

# JACARANDA

2014-2017 - RIO DE JANEIRO, JACARANDA

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A cross-media platform intended to promote Brazilian art, Jacaranda began in 2014 as a series of encounters organized by artists, under the leadership of Carlos Vergara. The group met at the Villa Jacaranda, a historic residence in Santa Teresa, a neighborhood of Rio de Janeiro. At this address, the Arte Clube Jacaranda was founded, which went on to become a center of exhibitions, performances, parties and book launches. + In the middle of the following year, the project expanded its operations and embraced its role as a platform for disseminating Brazilian art, launching issue zero of the magazine Jacaranda. Edited by Raul Mourão, the publication is distributed internationally, free of charge, at bookshops, exhibitions and art fairs, in addition to being sent by direct mail to institutions, collectors and related entities. + In the same year as the magazine's launch, in 2015, Jacaranda began its multiples issue, produced especially by artists to preserve the platform. The initiative currently comprises 23 photographic works and a trio of three-dimensional works. + In 2016, it was transferred to another historic address, the then recently restored Villa Aymoré, in the neighborhood of Gloria, also in Rio de Janeiro. Since moving to the new premises, Jacaranda has organized seven group shows.

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*Plataforma crossmedia de difusão da arte brasileira, o Jacarandá nasceu em 2014, como uma série de encontros organizados por artistas, sob a liderança de Carlos Vergara. O grupo se reunia na Vila Jacarandá, uma residência histórica em Santa Teresa, bairro do Rio de Janeiro. Naquele endereço, foi fundado o Arte Clube Jacarandá, que passou a ser sede de exposições, performances, festas e lançamentos de livros. + Em meados do ano seguinte, o projeto ampliou sua atuação e assumiu-se de fato como plataforma de divulgação da arte brasileira, lançando o número zero da revista Jacaranda, com distribuição internacional e gratuita, em livrarias, exposições e feiras de arte, além de envio por mala-direta a instituições, colecionadores e afins. A cada edição, a publicação traz ensaios, um perfil e uma entrevista. + No mesmo ano de lançamento da revista, em 2015, o Jacarandá também iniciou sua edição de múltiplos, desenvolvidos especialmente por artistas para a manutenção da plataforma. A iniciativa contabiliza atualmente 23 obras fotográficas e duas tridimensionais. + O projeto seguiu em expansão e, em 2016, transferiu-se para outro endereço histórico, a então recém-restaurada Vila Aymoré, no bairro da Glória, também no Rio de Janeiro. Desde a mudança para a nova sede, o Jacarandá organizou sete exposições coletivas.*



*Instalação de Lucia Koch com performance sonora de Chiara Banfi*  
Installation by Lucia Koch with an audio performance by Chiara Banfi

## Luisa Duarte -From a private club to a public square

This is an exhibition without a curatorial approach. I was invited by the artists that form Art Club Jacarandá to work as someone able to put together a multitude of “voices” for the exhibition. This event anticipates a new era for a group of artists that initially wanted to have a meeting place exclusively to exhibit, see and talk about art, in times where interpersonal communication is becoming rarer and is primarily made via whatsapp.

If before Jacarandá had a beautiful house in Santa Teresa, now it left behind its place in the mountains to come to Villa Aymoré, where it occupies 600 square meters, a few yards from a Metro station. This new situation allows Jacaranda to dream on a higher level as to the extent of the impact it will have

in the art scene of the city of Rio de Janeiro. Instead of a private club, a public space for anybody to visit. Instead of sparse exhibitions, a constant stream of exhibitions. Instead of an exchange that would affect its club members only, the intention to establish ties with others. Instead of a private club, diversity, open to new proposals.

This moment of change to Jacarandá could be called “from a private club to a public square”. With emphasis in the broad meaning of square, that is, the place that puts people closer, that accept differences, but also a place to rest, to enjoy. In other words, aggregating people and serving as a place to pause from other activities, qualities that have been core to Jacarandá from its dawn, are being preserved, and, at the same time, new purposes, new possibilities and agents are being added. In times where the anxiety to produce is the standard behavior, art has the power to resist to that dynamics. And, at that junction, art is politics.

We all live in times where there is a tendency to think that the duality art and politics comes to light exclusively when the former insists on touching on a political theme. The political capacity of art, that is, of transforming perceptions and establishing a critical relationship with the world is not subjected to the need of saying something. The works in this exhibition, extremely diverse in their own poetic, have that in common. They underline the sensitive aspect of the work of art betting on their re-existence and critical power.

