

THE REMINDER OF THE WINDS

Marco Godinho (PT, 1978)

6 September 2025

8 November 2025



Dates & Opening hours: Tuesday - Saturday, 11am-7pm

Vernissage: Saturday, 6 September, from 5pm to 8pm, with a conversation between Thierry Davila* and Marco Godinho at 7pm

The Reminder of the Winds – Le rappel des vents is the first solo exhibition at the gallery by the Luso-Luxembourgish artist Marco Godinho. It brings together a selection of recent and new works, activated in the gallery for the first time.

Conceived as an 'exhibition-poem', it explores the invisible yet essential flows that pass through our lives: winds, breaths, atmospheres, those shifting presences that connect bodies, spaces, and temporalities.

The project unfolds as a temporary shelter, a secondary home suspended in time, weaving a subtle link between *The Infinite House*, which is the artist's own home located by a river on the border between Luxembourg and Germany, and the Parisian gallery. At the heart of this weaving is the street itself, transformed into a 'river-world', a geographic and poetic threshold between the two exhibition spaces. A line of passage through which memories, gestures, and the intensities of the world flow.

Near the entrance, the gallery's street number, 44, is replaced by the number 8 from the artist's home. Positioned horizontally in both locations, this 8 becomes the symbol of infinity, a subtle

shift that opens up a reflection on dwelling, belonging, and the invisible forces that connect things, places, and distances.

The exhibition extends *Un vent permanent à l'intérieur de nous* (Les Tanneries, 2023–2024), where the wind, the river, and the surrounding natural elements played a central role. Here again, the works explore notions of porosity and transition between inside and outside, public and private space, individual and collective dimensions.

Every component of the exhibition, whether the space itself, the gallery team, the street, the rhythm of the days, the gestures activated in *The Infinite House* or arriving from elsewhere, contributes to what museum curator and art historian Thierry Davila calls 'a poetry of the atmospheric' and 'a respiratory experience'.

The Reminder of the Winds invites us to inhabit the world differently: with attentiveness, in motion, attuned to the winds outside and the breaths within.

A dedicated essay by Thierry Davila accompanies the exhibition.

MARCO GODINHO

Born in 1978 in Salvaterra de Magos, Portugal.
Lives and works in Luxembourg and in Paris, France.

Born in 1978 in Portugal, Marco Godinho lives and works between Paris and Luxembourg. In 2019, he represented Luxembourg at the Venice Biennale and took part in the Lyon Biennale in 2017.

In late 2023, he launched the independent publishing house LUAR EDITIONS in Luxembourg.

With a certain economy of means, his practice leads him to work across a wide range of media: activatable environments, installations, performative gestures, videos, sound pieces, drawings, sculptures, as well as his own writings, collaborative works, scenographies, graphic design, photography, and artist books. Infused with literature, poetry, and philosophy, and nourished by a life marked by continuous movement and cultural and social diversity, Marco Godinho's work offers a reflection on themes such as exile, otherness, geography, and migration. His pieces often emerge from encounters with the living world, blending everyday objects with elements of language.

A "nomadic traveler," as he likes to describe himself, he outlines the contours of a map shaped by personal, biographical, and multicultural trajectories, inviting us to question our own perception of space and time in the world we inhabit.

His work has recently been featured in solo exhibitions, notably at Les Tanneries, Amilly (2023–2024); Le Parvis, Tarbes (2019); Fonderie Darling, Montreal (2018); MAMAC, Nice (2016); MNAC, Lisbon (2015); Nei Licht Art Center, Dudelange (2015); Museo Universitario Universidad de Antioquia, Medellín (2013); Faux Mouvement, Metz (2013); Casino Luxembourg (2016, 2013); Neuer Kunstverein Aschaffenburg (2012); Galerie Hervé Bize, Nancy, France (2016, 2012, 2009, 2007).

