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“Detail from the floor drawings with white linoleum tape in "Fecundação e Alívio Neste Chão Irredutível onde Com Gozo Me Insurjo", de Hugo Calhim Cristóvão e Joana von Mayer Trindade.

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It all started with JvMT having the idea of two squares and drawing them. Then HCC deviated them in the final form. Meanwhile, he placed some crosses in several positions. Both JvMT and Jérémy Pajeanc took great pains to convince him it was a very bad idea and the crosses went away. Then, JvMT came up with the extra element of a triangle for the feminine, also in white linoleum tape, that she drew in the middle of the central square. It had great symbolic meaning and lingered there for a while but, although something lacked still, it was not her triangle that would take that role in the middle. Middle had to be empty space. Finally, HCC came up with the two extra lines that distort even more the irreducible floor of the performance into non-equilibrium. Both Joana and Jérémy Pajeanc agreed at once to these lines. The final element to come was the displaced mirrored pulpit, or displaced mirrored Poteau Mitan that Jérémy built under the golden proportions and as if a human figure or witness. Serves to say that a lot of original work and thought is in things until they arrive at finalization, which is important to share at a point, worthy in itself.

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An article in the upcoming publication will describe and illustrate all these steps, step by step via images. JvMT Squares and her Triangle-Shakti, HCC deviations and finishing lines towards an upsetting geometry, Jérémy Pajeanc's Sculpture and pull for contrasts in White to Black.

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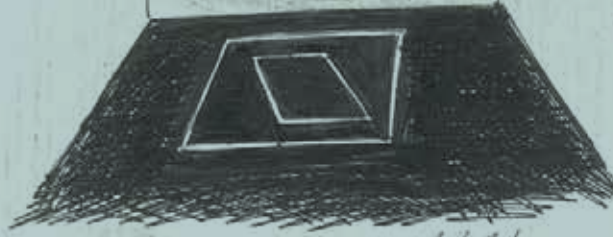
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And, of course, you will be able to see the final version in 2022 presentations of our piece. More news on the Publication soon.”

