

EXHIBITION
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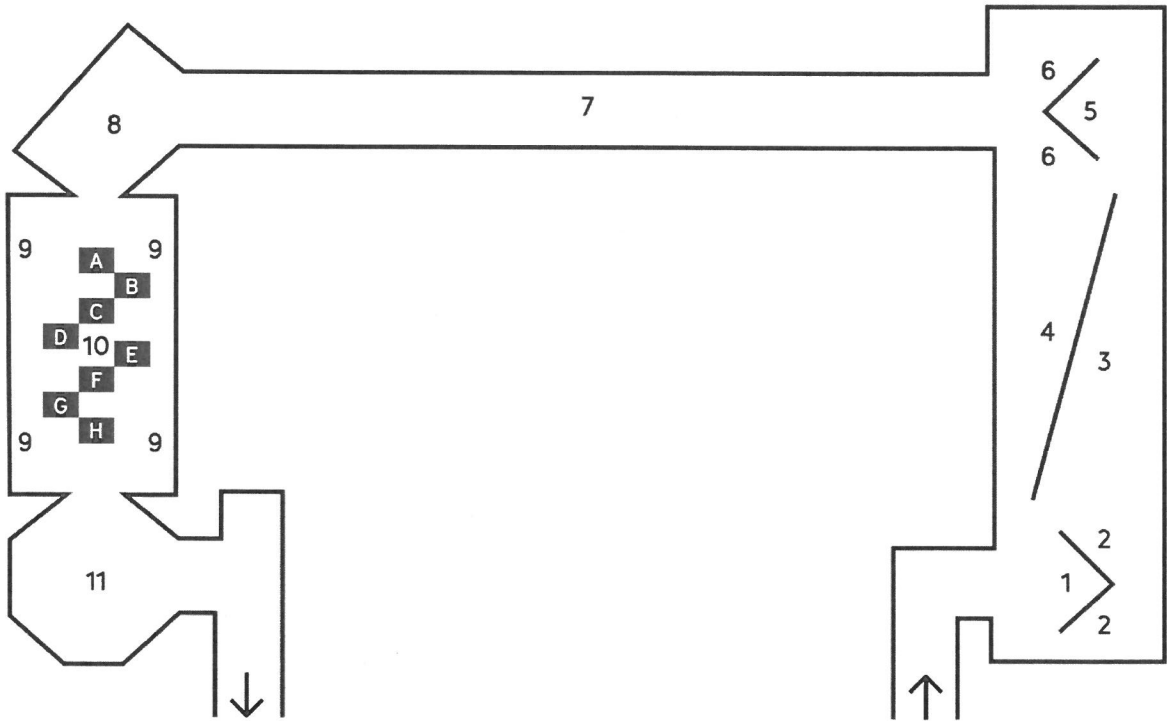
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Mattia Denisse

Hapax

EXHIBITION GUIDE



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Hapax

According to Merriam-Webster’s online dictionary, the term hapax derives from the Greek expression *hápaks legómenon*, meaning "something said only once". In current usage, the term still means something that took place only once in a given context, but not necessarily in the field of writing or oral expression. Hapax can be the exception to the rule, the unique opportunity, the loss of innocence, birth, death, or the use of the word "art" in these texts as a whole.

1 MOUNT ANALOGUE

Mount Analogue is the title of the unfinished novel written by French author René Daumal between 1939 and 1944 and published posthumously in 1952. An allegorical novel with a poetic twist, *Mount Analogue* describes the journey of a group of friends in search of the aforementioned mountain – a gigantic land mass located somewhere in the South Pacific which the explorers suppose to be not only the geological element responsible for the planet's gravitational balance, but also the place of union between the heavens and the earth. Led by Pierre Sogol (an anagram of Logos)

under a conviction that the ascent to the summit of the mountain would lead to a final metaphysical revelation and finally enable access to true (self)knowledge, the group of climbers typifies different systems of understanding and representing reality (scientific, artistic, philosophical). Mattia Denisse read this novel in 1983 while working as a gallery attendant in the François I room in Château de Blois, in his hometown. These eight drawings were made in less than an hour following that reading and constitute the earliest set of his entire oeuvre.

Mount Analogue, 1984
Marker pen on paper

From left to right:

- Tension*
- Mount Analogue attacked and flayed*
- Mount Analogue protecting his nutrition-progeny*
- Attack from Mount Analogue undefended*
- Bombardment and ruin*
- The inhabitants of Mount Analogue think against themselves*
- Mount Analogue brought down by disease*
- Overpopulated*

11 ANTONOMASIAS

According to the website YourDictionary.com an antonomasia is "The substitution of a personal name for a common noun to designate a member of a group or class." Saying "Iron Lady" instead of "Margaret Thatcher" is an example of antonomasia. In the late 19th century, ethnographers Spencer and Gillen showed an indigenous

Aranda man – an Australian tribe which has the kangaroo as a totem – a photographic portrait they had taken of him. Surprisingly, the man responded: "That one looks exactly like me; just like the kangaroo". This led the ethnographers to conclude that "every man considers his totem to be a representation of himself".