Even though there was no curatorial approach in this exhibition, there was a time dedicated to visiting the studios of the artists inserted in the show and listening to what would be Jacarandá's vocation. This listening experience brought to surface, amongst many other things, the desire to have a space for experimentation, of exchange between different generations, and, above all, a place where art is present not to serve outside interests, but rather a place to have art and those who interact with it, or have strong feelings for it, as their top priority. Hence, in this new cycle Jacarandá is filled with poignancy. It is up to each person who comes to this place, now open to all, to feel it. Let us not forget that culture is the rule whereas art is the exception.

Do clube para a praça | From the private club to the public square

22/6 - 30/7 2016

Organizada por | Organized by  
Luisa Duarte.

Artistas | Artists: Afonso Tostes,  
Angelo Venosa, Arjan Martins,  
Barrão, Carlito Carvalhosa, Cadu,  
Carlos Vergara, Cabelo,

Chiara Banfi, Daisy Xavier,  
Daniel Senise, Everardo Miranda,  
Franklin Cassaro, Gabriela Machado,  
Iole de Freitas, José Bechara,  
Luiz Zerbini, Marcos Chaves,  
Mariana Manhães, Oskar Metsavaht,  
Paulo Vivacqua, Tomás Ribas,  
Vicente de Mello, Raul Mourão,  
Rato BranKo, Vik Muniz e | and  
Waltercio Caldas.

## Luisa Duarte - Do clube para a praça

*Essa é uma exposição sem curadoria. Fui chamada pelos artistas do Arte Clube Jacarandá para atuar como alguém de fora capaz de alinhar uma multiplicidade de vozes para a mostra que inaugura uma nova fase da iniciativa de um grupo que, a princípio, desejava somente um lugar de encontro para expor, ver e falar sobre arte em tempos de trocas pessoais cada vez mais exíguas, de comunicação entre grupos não de encontros, mas de Whatsapp.*

*Se antes o Jacaranda habitava uma bela casa em Santa Teresa, hoje desce o morro para se xar na Villa Aymoré, ocupando 600 metros quadrados a poucos metros de uma estação do metrô. Essa nova condição permite que o Jacarandá sonhe mais alto quanto a sua medida de intervenção na cena de arte da cidade do Rio de Janeiro. No lugar de um clube, um espaço público de visitação. No lugar de mostras esporádicas, uma programação constante. No lugar de uma troca para dentro, a vontade de estabelecer vínculos com o seu entorno. No lugar de um grupo fechado, uma multiplicidade aberta para novas propostas.*

*Esse momento pelo qual passa o Jacaranda poderia chamar-se “do clube para a praça”. Tendo aqui a palavra praça em seu sentido amplo, ou seja, como lugar que agrega, que acolhe a diferença, mas também lugar de descanso, lazer. Ou seja, trata-se de conservar o espírito do encontro e do momento de pausa das tarefas produtivas que estão na gênese do Jacaranda, instaurando também novos propósitos, outras possibilidades de ações e agentes. Em uma época na qual a ânsia produtivista torna-se regra, a arte tem o poder precioso de ser um ponto de resistência a essa dinâmica. E, nesse momento, a arte é política.*

*Vivemos em uma época na qual tendemos a pensar que o par arte e política vem à luz somente quando a primeira se põe a falar sobre um tema político. A capacidade política da arte, ou seja, de transformar percepções e tecer uma relação crítica com o mundo não está subordinada a necessidade de falar sobre algo. Os trabalhos aqui reunidos, extremamente diversos em suas poéticas, possuem isso em comum. Sublinham a dimensão sensível da obra apostando no poder re-exivo e crítico ali existentes.*

*Se não houve curadoria nessa mostra, houve sim um tempo aberto para visitar os ateliês dos artistas hoje reunidos e escutar qual seria a vocação do Jacaranda. Esse processo de escuta revelou, entre outras coisas, o desejo por um espaço de experimentação, de troca com outras gerações, e sobretudo de um lugar no qual a arte esteja presente não para alavancar interesses externos, mas sim que tenha a própria arte, e quem com ela se engaja, ou se estranhe, como prioridades. Ou seja, esse novo ciclo do Jacaranda encontra-se pleno de potências. Cabe a cada um que ocupar esse lugar, hoje aberto ao outro, atualizá-las. Lembrando que cultura é a regra, arte a exceção.*





Raul Mourão

Mariana Manhães

























Nº 0

# Jacaranda

A Journal of Brazilian Art and beyond  
— Spring 2015

(6) Luiz Zerbini+Jorge Emanuel Espinho  
(12) Carlito Carvalhosa+Lorenzo Mammì  
(18) Carlos Vergara+Luiz Camillo Osorio  
(24) Afonso Tostes+Bernardo Mosqueira  
(30) Arjan Martins+Alexandra L. Coelho  
(36) Lucia Koch+Douglas de Freitas  
(46) Hélio Oiticica+Frederico Coelho

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### Arte Clube Jacarándá

... (text) ...