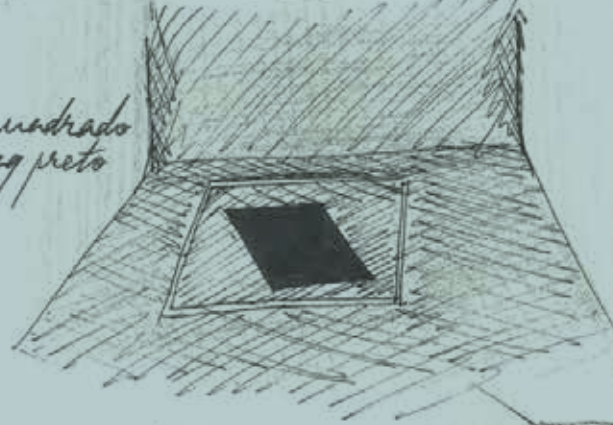
Hugo Calhim Cristóvão

① quadrados
brancos

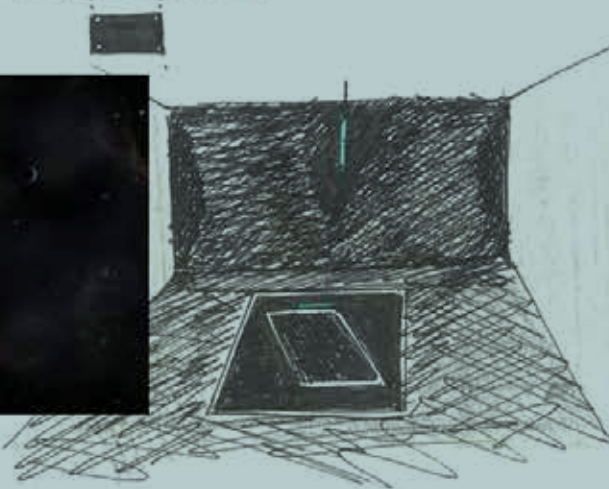
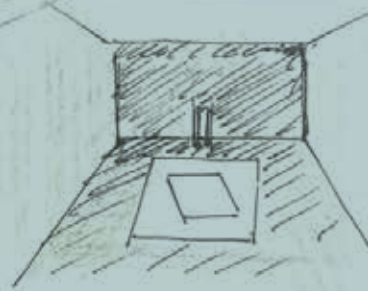
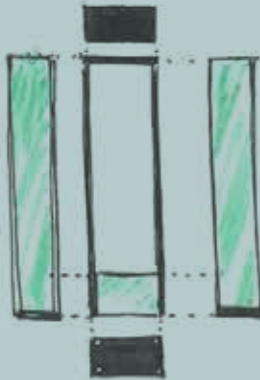
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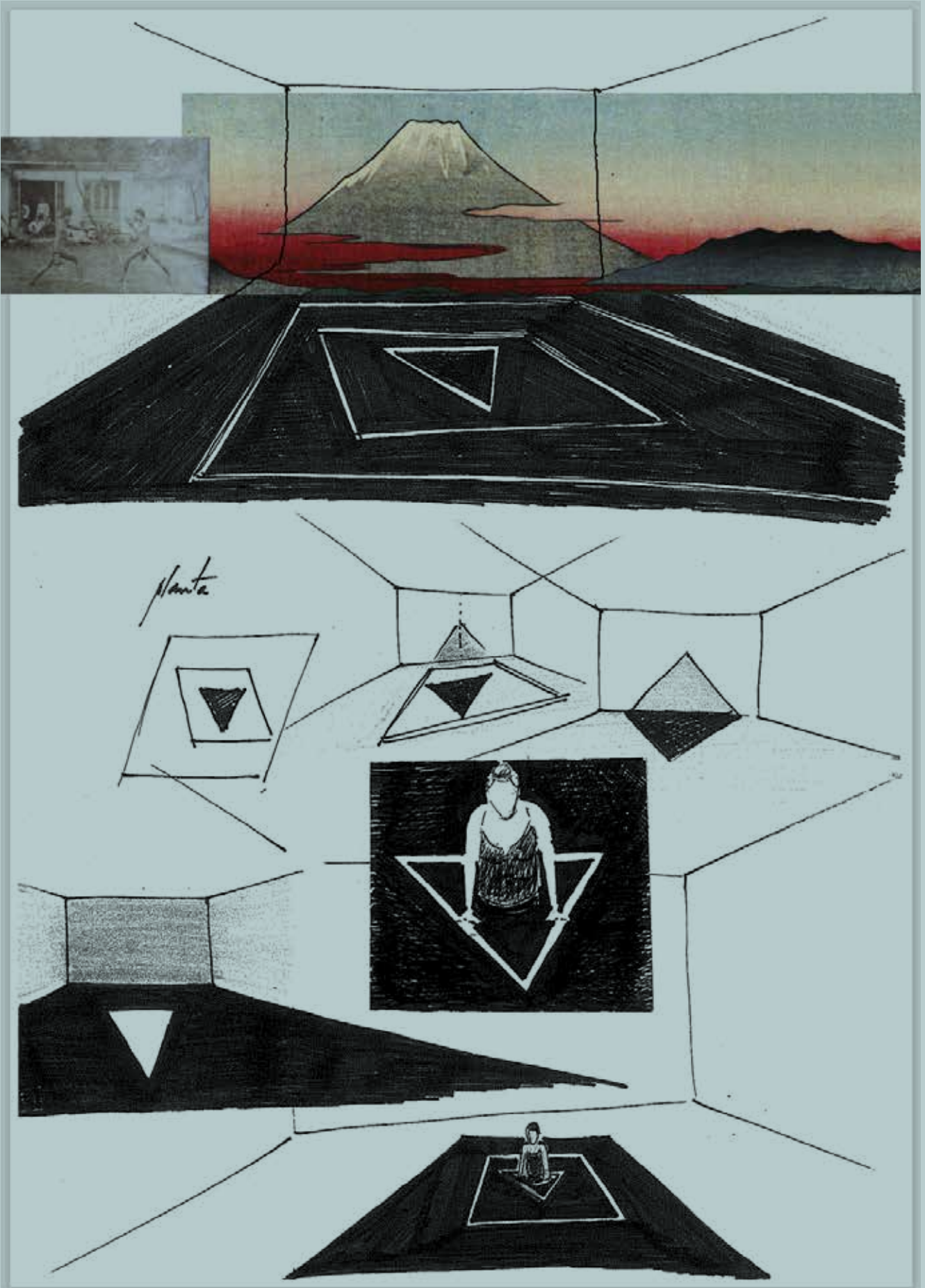


