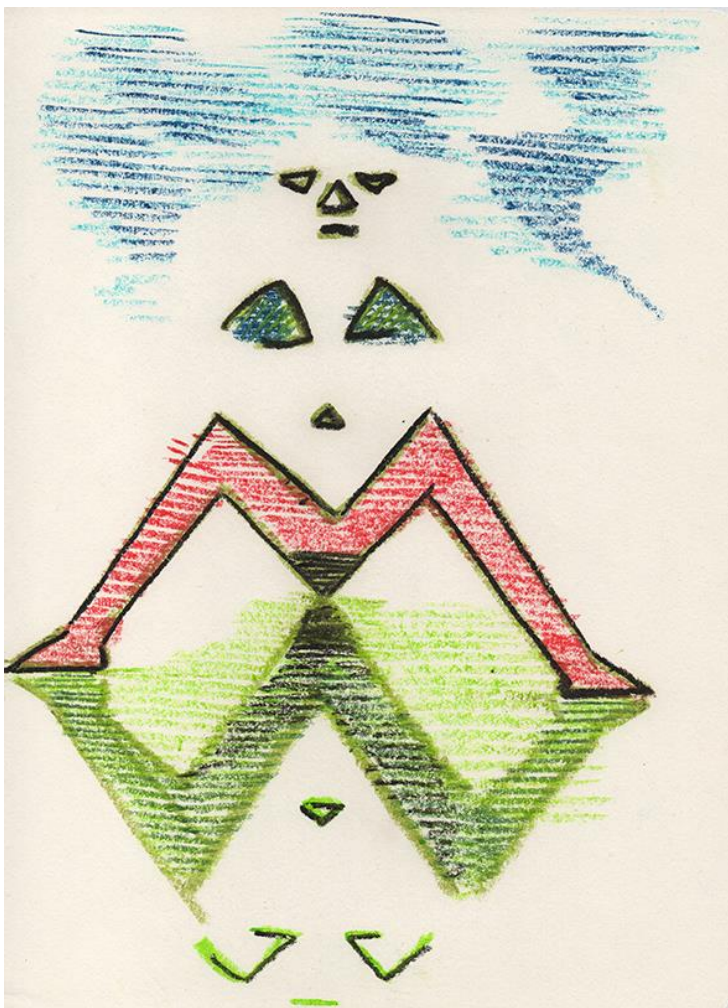


PRESS RELEASE // CAROLINE PAGÈS GALLERY



Mattia Denisse, Zoom: a mulher geométrica; a guerra das formas: compêndio de geometria clitoridiana, 2016, oil pastel on paper, 25 x 19 cm

Mattia Denisse with
João Maria Gusmão & Pedro Paiva
Deus Verme

Opening on Friday, June 23 at 10 pm
June 23 – September 23, 2017

Caroline Pagès Gallery
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[...] In the beginning of the beginning, the universe had no colors. Earth, leaves, and trunks were all gray. Animals were gray—only the black jaguar was black. Water was either as white as milk, or it was black. The sky, whether black or white, was reflected in black water—for that reason, during the day, the black water was all whites. There were hundreds of words to describe the shades of gray. The first inhabitants of the universe had all that they needed: food, water, and complete freedom—but they were unhappy. One only died of indifference. The man and the woman had different diets. The man was an herbivore: he ate leaves and herbs, and, like cows or sheep, he chewed cud. The woman was a fructivore, and spent most of her time on top of trees. In terms of cognition, the woman developed more rapidly because of her nutrition. It was the woman who understood that the man was dying of sadness...

One day, the woman came to the foot of a giant tree. It had just one fruit, the same as at the beginning of the world. The woman knew perfectly well that she could not eat it, not because it was forbidden or because it was the only one, but because it was poisoned. For that reason, she contented herself with piercing the fruit with a needle. Inside the fruit, triangles and squares of all the colors lived in permanent interaction, trapped since the beginning of the beginning of the universe. When the shapes saw the tip of the needle piercing the skin that separated them from the world, and, immediately thereafter, the opening left by the needle, they threw themselves out to the other side. In accordance with the physical principles of vacuums, they were all energetically disgorged by the sudden and tempestuous retraction of the skin. The colors, being lighter than the shapes, spread out on the surfaces of things. The triangles and squares were now nude, and sought refuge in the head of a man who wandered by, chewing the cud. [...]

Mattia Denisse

(Excerpt from the catalogue *Teoria Extraterrestre* published by Mousse Publishing, Milan, 2014-15)

Mattia Denisse (Blois, France, 1967), has been living in Lisbon since 1999. That year he exhibited for the first time in Portugal at the Galeria Zé dos Bois in Lisbon. Since then he's been exhibiting regularly in different Portuguese galleries and institutions. In 2011 he was awarded a grant by the Calouste Gulbenkian Foundation in Lisbon. In 2016 he started his *Duplo Vê* project: a project in different forms (exhibitions, a book and a website) which has been shown in different institutions since then.