### Love - total tropical or intuition, sensation, illumination, character

... (text) ...

### The fall of the world (waiting room)

... (text) ...

### Of painting and that wich is sacred – the tender quadrille

... (text) ...

### Trunk

... (text) ...

### "Rolezinho" with Arjan

... (text) ...

### Conversation with Lucia Koch - May 27, 2013

... (text) ...

### Experiencing the Mid-Day Sun

... (text) ...



## Vicente de Mello - Indelible

Indelible is what is permanent; what cannot be made to disappear: “it is what happens inside the individual”, as Nise da Silveira tells us of the memory from which naturally personal narratives emerge.

This exhibition proposes an aligning of poetics and productive processes which take the technical image and its outcomes as a basis that leads us to a subliminal universe, whose propositions are concerned with metaphotography, perceptions of the image, permanent memories, the veiled unconscious and explicit violence. These artists interpret the facts as narratives and not as versions; what is implicitly described, what is not seen by the naked eye, and which views the spectator as an accomplice.

Starting with the analogy of a pattern from the children’s game cat’s cradle - lines that create angles and weaves, but which belong to the same thread -, each work is a point of reference for a puzzle of contacts between all the others. Like a flowchart, ideas come to mind and their connections form a body of real meaning. In observing one, you are linked to all of them.

Indelible are the layers of self-portraits, of the reverse as proof of oneself, of the silence which is not accepted, of the body which is a weapon of defence and allows itself to experiment, of perplexity taken as wonder. Artists give back what comes from them, in an atemporal relationship that unites them, in works where politics and ideology are latent, and to observe them one has to use the touch of the eye.

## Vicente de Mello - Indelével

*Indelével é o que é permanente, o que não se pode fazer desaparecer, “é o que vai por dentro do indivíduo”, como nos disse Nise da Silveira sobre a memória da qual saem as narrativas naturalmente pessoais.*

*Esta exposição propõe um alinhamento de poéticas e processos produtivos que têm a imagem técnica e seus desdobramentos como eixo que nos conduz a um universo subliminar, cujas propostas se relacionam entre a metafotografia, as percepções da imagem, as memórias permanentes, o inconsciente velado e a violência explícita. Estas artistas interpretam os fatos como narrativas e não como versões, o que está relatado implicitamente, que não é visto a olho nu, e encara o espectador como cúmplice.*

*Partindo da analogia de um desenho do jogo lúdico cama de gato - linhas que criam ângulos e tramas, mas pertencem ao mesmo fio -, cada obra é um ponto de referência para um jogo cruzado de contatos entre todas as outras. Como um fluxograma, ideias vêm à cabeça e seus encaixes formam um corpo de real significado. Observando uma, você está ligado a todas.*

*Indelével são camadas de autorretratos, de reverso como prova de si mesmo, do silêncio que não se aceita, do corpo que é arma de defesa e se permite experimentar, da perplexidade tomada como encanto. As artistas devolvem aquilo que é delas, numa relação atemporal que as une, em obras nas quais política e ideologia estão latentes, e para observá-las há que se praticar o tato do olho.*

















Janaina Tschape









**Nº 1**

# Jacaranda

A Journal of Brazilian Art and beyond (4) Emmanuel Nassar+Tadeu Chiarelli

— SUMMER 2015 (14) Lenora de Barros+Audrey Furlaneto

(26) Marcos Chaves+Ligia Canongia

(34) José Bechara+Jacopo Crivelli Visconti

(42) Janaina Tschape+Rafael Vogt Maia Rosa

(52) Daniel Senise+Michael Asbury

(62) Marcelo Cidade+Felipe Scovino

(72) Experimental Area MAM+Fernanda Lopes

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## Emmanuel Nassar: A Critical Consumer Behaviour<sup>1</sup>



Emmanuel Nassar's work is a critical reflection on consumer behavior. The red wall with the yellow line and the white mark is a visual metaphor for the consumer's choice. The red wall represents the consumer's desire for a perfect product, while the yellow line and the white mark represent the consumer's choice. The work is a critical reflection on the consumer's behavior, and it is a visual metaphor for the consumer's choice.

## Profile: Lenora de Barros



Lenora de Barros is a Brazilian artist who works with video and photography. Her work is a critical reflection on the consumer's behavior, and it is a visual metaphor for the consumer's choice. The work is a critical reflection on the consumer's behavior, and it is a visual metaphor for the consumer's choice.

## Landscapes Unseen



The landscape is a critical reflection on the consumer's behavior. The large, dark, abstract shape in the foreground is a visual metaphor for the consumer's choice. The work is a critical reflection on the consumer's behavior, and it is a visual metaphor for the consumer's choice.