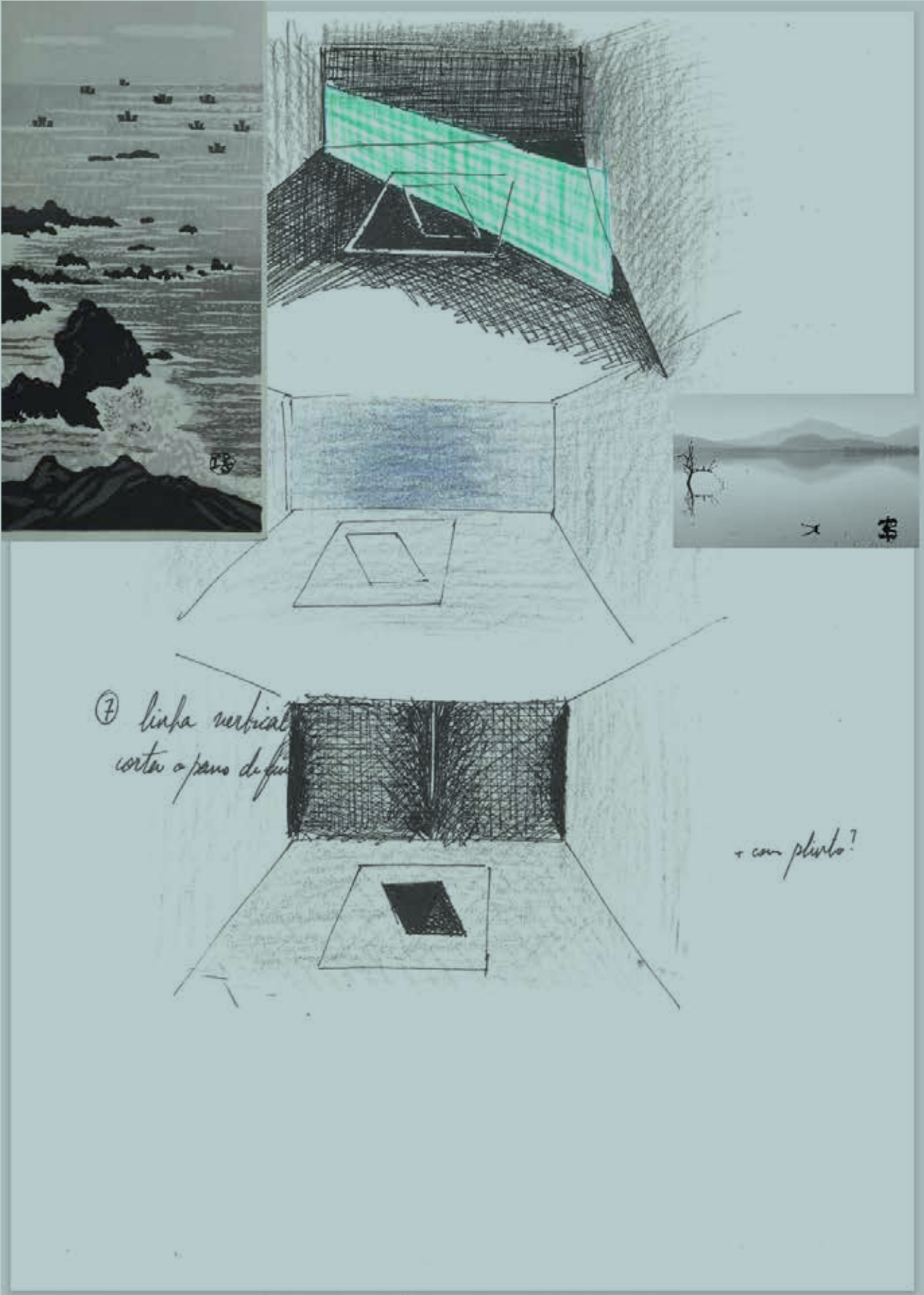
② quadrados
peg preto



③ plinto
preto

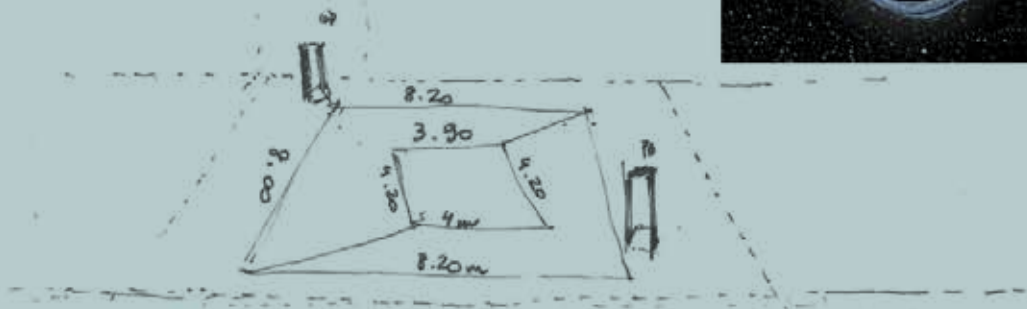




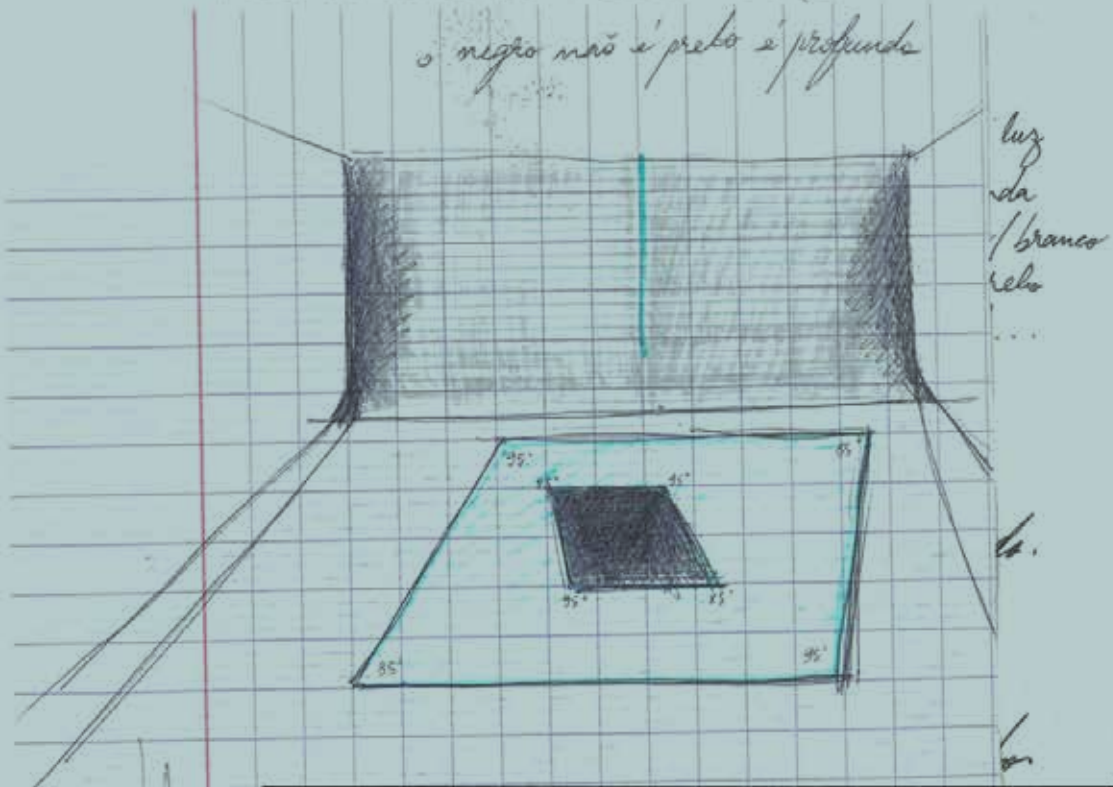


⑦ linha vertical
corta o plano de fundo

+ com plantas?



o negro não é preto é profundo





Now, run to the mirror in the bathroom / Look! / She's coming in here / I can't live thru each slow century of her moving