Recently the artist presented the following individual shows: *Duplo Vê* (2017) at the Galeria Zé dos Bois, Lisbon; *Quarto de Espanto – Em torno da Coleção CGD*, curated by Bruno Marchand (2017) at the Centro de Cultura Contemporânea, Castelo Branco, Portugal; *Duplo Vê* (2016) at the Casa das Histórias – Museu Paula Rego, Cascais, Portugal; *Histórias Assíptotas do Homem Sem Cabeça, da Mulher Geométrica, do Macaco e da Morte* (2014) at the Galeria Bessa Pereira, Lisbon; *O CONTRA-CÉU – Ensaio sobre o Hiato*, curated by Natxo Checa (2010) at the Galeria Zé dos Bois, Lisbon and *As ilhas desertas* (2008) at the Galeria Graça Brandão, Oporto, Portugal. He's also had solo shows in Cabo Verde and Brazil.

The artist took part in many group shows such as: *Oracular Spectacular – Drawing and Animism*, curated by Nuno Faria (2015), Centro Internacional das Artes José de Guimarães, Guimarães, Portugal; *Unitasking*, curated by François Piron (2014), Temporary Gallery, Cologne, Germany; *Em direto*, curated by Paulo Miyada (2013), SESC Sorocaba, Brazil; *A vertigem do relato sobre o transitório: quando o processo também está nas páginas*, curated by Galciani Neves (2012), Museu Lasar Segall, São Paulo, Brazil and *Small is Beautiful* (2010), Caroline Pagès Gallery, Lisbon.

Mattia Denisse has been collaborating with the artist duo João Maria Gusmão and Pedro Paiva since 2009. He edited the catalogue of their representation of Portugal at the Venice Biennial (2009) and wrote for their monographs *Abissologia* (DGartés, 2012) and *Teoria Extraterrestre* (Mousse, 2015).

Mattia Denisse published the following books: *História Fantástica do Mergulho* (Inland jornal, 2015); *Quem procura acha* (Mov Palavras, Brasil, 2015); *Compêndio de Geometria Clitoridiana* (Bessa Pereira, 2014); *Câmara de Decompressão* (Dois Dias edições, 2011) and *Logo depois da vírgula* (Ed. autor e Barbara Says, 2011). He did artist and literary residencies at the Galeria Zé dos Bois (2007; 2011), Lisbon; Hangar (1999), Barcelona and FAAP (2013), São Paulo.

João Maria Gusmão (Lisbon, 1979) & **Pedro Paiva** (Lisbon, 1978)

Most recently they had solo exhibitions at Fábrica Oliva, São João da Madeira, Portugal (2017); Aargauer Kunsthhaus, Aarau, Switzerland (2016); Haus der Kunst, Munich, Germany (2016); KW, Berlin, Germany (2015); Kolnischer Kunstverein, Cologne, Germany (2015); REDCAT, Los Angeles, USA (2015); Camden Arts Centre, London, UK (2015) and HangarBicocca, Milan, Italy (2014).

They also took part in group shows at Galeria ZDB, Lisbon, Portugal (2017); Galeria Municipal do Porto, Oporto, Portugal (2017); Kunsthalle Wien, Vienna, Austria (2017); S.M.A.K. Citadelpark, Ghent, Belgium (2017); Centre Pompidou-Metz, Paris, France (2017); Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain (2016); Century Minsheng Art Museum, Shanghai, China (2016); Berardo Museum, Lisbon, Portugal (2016); Mudam Luxembourg, Luxembourg (2015); Fondation Calouste Gulbenkian, Paris, France (2015); MMK Frankfurt, Germany (2015); MACBA Barcelona, Spain (2015); Salzburger Kunstverein, Salzburg, Germany (2015); Mamco, Geneva, Switzerland (2015); MAM, Museu de Arte Moderna Rio de Janeiro, Brasil (2014); Collection Lambert, Avignon (2014); WIELS, Contemporary Art Centre I Brussels, Belgium (2013); *The Encyclopedic Palace* and *Future Generation Art Prize*, 55th Venice Biennale, Venice, Italy (2013); Palais de Tokyo, Paris, France (2013); Neue Gesellschaft für Bildende Kunst, Berlin, Germany (2013) and at the Institut d'Art Contemporain, Villeurbanne, France (2013).

The artist duo's work is represented in the following institutional and public collections: Tate Modern, London; Mudam, Luxemburg; Musac, Leon, Spain; GAM, Bergamo, Italy; Calouste Gulbenkian Museum – Modern Collection, Lisbon; Berardo Museum Collection, Lisbon; Serralves Museum Foundation, Oporto, Portugal; MNAC, Lisbon; Frac, Île-de-France; Centre National des Arts Plastiques, Paris.