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Sismógrafo's team is composed by:  
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# WASTES

Bernado Simões Correia  
14 Sep–2 Nov 2024

# Workshop Present Images with Daniel Moreira and Rita Castro Neves

Saturday, 12 Oct 2024  
16:00–19:00

Free participation  
Registrations: [publicos@sismografo.org](mailto:publicos@sismografo.org)  
Limited capacity

Based on the exhibition “Saga” by Bernardo Simões Correia, Daniel Moreira and Rita Castro Neves propose a workshop between photography and sculpture, inspired by the legacy of André Malraux’s *Musée Imaginaire (Museum Without Walls)*. The duo of artists focuses on *The Imaginary Museum of World Sculpture*, a three-volume work completed in 1954, with which André Malraux challenges us in his proposal to bring “a presence” of sculpture, and not to make its history. The “Present Images” workshop uses photography to think about its qualities as a tool for analysis, documentation, reproduction, and circulation, as well as its aesthetic, fictional, exploratory, and liberating possibilities. Photography will underlie the small three-dimensional creations to be developed by the participants, between sculpture, the collective memory of images and reflection on self-image. From the representation of our bodies and in dialogue with other representations of other bodies, we will create new bodies: hybrid, ahistorical, introspective, and imaginary.

DANIEL MOREIRA and RITA CASTRO NEVES live and work between Porto and the Beira Alta region. Daniel Moreira holds a degree in Architecture, and set out on a multidisciplinary path between architecture and fine art in 2000. Rita Castro Neves has been regularly exhibiting, teaching and curating ever since she finished her photography training at the Ar.Co - School of Visual Arts in Lisbon and her Master’s in Fine Art at the Slade School of Art in London. Having previously pursued separate artistic paths they began collaborating in 2015, embarking on a long-term project rooted in nature. Through drawing, photography, sound, video and performance, they explore artistic collaboration, different techniques, artistic cultures, territory, science, scale and journey. Influenced by animist thought, their work often stems from the place they find themselves in. Attuned to the different potential of materials, they find simple solutions for complex and large-scale projects often drawing inspiration from traditional and folk knowledge. Since then Rita and Daniel have been exhibiting extensively in solo and group shows, as well as working in the context of artistic residencies, publications and curatorships. In 2020 the duo finished the renovation project of the Escola de Macieira, a former elementary school built within the context of the of the Portuguese dictatorial Plano dos Centenários, in the Serra de São Macário, Beira Alta, where they have started a project for reflecting on mountain culture, nature, the rural world, ecology, biopolitics and environmental preservation. They have been developing the mail art project Caixa de Correio, in their studio in Porto since 2021. In 2022 they launched the book *Arquivos de Bouça Fria* with the publisher Museu da Paisagem and in 2023 the book *Breu* with A Oficina/Stolen Books.

# Talk with books with Bernardo Simões Correia

Saturday, 2 Nov 2024  
16:00–18:00

**BERNARDO SIMÕES CORREIA** was born in 1980 in Lisbon, where he lives and works. In 2004 he finished his Graphic Design course at IADE and in 2012 he completed his individual project in visual arts at Ar.Co. He has been a drawing teacher since 2010. Between 1999 and 2003 he traveled to the northern interior of Mozambique where he worked as a volunteer during the summer months. His exhibitions include “Tigre” (2015), Espaço A2, “Cavaleiro Branco” (2015), Museu Geológico, “...Acontece que há fantasmas, por isso não temas...”, EDP Foundation New Artists Award (2017) (finalist), “Predador perdido” (2018), Galeria A Montanha, “A camisa da cobra” (2020), Atelier Bempostinha, “Spirare” (2021), Lado-B - Galeria Balcony, “Onças espreitam do breu matagal” (2021), CAV. Since 2017, he has collaborated with Alexandre Camarao in the ABCC collective, which won the Mauro Mattei Art Trust first prize (Milan) with the group exhibition “The Pathfinders” (2019), Atelier Bempostinha. In 2020, the ABCC presented the exhibition “Corium” at Brotéria.

The noun “saga” has its etymology fixed in Latin, designating (in the feminine gender) a sorceress, a fortune-teller or a seer, a practitioner of magical phenomena, endowed with supernatural powers, particularly wise and experienced. In the Portuguese language, the noun has acquired its heritage mainly from Old Norse, referring to a particular way of telling or narrating real or fictional episodes, along with the discursive peculiarity found in its Latin root – the aforementioned magical or supernatural phenomena– which allows such episodes to be projected into an epic, superhuman and, to a certain extent, intangible and enchanting dimension. In these tales, human figures, animals, and objects acquire extraordinary powers and their actions, somewhat regular, seem to rely on an intelligence of their own, reserved for the most special creatures, who have access to the secrets and mysteries of a world that exists beyond the immediate law of things, a marvelous world.

Bernardo Simões Correia has been developing an interesting path centered on a plastic research around images, their spectral and phantasmatic condition, their qualities and conditioning factors and around the immense field of visuality as a tool for interacting with the world in its multiple dimensions. He is interested in the mechanisms of reproduction –from analog to digital media, from two-dimensionality to three-dimensionality– which allow him to experiment in the real world, with great freedom and sophistication, different possibilities of media for the fixation of these ghosts. We speak metaphorically of ghosts, insofar as his images stem from imagined visions, produced by the body – the result of a combination of very diverse references – but disembodied until the ultimate moment of their fixation. As spectators, we find ourselves beset, disturbed, and challenged by questions: Where do these images come from? What is their destination? And in what way do they seem to evoke so many other possible images, traversing time and consecrating themselves, in the manner of an epic narrative, in the magnitude of their imagined condition?

With the necessary wit characteristic of artists, Bernardo Simões Correia seems to think of the exhibition as a special moment of encounter, as a moment of closeness between the images (presented in their most diverse forms, scales and techniques) that seeks not only to fix their impermanent condition, but also to promote their dialoguing and discursive coexistence, allowing the viewers the experience of deciphering understood as an event that brings them closer to that slight touch of the marvelous.

*Saga*, 2024

Installation

Digital print on nautical canvas, 100 x 200 cm

Brass casting, variable dimensions

Untitled, 2024

oil pastel on plywood

13,7 x 20 cm

New *phantasmas* join *Saga* in October