His work has also been shown in group exhibitions at the Louvre-Lens (2024–2025); Musée de l'Homme (2024); Melle Biennial (2024, 2022); Museo Fortuny, Venice (2023–2024); Fondation CAB, Brussels (2023); Gallerie delle



Prigioni, Treviso (2022); Galerie des Grands Bains Douches, Marseille (2022); Mudam, Luxembourg (2022–2021, 2019, 2015, 2014, 2011, 2007); Friche La Belle de Mai, Marseille (2021); Grimmuseum, Berlin (2021); Boghossian Foundation, Brussels (2020); Les Abattoirs, Toulouse (2019); TheCube & VT Artsalon, Taipei (2018); Magasin des Horizons, Grenoble (2018); CCK - Centro Cultural Kirchner, Buenos Aires (2018); Société, Brussels (2018); Institut Français of Saint-Louis - Dakar Biennale, Senegal (2018); Galleria Alberta Pane, Venice (2017); MAC VAL, Vitry-sur-Seine (2017); ARGOS, Brussels (2017); Quartier Général, La Chaux-de-Fonds (2017); Grey Noise Gallery, Dubai (2016); CAC, Málaga (2016); Wyspa, Gdańsk (2014); Bienal de Video y Artes Mediales, Santiago de Chile (2013); Josée Bienvenu Gallery, New York (2013); Centre Pompidou & Frac Lorraine, Metz (2013); Berardo Foundation, Lisbon (2011); Museo Nacional de Artes Visuales, Montevideo (2011); Musée du Quai Branly, Paris (2011); Les Rencontres d'Arles (2010); Domaine Pommery, Reims (2008), among other venues.

THIERRY DAVILA

Born in 1963.

Lives and works in Paris, France.

Thierry Davila studied philosophy at the universities of Toulouse-Le Mirail and Paris IV Sorbonne (DEA in Ancient Philosophy). He is a graduate of the Institut d'Études Politiques de Paris (Sciences Po) and holds a PhD in Art History from the École des Hautes Études en Sciences Sociales (EHESS). He is also qualified to supervise research from the École Normale Supérieure de Lyon.

He served as Deputy Director of the Musée Picasso in Antibes (1996–2001), Head of the Cultural Department at the CAPC Museum of Contemporary Art in Bordeaux (2001–2007), and Curator at MAMCO (Museum of Modern and Contemporary Art) in Geneva (2008–2022).

He has curated around thirty exhibitions and is the author of numerous publications on modern and contemporary art, including *L'Art médecine* (RMN/Musée Picasso d'Antibes, 1999, co-authored with Maurice Fréchuret); *In extremis: Essays on Art and its Deterritorializations since 1960* (La Lettre Volée, 2009); *Marcher, créer : Déplacements, flâneries, dérives dans l'art de la fin du XXe siècle* (Éditions du Regard, 2010); *De l'inframince: A Brief History of the Imperceptible from Marcel Duchamp to the Present Day* (Éditions du Regard, 2019); and *Singuliers* (IMEC, 2022).

ARTIST'S STATEMENT

The Reminder of the Winds - Le rappel des vents is an 'exhibition-poem' of airs, winds, and inner breaths, open to the ceaseless movement of the world's elements, to the weather, to the passing of time, and to the ever-changing atmospheres we breathe in the most subtle shifts as well as in vast currents, from the breath of a speck of dust to the secret cycles of the moon.

I am transforming the gallery into a space of welcome, a temporary shelter, a second home suspended in time. This exhibition continues the trajectory of *Un vent permanent à l'intérieur de nous*, presented at Progress Gallery (October - November 2017) and at Les Tanneries art center (October 2023 - February 2024), a place surrounded and traversed by a river, where wind, water, and the elements are omnipresent atmospheric agents.

As Thierry Davila writes in his new essay, prepared to accompany the exhibition at the gallery: 'Each piece was thus there to give form, metaphorically or literally, to a wind, a plastic breath, a perpetual motion negotiating with atmospheric situations – situations of displacement, of spatial mobility'.

Between that memory of the exhibition *The Infinite House*, my house, also bordered by a river, located on the border between two countries, Luxembourg and Germany, and the Parisian gallery, an invisible thread is woven. The street separating the gallery's two spaces becomes a central element of the project: a symbolic passage, a 'river-world' connecting resonant horizons. This geographic and poetic threshold echoes *The Infinite House* itself, a liminal space for introspection.

The title of the exhibition, *The Reminder of the Winds*, immediately evokes an elusive image, an imaginary realm, an atmosphere shaped by wind, by the circulation of fluids and the movements of the air. But it is also a way of sensing the intensities of our environment. This wind, both invisible and external, capable of caressing or devastating, raises a question: how does the outside shape an inner body, an intimate, private space? This wind that seeps into us becomes an opening toward the other, toward what is multiple, shifting, uncertain, in constant transformation.

Between public and private space, interior and exterior, *Un vent permanent à l'intérieur de nous* already questioned the notion of borders in their geographical, philosophical, and political dimensions. It also explored the sensitive connections between humans and the living world, how territories and singular contexts shape our identities and experiences. I draw on the evocative qualities of materials, on their metaphorical potential, to develop an approach that is at once ecological, poetic, and introspective, one that invites contemplation of the transience of time and the impermanence of existence.