The antonomasias, 2019
Monotype print on paper

From right to left:

- 1 – That one is exactly like me; as is Fragile

2 – That one is exactly like me; as is Deforming Mirror

3 – That one is exactly like me; as is Chair

4 – That one is exactly like me; as is Metonymy

5 – That one is exactly like me; as is Kangaroo

6 – That one is exactly like me; as is Ashtray

7 – That one is exactly like me; as is Pseudonym

8 – That one is exactly like me; as is Cliché

9 – That one is exactly like me; as is Barbary Duck

10 – That one is exactly like me; as is Reflection of the Moon in the Bucket

11 – That one is exactly like me; as is Oxymoron

12 – That one is exactly like me; as is Dromedary

13 – That one is exactly like me; as is Old Shoe
- 14 – That one is exactly like me; as is Synonym of Synonym: Comparable; Approximate; Appropriate; Similar

15 – That one is exactly like me; as is Synecdoche

16 – That one is exactly like me; as is Wind

17 – That one is exactly like me; as is Meteor

18 – That one is exactly like me; as is Antonomasia

19 – That one is exactly like me; as is Cucurbitaceae

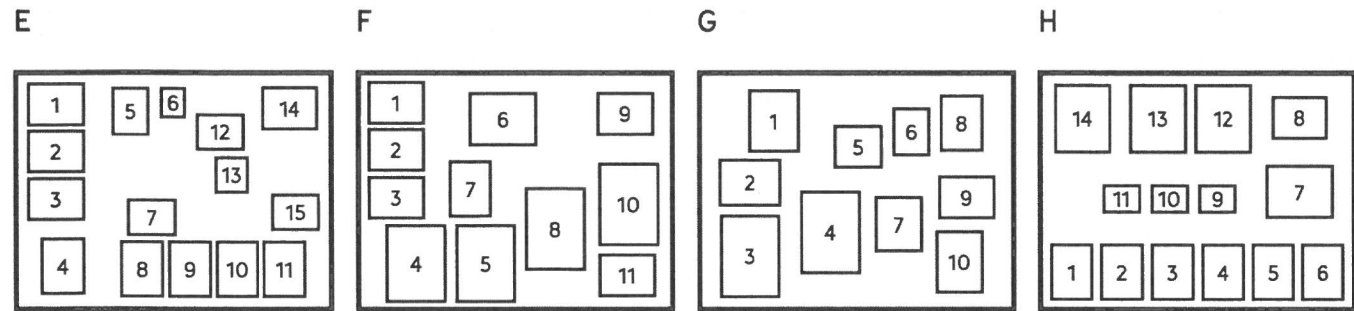
20 – That one is exactly like me; as is Dead Cat

21 – That one is exactly like me; as is That one is exactly like me; as in Drunk

22 – That one is exactly like me; as is Vanity

23 – That one is exactly like me; as is Fish

24 – That one is exactly like me; as is Litotes



E
1 *Soul*
2 *M34 (...) Meanwhile, the women return to the village and look for the children. In vain, they question in vain the old woman and the parrot, deprived of their tongues (...)*
3 *M34 (...) Fearing the wrath of their parents, they fled to heaven by climbing up a long gnarled vine that the hummingbird had agreed to attach there (...)*
4 *She plays with the slowworm*
5 (...) *The last drop (...)*
6 *Fantastic History of the Diving: M as W ⇔ W as M*
7 *It's burning: Enigma – Who am I?*
8 *The Hapax of Monsieur de Montaigne (3)*
9 *The Hapax of Monsieur de Montaigne (4)*
10 *The Hapax of Monsieur de Montaigne (2)*
11 *The Hapax of Monsieur de Montaigne (1)*
12 *Fantastic History of Scuba Diving: le simple plaisir d'une cause suivit de son effet*
13 (...) *Seeing their husbands massacred by Turkish troops, they throw their children into the abyss (...)*
14 *Of the Senses: skull and tongue*
15 *The Burial of A Burial at Ornans*

F
1 *M1 (...) the women went into the forest (...)*
2 (...) *when they separated from the men, after they had killed the crocodile they had taken as their lover (...)*
3 *M7 (...) He prepared his first meal of boiled meat. But the jaguar's wife, who was Indian, did not like the young man whom she called me-on-kra-tum (...)*
4 *M1 (...) surprised and raped her (3) (...)*
5 *M1 (...) surprised and raped her (2) (...)*
6 (...) *There were also scattered bloodstains, many bunched or connected in clusters around the furniture and walls, the foot of the bed and the covers (...)*
7 *M161 (...) snot gushed from his nose down to the floor and turned into a vine (...)*
8 *The suicide (1)*
9 *The suicide (2)*
10 *The suicide (3)*
11 *Elisabeth de la Croix, 22 years old, five demons inflamed with impurity, of the Cherubim; Castorim, of the dominations; Capfe, of the thrones; Agal, of the archangels; Celso, of the archangels*

