Pictures and Cream. The Confidential Report of the Life and Opinions of Tristram Shandy & Friends, Volume 1", Cristina Guerra Contemporary Art; "Uma linha dividida em duas partes", Kubikgallery; "Delimitação da escala", Galeria Painel.

Under the rug, 2022

Installation

22 street rugs collected between 2013 and 2022

Amarelo, Vila Verde, 98 x 450 cm

Amarelo, florista Aveiro, 98,5 x 242 cm

Loja mãe da Célia, 99,5 x 195 cm

O Freitas, 100 x 320 cm

O Freitas II, 99,5 x 750,5 cm

Kubik, 98,5 x 250 cm

Fátima Quaresma I, 99x316 cm

Fátima Quaresma II, 99 x 330 cm

Exposição David Revés, 100 x 450 cm

Grande Avenida Lourenço Peixinho, 200 x 1500 cm

Grande Matosinhos, 183 x 1640 cm

Dégradé, 100 x 326 cm

Boavista amarelo, 150 x 287 cm

Boavista laranja, 130 x 291 cm

Florista da Lapa, 200 x 200 cm

Birra Aliados, 202 x 450 cm

Aveiro, Av. Lourenço Peixinho I, 100 x 450 cm

Aveiro, Av. Lourenço Peixinho II, 200 x 800 cm

Aveiro, Av. Lourenço Peixinho III, 150 x 450 cm

Aveiro, Av. Lourenço Peixinho IV, 200 x 450 cm

Ourivesaria perto dos Poveiros, 103 x 228 cm

Papelaria Santa Catarina, 201,5 x 450 cm

Fragments of the street, monochromatic paintings and overlays expand in Sismógrafo. The rugs collected by João Pedro Trindade have shifted from a horizontal to a vertical plane. Color floats freely. The reading becomes prismatic. Multiple combinations, “reciprocal reflections” (Mallarmé), and different temporal cuts arise. There is no longer a “back” and a “forward”. In the linearity, a vertical time erupts, a “now”. At first glance, all the rugs look alike. One extends the other. They are united by a subtle kinship, but they came from different cities, different streets. They have different shapes, porous borders, no defined limits. They are pieces of history, presence of the qualitative, unrepeatable. How can they look so identical when they are so different? On one side, they are opaque. On the other, transparent. Red, yellow, orange, green, light passes through them. They are the memory of those who walk around the city, of the hustle and bustle, of consumption. They have become fossils of modern life, of what was left on the margins, writing of what has lost its color. João Pedro Trindade dives into the material world where a utopian promise is secretly inscribed. Wandering through the streets, he indulges in the ever-changing urban world. Nothing escapes his gaze. He collects evidence. He gathers debris from the industrial world. He rescues broken, forsaken fragments. He seeks a “true image,” traces of the transitory. *Under the rug* comes to us in the sequence of João Pedro Trindade’s works produced from transfers to aluminum, modeling in plastics, wood, packaging, and paper. Works that reconfigure spaces, volumes, that displace the perception of objects, works that recover the memory sedimented in old posters or reveal the transparency of images. We enter Sismógrafo and see the reverse of the rugs, what has been hidden on the street. Everything seems familiar to us. We immediately recognize the red, solemn rug. The fashionable rug. But, in the end, everything is an illusion. What was supposed to give color to the street faded away. The instant of fiction has vanished. The surface is worn out, torn. What remains are the traces, the absences, the marks of the crowd’s steps, of the vases that intended to transform the street into a garden, of the rubber from the bicycle tires, the traces of the pavement, boats, fish, black figures. The radical new and the new in fashion are not identical. Fashion is repetition of the same, ephemeral glare, “parody of a motley cadaver” (Walter Benjamin). Fashion is the ally of oblivion. *Under the rug* shows us the new as the perishable part of things, shows us that the best of the new corresponds to old desires, to that which has remained unfulfilled, shows us that the new is a rupture in temporal succession, rediscovery, memory. João Pedro Trindade’s rugs are involuntary testimonies, immanent history, and remembrance of that which is possible. They show us the loss, the destruction. Wear and tear, and overlaps build images. Images that tell us what we are and seduce us with what we could be. Images that open a world within the world. The bright red turns into yellow, into an almost orange. There are marks as in sculpture or engraving; transparencies, and superimpositions as in painting; lines, involuntary strokes, tears, scars; traces of a world that is gone, of a life in common. There are muted forms, traces of a happiness that doesn’t arrive. We must read the signs, follow the clues, like the fortune-teller who follows the most discreet lines of the hand or reads the future in the

coffee grounds, like the detective who attends to detail to restore the truth of facts, like the doctor who ventures into a diagnosis, like Balzac’s characters who interpret what is hidden in the public domain or discover the character of a stranger through the small details of clothing, buttons, the fold of a sleeve or the cut of a jacket. Balzac addresses the physiognomy of the streets, the marks on surfaces that give us clues to the lives of strangers. He invites us to discover the history of a family through the presence of a cat’s dander on the pillow or the stains on the rug. Like the fortune-teller, the detective, the doctor, or Balzac, João Pedro Trindade emphasizes the less obvious traits, the elements that usually go unnoticed. In *Under the rug*, the small unintentional gestures are revealing. They are not obvious marks. They mobilize our senses, our experiences, our memory. This exhibition challenges us, not to find what we already know, but to attend to the refused, the unintentional, to dive into the secret, hidden things. Close and distant, clear and enigmatic, these rugs resemble a puzzle whose image has been lost, they become hieroglyphics, whose key João Pedro Trindade challenges us to find.

Workshop
Traces that tell stories
with João Pedro Trindade

Saturday, 19 March 10:00–13:00
(selected school group))

Saturday, 2 April 10:00–13:00
(general public)

Free participation
Registrations: publicos@sismografo.org
Capacity of each session: 10 pax

Traces that tell stories begins with a guided tour of the exhibition *Under the rug*, by João Pedro Trindade. Afterwards, the artist will share with the participants a collection of objects he has been collecting over the years and that inhabit his studio. Accidental sculptures, their traces tell stories. What kind of stories? What do these objects hold within their matter? What agencies do they tell us about? The transformations they have undergone will have the signature of water, wind, sun but also the presence of humans, their everyday tools and machines, and of other animals and their activity in the urban sphere.

Participants will then be invited to take a walk around Sismógrafo's neighbourhood. They shall search for the poetics of the mundane, employing an attentive gaze on everything of archaeological, anthropological, and forensic interest. In addition to witnessing material transformations, they will collect their own objects, fragments, or images so that their multiple dimensions can be discussed with the group. Transformations, commentaries, additions, and subtractions made, the objects return to the street so that they add another chapter to the story they share with the world.

Under the rug, João Pedro Trindade

Text: Emídio Agra
Translation and copy-editing: Susana Camanho
Production and assembly: Rita Senra, Pedro Huet
Design: Mlacedo Cannatà
Public programme: Sara Rodrigues, Rodrigo Camacho
Editorial programme: Maria João Mlacedo
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Sismógrafo's team is composed of: Emídio Agra, Rodrigo Camacho, Susana Camanho, Pedro Huet, Maria João Mlacedo, Hernâni Reis Baptista, Irene Rodrigues, Sara Rodrigues, Rita Senra e João Pedro Trindade.