To carry a permanent wind within oneself, and to offer a reminder of it, is to remain alert, curious, and constantly open to the world. It is also to walk, to wander, to move, gestures that are omnipresent in my practice, just like the attention to context and temporality in which the works take shape. At the entrance, the gallery's door number, 44, is replaced by a replica of the number 8 from my home. Placed horizontally in both locations, the 8 becomes a symbol of infinity. This subtle shift, almost imperceptible, raises, even before entering the exhibition, questions of dwelling, of the link between public and private space, and of those invisible forces that connect things, places, and distances.

The exhibition itself, the gallery space, the gallerist and her collaborators, the street, the duration of the event, the days, the gestures activated in *The Infinite House* or brought from elsewhere, all of this composes, as Thierry Davila also describes in his essay, 'a poetry of the atmospheric', a 'respiratory experience'. Even the oldest house in Paris, located just next door, built by the alchemist, writer, and copyist Nicolas Flamel, whose original intention was to offer shelter to the poor, or an Italian-origin neighbor who runs a café on the street, connected to the gallerist's own roots, become sensitive elements in this weaving: clues, points of resonance to be integrated into the 'exhibition-poem'.

The Reminder of the Winds issues a kind of 'call of a jolt', as Jean-Christophe Bailly writes in his book *L'élargissement du poème*, when he attempts to describe what happens in that state where one approaches the 'movement toward the poem', a movement that involves, in addition to this call, 'something of an inscription in the most distant tradition'.

This jolt awakens memories, past gestures, while simultaneously opening space for new calls, ones that breathe a state of perpetual beginning.

Marco Godinho
July 2025

Un vent permanent à l'intérieur de nous

La lune s'exile, l'univers est en nous
Laisser l'extérieur entrer dans l'intime
À présent c'est la mer qui écrit nos poèmes
Répétition de la nuit et du jour comme paysage mental

Possibilité d'un autre langage dessiné par le vent
Un souffle se fond dans l'inconnu
Une flamme effleure un sol enneigé
Fuite de toute chose certaine, les animaux nous écoutent
Sentiment de liquidité, mouvement dirigé par la gravité
Feu omniprésent qui agite la terre sans jamais s'éteindre
Disposition des expériences en forme de poésie

Actions permanentes qui déclenchent l'ouverture
Les jours s'effondrent dans les ondes sauvages
Perte de la distance, tout est désormais si proche
Nécessité de sortir de cette indifférence partagée
Situations de conflit, toutes les cultures se croisent
Voix amplifiées par le son de la révolte
Les marges du monde pointent leur présence

Le désir de garder le doute à jamais éveillé
Se souvenir de ce qui manque profondément
Prolongement de la mémoire qui se déplace ailleurs
Le quotidien à lui seul partage toute l'énergie essentielle
Le soleil se révèle être l'oeil qui nous observe
Répétition des gestes, des choses élémentaires
Dématérialisation des contraintes géographiques

Les attitudes ont changé, élévation de l'impossible
Collectionner les ralentis et toute sorte d'abandons
Les alliés dérivent sur la même côte
Le brouillard se dissipe sans laisser aucune odeur
Expériences de seuil, le temps est notre seul complice

—

This poem, written by the artist for his exhibition at Progress Gallery in 2017,
contains as many lines as the duration of the exhibition: 30 days.
Each line represents a day, each stanza a week.

In 2025, the artist extends the text to 63 days, matching the duration
of his exhibition at Galerie Alberta Pane.



Marco Godinho, *From Gesture to Gesture (The Reminder of the Winds)*, 2020
torn pieces of cardboard packaging, steel pins, 200 x 80 cm.

Mainly assembled during the first lockdown period in 2020, the torn strips from cardboard packaging are arranged to form a cloud — a random graphic that resembles a wind forecast map, evoking the movement of air through the atmosphere. A truly subjective and sensitive measuring tool, this map attempts to make visible the intangible patterns of wind currents associated with the origin of the postal package, the movement, and the trajectories of the collected paper fragments.