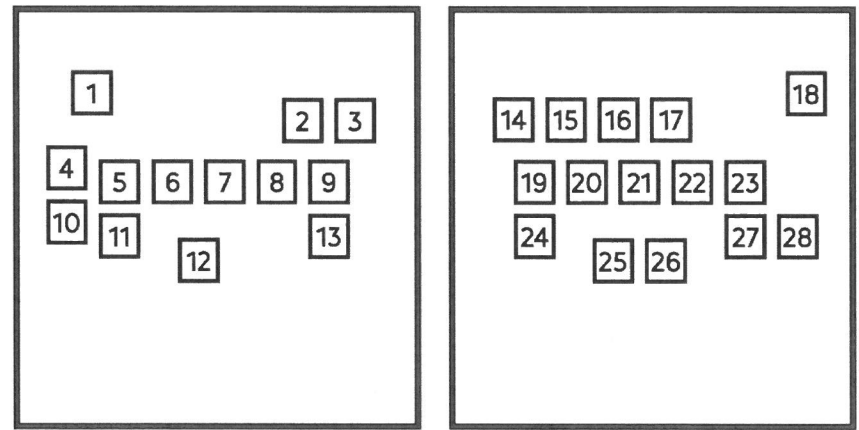
G
1 *The museum visit ⇒ ⊂ The Fall of Man*
2 *The Fall of Man ⇒ ⊂ Totzahoth (903): Les issues: Trapola*
3 *The Fall of Man: the forbidden fruit the banana peel (2)*
4 *Ape*
5 *W or the Wild Fife: visit to the museum; our illustrious ancestors...*
6 *The History of the Egg: the stairs*
7 *The Fall of Man: desynchronisation*
8 *The History of the Egg (the twins) ⊂ Divine story of smoke*
9 *The History of the Egg: the premature fall*
10 *The History of the Egg: the gorilla*

H
1 *Zoom: the fall of man (drawing referring to the zoom no longer exists)*
2 *Self-portrait of God by himself (2)*
3 *Zoom: glasses*
4 *Zoom: trap to capture spheres*
5 *Self-portrait of God by himself (1)*
6 *Zoom: episodes of Makunaima's life according to the Taurepang and Arekuna Indians. The stump that led to the first flood: "then the water came with great force and threw the basket out".*
7 *Hapax: Faites vos jeux, rien ne vas plus*
8 *Zoom: The red triangle ∈ the war of shapes ⇒ ⊂ compendium of clitoral geometry*
9 *Traps Mode d'emploi: the hunt for the phoenix*
10 *Traps Mode d'emploi: the hunt for the sphere*
11 *Traps Mode d'emploi: instrument for the hunting of boats, snakes and mythological carp*
12 *Without being a void, the place is like an interval*
13 (...) *The void is that which, able to be occupied, is not (...)*
14 *Space is relative to the bodies that occupy it*

2 ARCHETALE

In 1928, the Russian academic Vladimir Propp published an essay entitled *Morphology of the Folktale*, in which he presents the results of a study dissecting some hundred Russian folktales in search of their common structure. Taken as one of the founding texts of narratology, *Morphology of the Folktale* concluded that that structure was composed of 31 functions or developments, through which a plot such as "a hero suffers harm or makes a

mistake and is driven to reverse it" is resolved. In 2018, Mattia Denisse conceived 40 monotypes that refer to and imaginatively expound on these same plot developments. He brought the results together in a book he called *Archetale*, a testament to his inclination to make use of archetypes and elemental structures as triggers of his imagination.



Archetale, 2018
 Monotype print on paper

1 – Estrangement: a family man leaves the home; h is introduced (2)
2 – Guilt: v causes some harm to a member of h's family. Alternatively, a member of h's family wishes for or misses something (2)
3 – Acquisition of magic: h acquires magical powers
4 – Infringement: the ban is violated; v enters the story (2)
5 – Distancing: a family man leaves home; h is introduced (3)
6 – Mediation: misfortune or lack comes to h's attention. He is sent somewhere (2)
7 – Transfer: h is transferred or taken near the object of his search
8 – Confrontation: h and v face each other in direct combat (2)
9 – Submission/trial: h is tested by a; h is prepared to receive the magic (5)
10 – The spirit of h when it returns
11 – Submission/trial: h is tested by helper [a]; h is prepared to receive the magic (1)
12 – Distancing: a family man leaves home; h is introduced (6)
13 – Confrontation: h and v face each other in direct combat (4)

14 – Reaction: h reacts to a test; fail/pass
15 – Consent/punishment: h receives a sanction or punishment
16 – Removal of punishment/blame: the misfortune v caused is undone
17 – Infringement: the ban is violated; v enters the story (3)
18 – Investigation: v makes an attempt to approach recognition
19 – Infringement: the prohibition is violated; villain [v] enters the story (1)
20 – Distancing: a family man leaves home; hero [h] is introduced (1)
21 – Distancing: a family man leaves home; h is introduced (4)
22 – Submission/trial: h is tested by a; h is prepared to receive the magic (2)
23 – Collusion: the victim allows himself to be deceived and ends up helping the enemy involuntarily
24 – Informing: v gets information about the victim
25 – Guilt: v causes some harm to a member of h's family. Alternatively, a member of h's family wishes for or misses something (1)
26 – Guilt: v causes some harm to a member of h's family. Alternatively, a member of h's family wishes for or misses something (3)
27 – Return of h (1)
28 – Mediation: the misfortune or lack comes to h's knowledge. He is sent somewhere (4)

Mattia Denisse visited the Fanal Forest on the island of Madeira during an artistic residency in 2020. In Fanal the artist found an Arcadian, misty territory that led him to two closely interrelated books: *Humus* by Raul Brandão, and the homonymous work that Herberto Helder wrote using "words, phrases, fragments, images, metaphors" he found in the former. While nature plays a predominant role in the

Humus, 2021
Indian ink and coloured pencil on paper

A-1 *I ask, you ask, they ask*
A-2 (...) *the coral moon rises* (...)
A-3 *I ask, you ask, he/she asks*

B-1 (...) *Scoundrel at night* (...)
B-2 *Guts (2)*
B-3 (...) *night fallen with a red stain from pole to pole* (...)

