

## ***Corpo-trajeto (Body-journey)***

Displayed as an arch, the serialized whilst organic and inexact structures in *Corpos em perspectiva* (Bodies in perspective) embraced and left marks on the large garden of the Casa Niemeyer, a cultural space associated with UnB (*Universidade de Brasília*), far from the infamous orthogonal streets of the capital. The old house, surprisingly neocolonial, inhabited by the architect during the city's construction, hosted the exhibition *Brasília Extemporânea* (Extemporary Brasília). The show was curated by Ana Avelar and attested the vigor of a visual arts landscape that I have been observing since 2010 and which never loses its vitality, despite being a bit disregarded by the country's most famous Southeastern circles.

João Trevisan was the creator of the 28 meters long site specific piece composed of old railway ties, collected not too far from the house, on Park Way, next to the artist's home. His work *Ensaio sobre curva* (Essay on a curve) had already caught my eye that same year, 2018, in one of the usually good open calls realized by Marp (Museu de Arte de Ribeirão Preto Pedro Manuel-Gismondì). In his pieces, his poetic discourse was balanced between heaviness and weightlessness, sedimentation and impermanence, volumes and lines, tridimensionality and two-dimensionality, concreteness and conception, among other commendable attributes – but the work presented at the Casa Niemeyer was even more impressive for its ambitious scale, something unusual in younger artists.

Now, *Corpo-trajeto* inaugurates the project *Perímetros*, dedicated to artists who have not yet had solo shows in São Paulo, working in different mediums, from various origins and regarding diverse researches, and who now take over the generous exhibition space at Instituto Adelina. The cultural center located in Perdizes has an increasingly relevant presence in institutional circuits rather than commercial ones, focusing on special programs, residencies dedicated to Latin-American artists, a strong educational program etc.

The three-dimensional aspect in João's work is striking; however, *Corpo-trajeto* opens a space for paintings, drawings, videos and performances, as well as other mediums that can be manipulated by the artist. Affected by the influence of metropolitan São Paulo, the artist becomes vulnerable to flows, images, experiences that can become new results, superseding the initial plans for this exhibition. "Now I articulate these materials as ramifications. For me, the materials are a bit undifferentiated – I use wood, iron, ink. I see this last material as substance, a powder that we mix in to create a bonding", he says.

One cannot dismiss the role of drifting around as a trigger for João's artistic processes, in the 'final' results, as well as a relevant part of his body of work. The railway next to his home, for example, was once seen only as another urban route, but then it gained new meaning as an endless source of shapes, projections, traces, passages. It's important to remember the analysis of a key contemporary thinker, the Italian Francesco Careri, author of the essential book *Walkscapes*: "It was the birth of that practice [*psychogéographie*] which had led the situationists to theorize on the study of urban geography through the *dérive*, this also a word from nautical origin, able to express the ambiguity of deliberately getting lost, trying to balance desire and chance, rationality and irrationality, design and draft. Drifting, in fact, has a double meaning: a word that carries the surrealist idea of hazard and the sailing under the currents as a sailboat that moves with no wind and no map – therefore, adrift<sup>1</sup>.

Careri, however, also discusses another side of this concept. "Nonetheless, it is also the name of the nautical element that is found under the boat's keel that allows it to sail against the wind, a deeper submarine protuberance, and the less the hull moves transversally to the keel, the less time it takes to reach its goal. Being adrift doesn't work when the wind hits from stern [...]"<sup>2</sup>.

Thus, avoiding the more instantaneous and shallow accolades, João's poetic stand is built on raptures of style and forced movements, a continuous persistent path of less strident aspects. It

is possible to remember the analysis by Jed Perl on the work of David Smith (1906-1965) and of Joseph Cornell (1903-1972), whose distinct sculpture productions also “offer lyrical variations regarding life’s turmoils”<sup>3</sup>.

This instinct isn’t just perceived through the fascinating three-three-dimensionality proposed by the artist, but also in projects and drafts, produced in a thin threshold between determined possibilities and the idea of immaterial and almost utopian outlines, often done in graphite on paper. And there’s also the delicate painting he displays in several pieces of a more intimate scale, not without traversing pictorial paths with a desire to expand into space. This pouring out into the surroundings, without fixed rigid boundaries, can lead us to believe that João Trevisan is someone we must observe, pay attention to, even if the outside noise doesn’t stop – and obviously doesn’t become more than mere superficial interference, bubbles in a cup of sea.

**Mario Gioia, May 2019**

1. CARERI, Francesco, *Caminhar e Parar*. São Paulo, Gustavo Gili, 2017, p. 31.
2. CARERI, Francesco. Op. cit, p. 31-32.
3. PERL, Jed. *New Art City*. São Paulo, Companhia das Letras, 2008, p. 343.