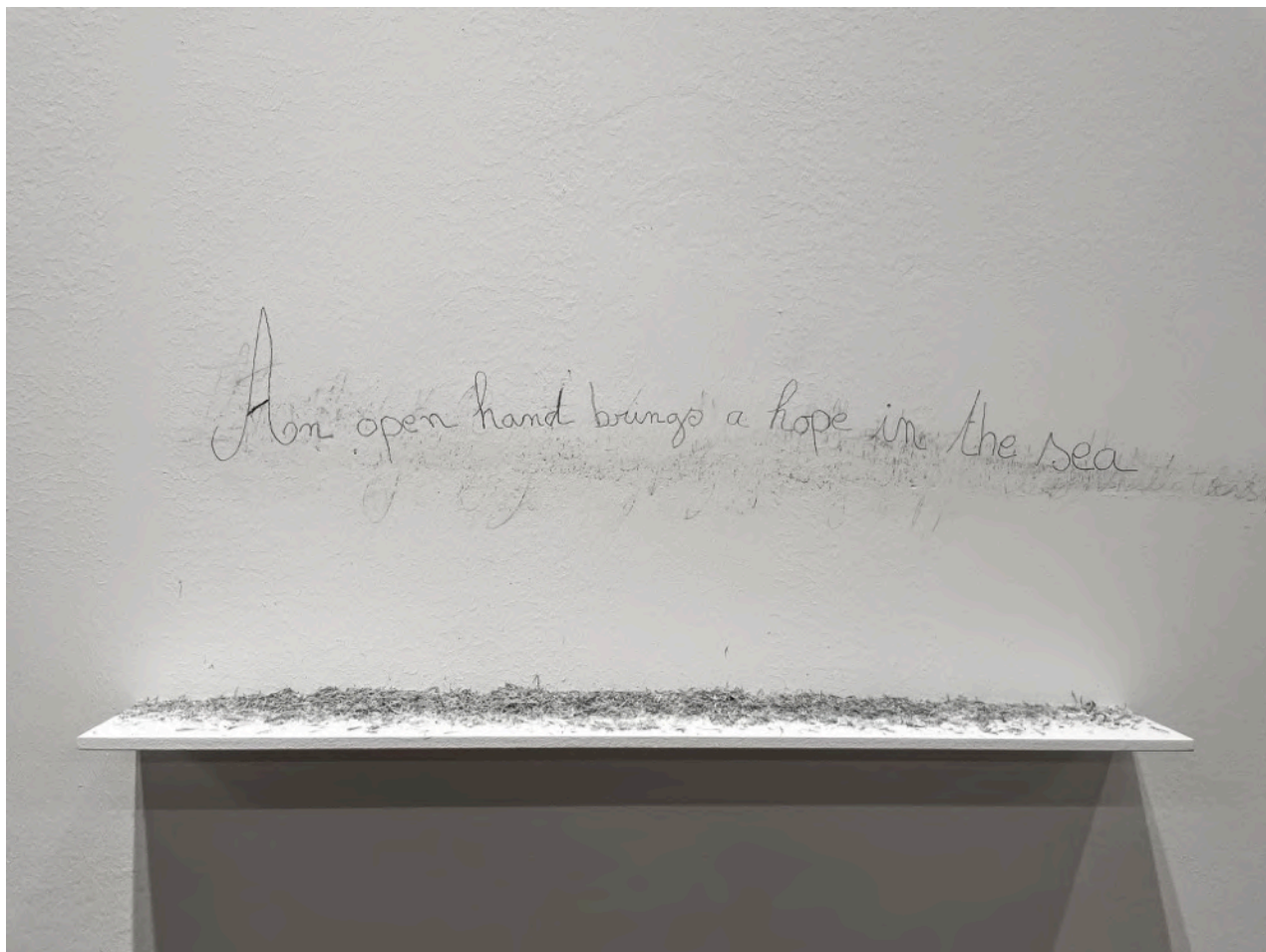
**Marco Godinho, *From Gesture to Gesture (Measurement of a Missing Content) #1*, 2018 - 2023
brass, envelopes, time, 23 × 100 × 11.5 cm.**

Through the repetition of simple hand gestures accumulated over years, the envelopes here returned to their original abstraction, empty, devoid of content, retain the trace of their opening and, metaphorically, become an energy, a multiple flow of actions, the emblem of a sensitive meter, an intimate measurement of missing content. This meter thus probes our presence in the world, in time and space, as well as the memories of elusive and invisible realities that surround us.



Marco Godinho, *Oblivion (Colour)*, 2019
Jujube drops, paint, walls, exhibition, atmosphere.