C-1 (...) *noticing secret and subterranean life* (...)
C-2 *Troncanamorphosis*
C-3 (...) *eyes popping in amazement* (...)

D-1 (...) *of suns and stones* (...)
D-2 (...) *I went through hell and lived to tell the tale – says a giddy tree* (...)
D-3 *The west end*

E-1 *Humus*
E-2 *The east end*
E-3 (...) *only water speaks in the holes* (...)

F-1 (...) *he sometimes wakes up with this scream* (...)
F-2 (...) *a divergent thing gets up* (...)
F-3 (...) *they emerge* (...)

G-1 (...) *What exists is monstrous* (...)
G-2 (...) *it is not real* (...)
G-3 (...) *which moves from one world to another* (...)

H-1 (...) *I too have been through hell* (...)
H-2 (...) *The yard spends a sleepless night under the electric fluid* (...)
H-3 (...) *spring is an electrical phenomenon* (...)

I-1 (...) *unlimited time to gnaw* (...)
I-2 *We wait*
I-3 (...) *what was below is now above* (...)

J-1 (...) *This is actually like Pompeii* (...)
J-2 (...) *between the trees and the electric wires* (...)
J-3 (...) *there is something else there when I speak* (...)

K-1 (...) *the trees unfurl into flower* (...)
K-2 (...) *The extraordinary beings who had not yet entered the world* (...)
K-3 (...) *and who burst forth in a phosphorescent flow* (...)

L-1 (...) *We need to kill off the dead once more* (...)
L-2 (...) *You see the tree* (...) *A scream* (...)
L-3 (...) *echoed fish* (...)

M-1 (...) *In the shadow of the shadow* (...)
M-2 *The illustrious void/autorised vol*

drawings of this series, it is far from an idealised representation of vitality or harmony. Here nature seems to be a body undergoing constant metamorphosis, wandering between the idyllic and the visceral, the marvellous and the abject, serving at times as a character and at others as the setting for an elliptical narrative that both seduces us with the sublime and repels us with the scatological.

M-3 (...) *it is the only root which remains intact* (...)

N-1 (...) *under the electric fluid* (...)
N-2 (...) *Nameless blue whirlwind* (...)
N-3 *The duck?*

O-1 (...) *covers the stones. It also covers the trees* (...)
O-2 (...) *I am the tree* (...)
O-3 *The illustrious void/violait-zeus*

P-1 *Ra*
P-2 (...) *because everything is alive* (...)
P-3 (...) *apparatus* (...)

Q-1 (...) *by the singular effort of grass* (...)
Q-2 (...) *white and soft* (...)
Q-3 (...) *a portico was added to the porticoes* (...)

R-1 *Guts (1)*
R-2 (...) *stars in chaos, electric terrors* (...)
R-3 *Untitled*

S-1 (...) *had eroded the features* (...)
S-2 (...) *the garden* (...)
S-3 *To what questions is his life an answer?*

T-1 (...) *deeper. There are nothing but echoing sounds* (...)

T-2 *In the forest*
T-3 (...) *unchanging webs* (...)

U-1 (...) *like cactus stems* (...)
U-2 *Reflection*
U-3 (...) *the earth quakes* (...)

V-1 (...) *like cryptogamic vegetation* (...)
V-2 (...) *it become ingrained in the stone* (...)
V-3 (...) *the atmosphere around them takes on colour* (...)

W-1 (...) *and your face slowly turns* (...)
W-2 *Still!*
W-3 (...) *keeps the innocence of a child intact* (...)

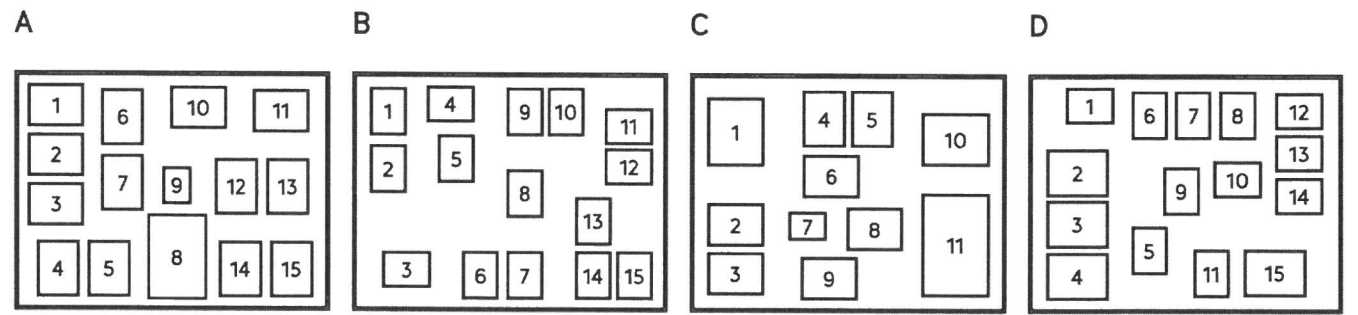
X-1 (...) *do not allow it to surface* (...)
X-2 (...) *the black sun* (...)
X-3 (...) *always hears the same noise* (...)