A few drops of jujube, the fruit of forgetfulness originating in Asia, were mixed into the paint used to cover the exhibition walls. This subtle, imperceptible gesture transforms the paint into a kind of mental placebo, endowing it with the power of oblivion. It echoes Homer's *Odyssey* and the arrival of Ulysses on the island of the Lotus-Eaters (today's island of Djerba in Tunisia), where the inhabitants fed on the lotus flower, said to possess the power to make one forget.



Marco Godinho, *Disappear Disappear Again*, 2019 - 2023

Poem, handwritten text, graphite on wall, wooden shelf, eraser, time (duration of the exhibition), daily performative action carried out by the staff of the place where the work is shown.

Exhibition view, Mudam, Luxembourg, 2021 - 2022.

By exploring the writing of poetry and the thresholds of language in a temporal and ephemeral form, the artist has developed a series of actions that use writing as a daily connection to the exhibition space in which the action is activated. The length of the poem is determined by the duration of the exhibition: as many lines as days, revealed to the world fragment by fragment. Each day, the action is repeated, never the same; it becomes a ritual and invites new ways of celebrating the everyday. This simple gesture, materialized in different ways, acts as a measure of the passage of time. Through the appearance and disappearance of language, it becomes a poetic breath of resistance against the instability of the present moment. The artist marks the temporality of the exhibition through a daily "ritual": each morning, the staff is invited to handwrite, in pencil, a different sentence relating to the theme of disappearance on a designated wall, then erase it.



Marco Godinho, *From Gesture to Gesture (Erasing Sky)*, 2020

56 panels, acrylic paint on MDF wood, sky, time, movement–walking, ground, concrete, stones, tree leaves and other natural elements, 24 × 30 × 1.5 cm each.

Every day throughout the duration of the exhibition, at opening time, the person in charge of the exhibition space moves one panel and places it onto the other stack. This gesture is repeated like a ritual every morning until the end of the exhibition. Each morning during the 56 official days of the first lockdown (from March 16 to May 10, 2020), from inside his home, the artist observed the color of the sky. He then attempted to paint, in the moment, its changing tone as a monochrome on a wooden panel. Afterward, he would take a walk of one thousand steps outside his house, during which the freshly painted monochrome panel was dragged along the ground. Through this act, the painted surface was transformed into a mental landscape, bearing micro-scratches and marks from the route. The record of the distance walked becomes visible in the traces left by the action and the movement of the body through public space. This ritualized gesture, an artistic protocol balancing observation–contemplation and movement–walking, becomes a daily mantra to break free from the routine of confinement. This series of random paintings born from lockdown reconnects the mind to the body, humans to nature, and the sky to the earth.



Marco Godinho, *A Slight Change in Direction*, 2017

Found objects (pair of shoes, tree root), dimensions equivalent to one large step by the artist.

A pair of shoes and a tree root found near the Venice lagoon have been assembled into a sculptural composition. The combination of two seemingly unrelated elements, one resulting from human activity and the other from nature, creates a visual effect of displacement that corresponds to the length of one large step by the artist.



Marco Godinho, *Eaux vives*, 2023

River water (Enz) flowing next to the artist's house, mixed with seawater from the Mediterranean, gutters and zinc bathtub, pipe, water pump, variable dimensions.



Marco Godinho, Navigation Instrument (South), 2016, crowbar, salt, root, Ø 200 cm, height 200 cm.

A kind of compass, this instrument defines a transit territory before allowing us to continue our journey southward, as indicated by the tip of the metal bar. The bar outlines the space by drawing a circle filled with salt.

The tip functions like a needle that aligns with the Earth's magnetic field. Unearthed from its original soil, an upturned tree root creates a landscape at the very center of the compass. From north to south, from mountain to sea, the salt holds the memory of the water from which it originates. Moreover, since ancient times, salt has been traded along the major communication routes of the world.

The blower of finitudes / Le souffleur des finitudes

In a speech delivered in Vienna in November 1936 on the occasion of Hermann Broch's 50th birthday, Elias Canetti offers a striking portrait of the writer and of the poet in general. For him, the true poet possesses three qualities. First, he is bound to his time, attached to it, « he is the dog of his time » to the extent that this attachment, this bondage, takes the form of a « vice that ties the poet to his environment as directly as the snout binds the dog to its territory¹ ». Laden with this fusion, the poet is also one who is driven by « a passion for universality² » that makes him sum up his time, be in his time to the point of embodying it and grasping it wholly, offering a complete image that transcends details. Finally, the poet is one « who stands against his time. Against his whole time, and not merely against this or that aspect; against the comprehensive and unified image of it that only he possesses; against its specific scent, its face, its law³ ». This last quality contradicts the first but is, according to Canetti, « a radical demand; as cruel and radical as death itself⁴ ». In this trilogy, Hermann Broch's vice, his primary strength as a writer and poet chained to his time, is expressed through a daily act that is also a certain relation to the world: « Broch's vice is breathing [and] what always occupies him is the totality of the space where he finds himself: a kind of atmospheric unity⁵ ». The poet has a particular relationship to the atmosphere, to breathing, to the circulation of air, and this is his first quality. « Nothing fades for him, nothing loses its sharpness; he possesses a rich and ordered experience of breathing spaces. And it depends on his will to make use of this experience. We must therefore assume that Broch is endowed with something I can only call respiratory memory⁶ ». The great concern of poetry and literature, and one might add, of art in general, is breathing, air, and its spaces (a kitchen, a bedroom, a tram, a tavern, Canetti specifies) within which, from the point of view of the breather, the situation is always absolutely unique, the atmospheric quality in any case unparalleled. And here lies Broch's genius: to have conceived a « poetry of the atmospheric⁷ » that does justice to the multiplicity of respiratory singularities surrounding us. If we believe Canetti and/or Broch, the artist would therefore be essentially an atmospheric being, a creator of forms arising from a « respiratory experience », an explorer of atmospheres and their singularities. He would also be the bearer of the memory of these breaths, and thus, in a way, their conservator, their embodied memory, their living and breathing archive. A being versed in pneumatic activity, therefore, engaged in a pneumatic quest if we understand by this adjective the Greek *pneuma* meaning breath, the breath of the wind but also the exhalation of inhaled air, breath, respiration, the breath of life.

In his own way, Marco Godinho is an artist driven, like the poet or writer as described by Canetti and Broch, by a heightened atmospheric awareness. The title of his recent exhibition at the Centre d'Art Les Tanneries (October 2023 – February 2024), which echoed an earlier show presented in 2017 at Progress Gallery in Paris, reflected this sensibility: *A Permanent Wind Inside Us*. Each work in the exhibition was designed to give form,

¹ Elias Canetti, *La Conscience des mots* [1976], trad. R. Lewinter, Paris, Albin Michel, 1984, p. 18.

² *Ibid.*, p. 19.

³ *Ibid.*, p. 21.

⁴ *Ibid.*, p. 22.

⁵ *Ibid.*, p. 23.

⁶ *Ibid.*, p. 25.

⁷ *Ibid.*, p. 28.

metaphorically or literally, to a wind, an artistic breath, a continuous movement negotiating with atmospheric conditions and spatial mobilities. Among the works punctuating the exhibition, *Left to their Own Fate (Odyssey)* (2019–2023), for example, first shown at the Luxembourg Pavilion of the Venice Biennale in 2019, is a video that presents the visual narrative of three journeys around the Mediterranean (Strait of Gibraltar/Tunis, Carthage, Djerba/Trieste and Istria), during which Fabio Godinho, the artist's brother, silently reads the entirety of Homer's *Odyssey* across its three volumes. After reading each page, he tears it from the book and abandons it where he stands, surrendering it to atmospheric forces, as an offering to the wind, the sun, the rain, allowing these elements to do with the text what they will. This act of entrusting the story and memory of a voyage, the *Odyssey*, to the breaths of the world and to a certain atmospheric quality is at the heart of the work. One might think here of Mallarmé who, in *The Book, a Spiritual Instrument*, evokes the movements of air that animate the pages of a book left open on a bench, linking the act of reading to the chance and fleeting action of the wind: « On a garden bench, where such a newly published book lies, I take delight if the passing air, by chance, parts and animates its outer pages — several at once — offering glimpses so sudden that perhaps no one, since the book was last read, has thought of them⁸. » This book, whose pages are chosen by a gust of wind, reenacts in the open air the laws of the discovery of signs, the laws of the emergence of inscriptions. Duchamp, whose very early work includes a small painting titled *Draft on the Apple Tree from Japan* (1911), offered a possible version of this idea in 1919. It is the famous ill-fated readymade, given as a second wedding gift to his favorite sister Suzanne, who had remarried Jean Crotti, and whom he instructed by letter from Argentina to carry out the piece remotely. It consists of a geometry book to be hung outside, on the balcony of her apartment, because « the wind was to leaf through the book, select the problems itself, turn the pages, and tear them⁹ ». Marco Godinho, too, invents an atmospheric form of reading and an atmospheric book by entrusting the breath of a space, a landscape, a sea with the task of leafing through the pages of a text, one that itself recounts a vast journey, a voyage over several years, in other words, a crossing through a wide diversity of atmospheres.