Y-1 *The staff*
Y-2 (...) *a huge effort to pull out the stone* (...)
Y-3 (...) *in the wood and in the souls* (...)

Z-1 *The jaguar's wife*
Z-2 (...) *it was not grotesque, but painful* (...)
Z-3 *What he deserves*

Mattia Denisse is an avid consumer of myths. The four volumes of Claude Levi-Strauss's *Mythologiques* have been a constant companion on his bedside table. It was thus only a matter of time before Denisse endowed his cosmogony with a particular mythography. *Duplo Vê* is that mythography, of which the founding event was the discovery of God's strabismus and the consequences of this optical divergence on our understanding and

representation of the world. The *Duplo Vê* series is governed by the free play of forms and concepts. Inside it, everything is consumed and transformed in the wake of an eternal bacchanalia, an orgy interrupted only long enough for participants to recombine and recommence their antics. As in all Denisse's other work, the aim is to create the conditions under which it would be possible to find truth by chance.



A
1 *W or the Wild: L, Leva, Eva*
2 *W or the Wild: the emergence and extinction of the soap bubble*
3 *Compendium of Clitoral Geometry: monkey mask*
4 *Dieufume*
5 *The Rounds: Dieu louche ⇒ douce huile*
6 *Hapax: La chasse au Kairos; 1: on ne le voit pas; 2: on le voit et on ne fait rien; 3: on l'attrape par les cheveux*
7 *Les psychopompes: ont les retrouvent*
8 *The Pinocchio Theory*
9 *Conference on the Anti-Globe: poster sketch*
10 *It's burning: bodies/bodies*
11 *The rest of the fighter*
12 *Divine History of Smoke: the origin of flame ⇒ the origin of love*
13 *History of the flood: survival skills: let the boots dry or use them to store rain water*
14 *Fantastic History of Scuba Diving: déjà tout petit il aimait les étrangères*
15 *Fantastic History of Scuba Diving: l'essayeur essayé*

B
1 *Fantastic History of Scuba Diving: renoncer au déterminisme coute que coute*
2 *Fantastic History of Scuba Diving: on the nostalgia of being anthropophagus*
3 *When animals spoke like humans*
4 *Zombie/bizon*
5 *It's burning: cactus/ham/sex*
6 *W or the Wild: the interlocutor*
7 *Compendium of Clitoral Geometry: look better*
8 *M40 (...) The creature climbed down. Ignored the language of the humans, and began caressing the man to show its friendly disposition.*
9 *W or the Wild: Urubu king*
10 *It's burning: The L Curse*
11 *Cyclops: Where is Nobody?*
12 *vis à vue*
13 *It's burning: the life of a cat after death*
14 *Hapax: La garçonnelle et la quele du chat de Schrödinger (Bolaño)*
15 *Icarus = The fall + – before, under A23 (Beira Interior highway) Rio Ocreza (39,548867, – 7-8246694) Dir. Torres Novas/ Castelo Branco*

C
1 *Hallucinated Death (1)*
2 *The grinder's song*
3 *The Scholars*
4 *History of the Flood: virtuous practice of the eclipse (1)*
5 *History of the Flood: virtuous practice of the eclipse (2)*
6 *The Bridal Chamber of the Anti-Globe: the blue room*
7 *The war of Forms: trapdoors against doors; climbing up and letting past*
8 *The Bridal Chamber of the Anti-Globe: spasmodic intercourse of a pyramid and a cylinder*
9 *History of the Flood: the birth of the anti-cube*
10 *Noir Line solution*
11 *The garden*

D
1 *The Hapax of the Philosophers: Rousseau vs the dog/Zoopraxography*
2 *The Hapax of the Philosophers: le chat et la truelle*
3 *The Hapax of the Philosophers: the fall of the worker*
4 *The Hapax of the Philosophers: the hour is the hour!*
5 *The Hapax of the Philosophers: landing*
6 *Panta Rhei: various levels of filling ⇒ C History of the flood*
7 *Panta Rhei: who stares without moving?*
8 *Panta Rhei: unidentified floating object*
9 *One more fall*
10 *The Rounds: Et clac je vais vous apprendre a mourir blanc et noir et noir et blanc, vous voyez ce n'est pas difficile... (René Daumal, Le Contre-Ciel)*
11 *My Madeleine is a house*
12 *The Rounds: Blind Oedipus*
13 *Universal history of corridors: truelle angel*
14 *Universal history of corridors: crossroads*
15 *Proust's nightmare vs Theodore's dream*

According to the website vocabulary.com, a tautology is "Tautology is useless restatement, or saying the same thing twice using different words." The combinatory nature of the *Duplo Vê* series (see next room) impelled Mattia Denisse to show it on specially designed tables. However, this type of presentation posed an important museographic question: how to establish a correspondence between drawings and their respective titles without placing subtitles inside the tables? One of the solutions Denisse devised was to

Tautological drawings, 2016
Coloured pencil on paper

From right to left:

- 1 *U.H.o.C.* – doors
- 2 *H.o.M.* – virtuous practice of the eclipse
- 3 *T.W.o.F.* – triangle versus square
- 4 *The three states of the soul*
- 5 *W.O.t.W.* – King Vulture (1)
- 6 *T.M.d.E.* – Instrument for hunting mythological boats/snakes/carp
- 7 *W.O.t.W.* – King Vulture (2)
- 8 *T.W.o.F.* – triangle versus square
- 9 *T.I.G.* – 1: e4 e5 2: Cf3 Cf6 3: Cc3 Oubli la chaude Madeleine
- 10 *ZOOM* – catching a
- 11 *T.L.o.t.C.o.P* – mop
- 12 *H.o.t.E.* – the librarian
- 13 *Tetzahoth* – 903 – the stairs syndrome
- 14 *Panta Rhei* – escape
- 15 *T.I.G.* – the executioner
- 16 *C.o.C.G.* – Maria Bonita
- 17 *T.H.o.M.d.M.* – III
- 18 *C.o.C.G.* – Blind Oedipus – sees less well as
- 19 *C.o.C.G.* – monkey mask
- 20 *C.o.C.G.* – the intruder
- 21 *C.o.C.G.* – sees better
- 22 *F.H.o.S.D.* – the nostalgia of being anthropophagous
- 23 *Hápax: la chasse au Kairos* 1, 2 et 3
- 24 *Blind man*
- 25 *F.H.o.S.D.* – cyclops
- 26 *T.F.o.t.M.* – desynchronisation
- 27 *Hápax* – la garçonette et la queue du chat
- 28 *H.o.t.E.* – cul = visage des cyclopes
- 29 *PSY* – ont les retrouvent
- 30 *H.o.t.E.* – la guenon
- 31 *F.H.o.S.D.* – the machete
- 32 *W.O.t.W.* – the interlocutor (2)
- 33 *T.W.o.F.* – trapdoors against doors

Essay on Dyeu's squint, 2016/2022
Acrylic paint on wall

produce schematic drawings from the originals: physical replicas that he would place on the wall together with the titles, and relying on the visitor's memory and visual recognition skills to find the similarities. He found the absurdity of the solution quite compelling and, upon completing the task, he was pleased to realise that he had doubled his own universe. Moreover, he realised that it was indifferent which of the two versions of the tautology was the original and which the echo.

- 34 *F.H.o.S.D.* – the nostalgia of being anthropophagous
- 35 *F.H.o.S.D.* – the psychopomp
- 36 *U.H.o.C.* – AngeTruelle
- 37 *W.O.t.W.* – the four strategists
- 38 *ZOOM* – the eye in the palm
- 39 *The Omens* – Blind Oedipus
- 40 *D.H.o.S.* – the joker
- 41 *T.I.G.* – Tfi – 1-0
- 42 *T.W.o.F.* – incoincidences
- 43 *H.o.t.M.* – virtuous practice
- 44 *Project (not accepted) of a monument for peace*
- 45 *T.N.R.o.t.A.G.* – spasmodic coitus
- 46 *H.o.t.E.* – D.H.o.S. – twins
- 47 *Tzimtzum*
- 48 *H.o.t.M.* – surviving
- 49 *F.H.o.S.D.* – déjà tout petit
- 50 *H.o.t.M.* – tire/sun eclipse
- 51 *Four thunderbolts*
- 52 *H.o.t.M.* – chance meeting
- 53 *Conference*
- 54 *Tetzahoth* – 903
- 55 *ZOOM* – the geometric woman (1)
- 56 *Oracles* – the eye's shadow
- 57 *PSY* – Boule Rouge
- 58 *The Oracles* – the praying mantis
- 59 *T.F.o.t.M.* – forbidden fruit / banana peel
- 60 *Hápax* – Dieu de la vue
- 61 *D.H.o.S.* – from ashtray to ashes
- 62 *PSY* – the fire approaches
- 63 *H.o.t.M.* – surviving afterwards
- 64 *F.H.o.S.D.* – the other's fault
- 65 *F.H.o.S.D.* – l'essayeur essayé
- 66 *ZOOM* – the red triangle – T.W.o.F. – C.o.C.G.
- 67 *ZOOM* – capturing spheres

In the mid-1990s, Mattia Denisse bought a volume of a French encyclopaedia devoted to the living things in a second-hand bookshop in Grenoble. It was, of course, an acquisition of even greater value in the pre-internet age. However, the artist's intention was not exactly to consult its contents, but rather to be able one day to transform those pages, so symbolically laden with scientific knowledge and information, into the medium of an artistic intervention. Almost three decades later, Denisse decided to turn the

Encyclopaedia Psichopomp, 2020–2021
Indian ink and coloured pencil on offset printed paper