As early as 2007, he had already explored atmospheric forces in a silent yet spectacular way. With *Untitled (Transparent Flags)*, he devised a setup involving a number of transparent flags installed in public space—, flags that exist essentially in and with the wind. For the Lyon Biennale (2017), the piece consisted of twelve flags, bearing no inscriptions, no identity-based or national claims. They were neutral signals, signs of non-belonging offered to the wind, there to disappear to a certain extent, to fall silent. And yet, what they materialize is a connection, a relationship, a link between the earth, the ground, and the atmosphere. In a sense, they represent, to borrow Elias Canetti's vocabulary, the « respiratory economy » of the territory, of the site on which they are installed. They serve as the atmospheric signature, the worldly signature, if we understand in that adjective the word « world ». One might even say: the *global* signature. World-belonging takes precedence over identity-belonging, and it is the wind that reveals and amplifies this condition, making it visible to all. It gives form to non-belonging, nationally speaking, and to the relationship with a site: with the ground and the air, with the state of time and space.

In 2011, for the video *Disappearance*, Marco Godinho chose to film the shadow cast by a flag left to the tumult of the wind. The transparent flag becomes a diaphanous form, a shadow on the ground that exists only through the grass onto which it is projected, and through the sun and wind that bring it into visibility. By combining shadow, one of the thinnest, most delicate versions of reality, with the movement of air, that is, the

⁸ Stéphane Mallarmé, *Œuvres Complètes*, Henri Mondor et G. Jean-Aubry (éd.), Paris, Gallimard, « Bibliothèque de la Pléiade », 1945, p. 378.

⁹ Marcel Duchamp, *Entretiens avec Pierre Cabanne*, Paris, Somogy, 1995, p. 75.

agitation caused by an invisible substance, a flow, this work turns disappearance, up to a certain point, into a mode of appearance and of atmospheric movement, thereby amplifying silence. Here we are also faced with a form, a mute sign, whose solitary nature is heightened by the wind, the breath of the world.

Final examples to close, provisionally, this brief journey through the work. In 2020, Marco Godinho created *From Gesture to Gesture (The Reminder of the Winds)*, a piece also directly rooted in his heuristic of wind and breath. It led him to imagine a cartography of wind, or more precisely, of winds, to envision their flows and to preserve their traces, which are otherwise invisible to the naked eye. This work functions as a kind of conservatory of winds, of atmospheric breathing. It is made from tear strips typically used to open packages sent by post. These strips are usually, and partly, red. Each is fixed to the wall using steel pins. The result is a fragile construction that allows us to imagine and visualize the mobility of the invisible, and to preserve its memory. This cartography of the atmosphere, this mapping of flows, is reminiscent of certain graphic gestures by Leonardo da Vinci, who attempted to depict atmospheric convulsions (storms, tempests, whirlwinds, deluges): he too used drawn loops, tight series of lines, and graphic convolutions to picture the mobile and fluid memory of respiratory experience. It is this idea that opens the Paris exhibition, since its title, *The Reminder of the Winds*, reprises the name of the 2020 work. In Paris, one artwork in particular resonates with this anchoring in the memory of breath: *Oblivion (Colour)*, a piece Marco Godinho has recreated several times (first activated in Venice in 2019, then in the same year at Le Parvis contemporary art center in Tarbes, and later at Les Tanneries in 2024–2025, as well as at the Louvre Lens during the same period). The work consists of an imperceptible gesture: the artist adds a few drops of jujube juice, extracted from a fruit native to Asia and cultivated in China for over 4,000 years, into the paint that will cover the walls of the exhibition space. These drops add nothing visibly perceptible to the original pigment, but they cast doubt on what one sees on the walls. This time, it is the quality of the atmosphere itself that is engaged through this architectural and surgical intervention, truly and entirely invisible. Only the imagination of the viewers, informed of this pigmentary infusion, can detect what cannot be seen. And thus, the overall perception of the space is altered, reimagined, leading to a subtly modified state of the very conditions under which breath flows through space.

Thierry Davila
July 2025

MARCO GODINHO

Bio by Keong-A Song

Marco Godinho was born in 1978 in Salvaterra de Magos, Portugal



In 1987 he immigrates with his parents to Luxembourg and sees snow for the first time



In 1994 he installs a garden hut on the third-floor terrace of his parents' house - it becomes his first "nomad Studio"



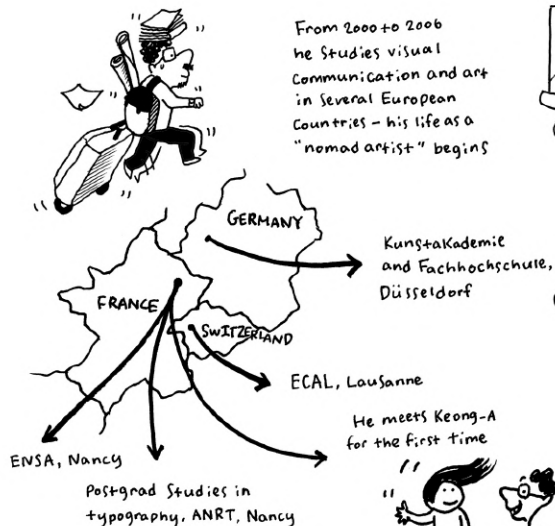
In 1996, passionate about graphic design, he buys his first computer with money from the sale of paintings at his first exhibition



In 2006 he participates in the group exhibition ANTIPODES at 49 Nord 6 Est - Frac Lorraine with LE MONDE NOMADE



From 2000 to 2006 he studies visual communication and art in several European countries - his life as a "nomad artist" begins



SOMETHING WHITE, 2008

A walk with the writer Tomas Espedal through an abandoned tunnel under a fjord in Norway



In 2012 he activates FOREVER IMMIGRANT for the first time and begins travelling around the world to draw this cloud of stamped words



From 2006 to 2008 he pursues his research on time and displacement and completes artist residencies at Frac Champagne-Ardenne in Reims, Cité internationale des arts in Paris, and Transplant in Dale i Sunnfjord, Norway



THE INFINITE HOUSE, 2010



In 2017 he explores the slopes of Etna, in Sicily, and creates a performative action with his brother, the actor Fábio Godinho, as they ascend the famous volcano



In 2019 he creates the Luxembourg pavilion WRITTEN BY WATER at the 58th Venice Biennale and gets chickenpox during the mounting of the exhibition



Selected Solo exhibitions: Le Parvis, Tarbes, France (2019); Fonderie Darling, Montreal, Canada; Fondation Salomon, Annecy, France (2018); MAMAC, Nice, France (2016); MNAC, Lisbon, Portugal (2015); MUUA, Medellin, Colombia (2013); Faux Mouvement, Metz, France (2013); Casino Luxembourg - Forum d'art Contemporain, Luxembourg (2013); Neuer Kunstverein Aschaffenburg, Germany (2012); Hervé Bize Gallery, Nancy, France (2016, 2012, 2009, 2007)

Selected group exhibitions: Boghossian Foundation, Brussels, Belgium (2020); Les Abattoirs, Toulouse, France (2019); The Cube at VT Artsalon, Taipei, Taiwan; Magasin des horizons, Grenoble, France; CCK, Buenos Aires, Argentina; Institut Français de Saint-Louis, Dakar Biennale, Senegal (2018); Lyon Biennial, France; MAC Val, Vercy-sur-Seine, France (2017); Grey Noise Gallery, Dubai, United Arab Emirates; CAC, Málaga, Spain; Mudam Luxembourg, Luxembourg (2016); Wyspa, Gdansk, Poland (2014); Biennial (BAM), Santiago du Chile, Chile; José Bienvenu Gallery, New York, USA; Frac Lorraine Centre Pompidou - Metz, France (2013); Fondation Berardo, Lisbon, Portugal; MNAV, Montevideo, Uruguay; Musée du Quai Branly, Paris, France (2011); Rencontres d'Arles, France (2010); Domaine pommeroy, Reims, France (2008).

Selected public collections: Musée de l'histoire de l'immigration, Paris, France; MNAC, Lisbon, Portugal; Mudam Luxembourg, Luxembourg; Fondation Salomon, Annecy, France; Ministère de la Culture, Luxembourg; CAC, Málaga, Spain; CNAP, Paris, France; MNHA à villa Vauban, Luxembourg; Frac Franche - Comté, Besançon, France; Frac Lorraine, Metz, France; Frac Provence-Alpes-Côte-d'Azur, Marseille, France; Frac Champagne-Ardenne, Reims, France; Frac Poitou-Charentes, Angoulême, France; Frac Limousin, Limoges, France.