- | | |
|---|--|
| A-1 (...) section C: the influence of Man (...) | E-3 (...) isolation (...) |
| A-2 (...) are generally understood (...) from rare impressions (...) | F-1 (...) in full light (...) |
| A-3 (...) and the harnesses used for swimming (...) | F-2 (...) have an abnormally thick shell (...) |
| | F-3 (...) the vertical elongation of individuals (...) the successive development of the aerial parts (...) |
| B-1 (...) specification by cutting (...) | |
| B-2 (...) large pink corollas, woolly white sea athanasia, blue thistle, scented carnation (...) | G-1 (...) If the ability to propagate is required, it often leads only to an innumerable series of more or less successful attempts (...) |
| B-3 (...) this notion of the true ancestor is so curious that one must insist (...) It should not be long, nor short, nor angular, nor straight, nor smooth, nor pointed (...) | G-2 (...) increase in thickness through the formation of concentric rings (...) |
| | G-3 (...) and the evils of slavery (...) |
| C-1 (...) probably forming, in most cases, a single, complex "chromatophore" (...) | H-1 (...) General characteristics (...) |
| C-2 (...) luminous organs (...) | H-2 (...) Unfortunately only the front of the head is known (...) |
| C-3 (...) intervention of Mr. Marcel Prenant (...) | H-3 (...) Here I look like a heretic. I made a serious mistake (...) |
| D-1 (...) parallel to these main branches (...) | I-1 (...) However, one cannot conclude that there is homogeneity (...) |
| D-2 (...) apparently unintelligible, these discontinuities are easy to understand (...) | I-2 (...) 112a or Angius in herba (...) |
| D-3 (...) fauna of the cracks (...) | I-3 (...) all that has been said (...) |
| E-1 (...) Arachnids are animals of very ancient origin (...) | J-1 (...) changes in the organic world are related to great convulsions in the inorganic world (...) |
| E-2 (...) If the female gamete is a virgin egg, spherical, full of nutritive reserves, and if the male gamete is a small spermatozoon, often mobile (...) | J-2 (...) dynamic study: frequency, consistency, presence (...) |

pages upside down and draw apparently random motifs on them such as landscapes, crimes, volcanoes and meteorological phenomena, constituting an encyclopaedia where the text became an image and the images do not correspond to the text. By means of the title with which he baptised this series, he placed the set under the aegis of the Psychopomp, the *passeur*, the guide of souls, the entity that leads them to the realm of the dead.

- | | |
|--|---|
| J-3 (...) law of non-specialisation (...) | P-1 (...) Fauna (...) |
| | P-2 (...) but when did life first appear? In what form? (...) |
| K-1 (...) seems to have been the scene of recent tectonic movements (...) | P-3 (...) the examination of the vertebrae, which are often the only preserved parts of the skeleton (...) |
| K-2 (...) The Atlantic advancing (...) | |
| K-3 (...) In short, it comes to this (...) life is not an inherent property of living matter (...) | Q-1 (...) pierced by a branch (...) |
| | Q-2 (...) tectonic phenomena and erosion caused this vast surface to collapse (...) |
| L-1 (...) the sun's rays and the contact with the hot summer atmosphere (...) | Q-3 (...) The umbellata (...) |
| L-2 (...) we notice a very marked hydrophilia (...) | |
| L-3 (...) section B: Variability of living beings (...) | R-1 (...) could be the representatives of an unknown group (...) |
| | R-2 (...) dégradé between two extreme tonalities (...) |
| M-1 (...) we may wonder if it ever existed (...) | R-3 (...) attractions of varied nature which bring beings here or there (...) |
| M-2 (...) The history of the horse, which is a classic, but whose exposition has varied greatly (...) | |
| M-3 (...) there are still many uncertainties as to the essential modalities of distribution (...) | S-1 (...) complexes of a primitive type. In principle, it has a central axis (...) |
| | S-2 (...) Volume V (...) |
| N-1 (...) they are large-bodied animals with long necks and well-developed tails (...) | S-3 (...) either by force, thanks to special weapons, or by attraction (...) |
| N-2 (...) they are, in principle, attached by a jointed peduncle (...) | |
| N-3 (...) updating (...) | T-1 (...) K and L hesitate to place them in a group. P and B point out the impressions (...) |
| | T-2 (...) already consummated extinction (...) |
| O-1 (...) or brownish, similar to the carotene of red carrots (...) | T-3 (...) For a long time (...) |
| O-2 (...) Volume V: Living things (...) | |
| O-3 (...) however, crayfish live only in Eurasia (...) | U-1 (...) It extends obliquely across the continent (...) |
| | U-2 (...) belong to countries whose scientific exploration is incomplete (...) |

U-3 (...) *The phenomenon of mutation (...)*

V-1 (...) *A causal relationship was established between hereditary transmission and the existence of independent elements (...)*

V-2 (...) *very common in Europe (...)*

V-3 (...) *their compact general forms enable them to resist*

powerful mechanical actions (...)

W-1 (...) *Despite their very particular appearance (...)*

W-2 (...) *struggle for existence (...)*

W-3 (...) *this current very specialised group offers a story (...)*

X-1 (...) *The gaps (...)*

X-2 (...) *on the other hand, there are forms which seem pre-adapted to acclimatisation (...)*

X-3 (...) *under the same term, although they are not subject to a regular system of occurrence (...)*

Y-1 (...) *the extraordinary development of a nervous*

apparatus with complicated endings (...)

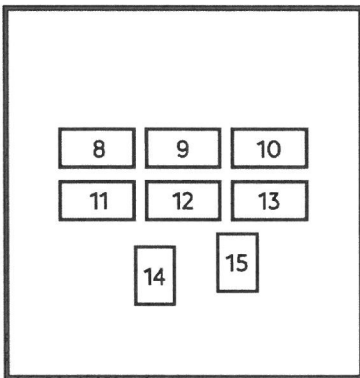
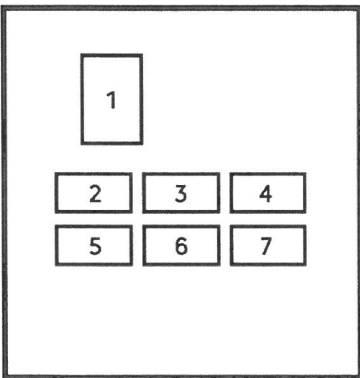
Y-2 (...) *in a fabulous and inaccessible past (...)*

Y-3 (...) *presenting, very often, a particular physiognomy (...)*

5 BOSSE DE NAGE / EVE SMOKES / THE REVERSE OF THE HEAD

The *Eve Smokes* series makes unexpected revelations about the life of Adam and Eve before the original sin. For example: in the early days of creation, only God smoked, albeit very sporadically. Eve stole a pack of cigarettes from God, convinced He would not notice. She smoked secretly

in moments of boredom or momentary pleasure. Adam, meanwhile, suffered from *melancholia moderatis* and his vocational test was inconclusive. Contrary to that claimed in other narratives, the conditions of salubrity and domestic comfort before the original sin were utterly unremarkable.



Bosse de Nage, 2019
Monotype print on paper

1 – *The red dream*

Eve smokes, 2018–2019
Monotype print on paper

2 – *Come in!... and close the door*

3 – *They go...*

4 – *Eve smokes*

5 – *Fog*

6 – *The marble*

7 – *Eye grotto*

8 – *She jumps*

9 – *What is left*

10 – *Gymnastics*

11 – *The box*

12 – *Les Courants d'Airs – Trucidons Sara*

13 – *boite-bille-babioles-bite, tel un boli labiale*

The reverse of the head,
Monotype print on paper

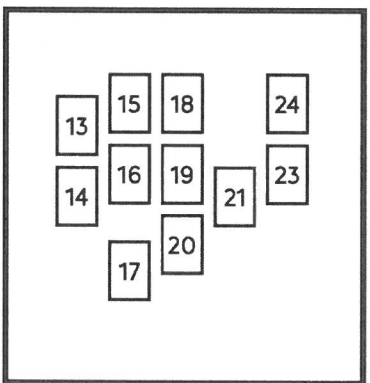
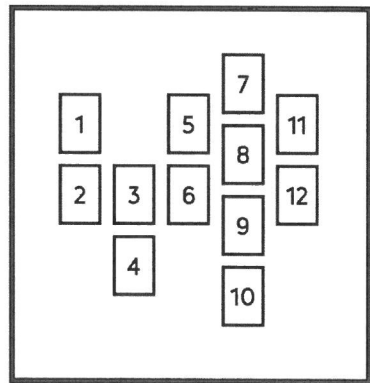
14 – *The reverse of the head (2)*

15 – *The reverse of the head (1)*

6 METEORS

This series refers directly to the fourth of five parts of one of Mattia Denisse's favourite novels, Roberto Bolaño's monumental 2666. This section of the book describes in cold, forensic detail a set of brutal murders that took place in the Sonora desert of Mexico. Like the other parts of the narrative, this fourth chapter does not end in a conclusive

or redemptive event. Everything flows in a torrent of events that tends to add to the mystery rather than shed light. One discrete passage, however, lingered in Mattia Denisse's imagination: "No one pays attention to these killings, but the secret of the world is hidden in them."



Meteors, 2019
Monotype print on paper

1 – *The public bench 10.45 – thunderstorm*

2 – *The public bench 20.00 – frost*

3 – *Pool and hair 15.17 – cloudy*

4 – *Pool and hair 15.45pm – very cloudy*

5 – *The rope 12.00 – partly cloudy*

6 – *The rope 16.00 – rain/showers*

7 – *The abandoned garden 6.35 – patches of heavy rain*

8 – *The abandoned garden 7.10 – patches of rain*

9 – *The abandoned garden 7.22 – drizzle*

10 – *The abandoned garden 9.00 – partly cloudy*

11 – *The tree 2.00 – full moon, clear sky*

12 – *The tree 2.23 – full moon, clear sky*

13 – *Coriolis force 13.00 – high clouds*

14 – *Dust devil 13:02 – high clouds*

15 – *Centipede 14.27 – partly cloudy*

16 – *Centipede 15.19 – clear sky*

17 – *Centipede and the labyrinth 00.00 – clear sky*

18 – *The trunk 13.33 – showers, moderate wind*

19 – *The trunk 14.44 – showers and possible thunderstorm, strong wind*

20 – *The trunk 15.55 – thunderstorm*

21 – *Landscape with cave (1)*

22 – *Termitarium 11.17 – light showers*

23 – *Termitarium 15.23 – heavy showers*

7 EDIÇÕES TRIPÉ [TRIPOD EDITIONS]

In 2018, Mattia Denisse took over as art director of Edições Tripé, a publishing house founded and run by Arthur Dessine. Over the following year, he designed covers and back covers for the 45 books that Edições Tripé published in

the future. The Edições Tripé catalogue is devoted exclusively to essays in the fields of anthropology, psychology, physics, linguistics and philosophy by virtually unknown authors.

Edições Tripé, 2019
Silkscreen on Velin d'ARCHES paper 400gr

1 – *História fantástica do mergulho*

2 – *Table des matières et des anti-matières*

3 – *L'Empereur Totomato*

4 – *The alcoholic lizard*

5 – *Maçadão*

6 – *Movimento ipseioidade*

7 – *Eva na gruta*

8 – *Estado da alma depois da queda*

9 – *Compêndio de geometria clitoridiana*

10 – *Alfabeto extraterrestre*

11 – *The anthropologist monkey*

12 – *Tratado de 'patafísica aplicada*