## The road to before



The road to before is a critical reflection on the consumer's behavior. The colorful, abstract sculpture is a visual metaphor for the consumer's choice. The work is a critical reflection on the consumer's behavior, and it is a visual metaphor for the consumer's choice.

## Beautiful Sad Nature



Beautiful Sad Nature is a critical reflection on the consumer's behavior. The close-up of the person's face is a visual metaphor for the consumer's choice. The work is a critical reflection on the consumer's behavior, and it is a visual metaphor for the consumer's choice.

## Daniel Senise, 2892: between being and nothingness, the spectator<sup>(1)</sup>



Daniel Senise's work is a critical reflection on the consumer's behavior. The large, abstract, brownish-orange shape is a visual metaphor for the consumer's choice. The work is a critical reflection on the consumer's behavior, and it is a visual metaphor for the consumer's choice.

## Conversation with Marcelo Cidade - June 24, 2015



Marcelo Cidade's work is a critical reflection on the consumer's behavior. The photograph of the shopping cart is a visual metaphor for the consumer's choice. The work is a critical reflection on the consumer's behavior, and it is a visual metaphor for the consumer's choice.

## Experimental Area: The artistic and political dimensions of the experimental in Brazil during the 1970's



The experimental area is a critical reflection on the consumer's behavior. The diagram or map is a visual metaphor for the consumer's choice. The work is a critical reflection on the consumer's behavior, and it is a visual metaphor for the consumer's choice.



## Isabel Diegues - Piauí

In 2014, a group of artists began to plan an immersive journey. Driven by the desire to drive into an observation expedition to the interior of Brazil, they chose Piauí, then unknown to all of them. In addition to seeing the cave paintings of the sierras of Capivara and Confusões, the idea that seduced the group was that of crossing the dry wilderness of Piauí. They set out from the interior of the state going towards the sea, ending at the Parnaíba Delta, following a twelve-day journey, in June 2015. The travelling itself and the experience of coexistence were intense, and the artists were struck by the silence of the inhospitable region, by their observations of the sky, the richness of the vegetation of the caatinga, the light of the backlands, the flat expanses, the rocky formations, the arid landscape that was once abundant with rivers, as well as the great passage of time that the rock drawings demonstrate.

In this suspended state, the artists experienced the opposition between nature and culture, in a context and geography wholly distinct from their realities. The results and impressions of this experience were then shared with the public in the exhibition Projeto Piauí, held at the Pivô space, in São Paulo, between May 14th and July 2nd 2016. In the show, each artist transmitted, in their own way, the marks that this journey had left on their personal practices. Some works were produced during the trip, sometimes using materials found en route; others were done back at their working spaces. The experience, both of crossing the Brazilian backlands and researching the rock paintings, were explored in different media, such as photography, sculpture, drawings, painting, texts and audio.

These impressions of the journey are the result of the de-automatization of the gaze of each traveller, and the works presented are the result of their openness to the encounter, which preceded any discursive intent. The show shares with visitors this exercise in coexistence, travelling and contemplation to which the group submitted itself, not only during the journey, or in its preparation, but also in the conception and staging of the public presentation of their processes.

In bringing the exhibition to Rio de Janeiro, to the Jacarandá space, from November 27th to January 22nd 2017, the group wishes to extend the experience of the journey to other regions, updating different aspects of the project, and thus paving the way for other possible journeys along other paths in Brazil.

## Isabel Diegues- Piauí

*Em 2014, um grupo de artistas começa a planejar uma viagem de imersão. Guiados pela vontade de fazer uma expedição de observação ao interior do Brasil, escolhem o Piauí, desconhecido por todos. Para além das representações rupestres das serras da Capivara e das Confusões, cruzar o sertão do Piauí foi a ideia que seduziu o grupo, que partiu do interior do estado até desembocar no mar, no Delta do Parnaíba, em uma jornada de doze dias em junho de 2015. As travessias da viagem e a experiência de convívio foram intensas, e dessa vivência os artistas destacam o silêncio da região inóspita, a observação do céu, a riqueza da vegetação da caatinga, a luz do sertão, as imensidões planas, as formações rochosas, a natureza árida que um dia foi abundante de rios, além do tempo alargado que as pinturas rupestres evidenciam.*

*Nessa situação de suspensão, os artistas experimentaram a oposição entre natureza e cultura em um contexto e geografia totalmente distintos de suas realidades. Os desdobramentos e impressões dessa experiência foram, então, divididos com o público na exposição Projeto Piauí, realizada no espaço Pivô, em São Paulo, entre 14 de maio e 2 de julho de 2016. Na mostra, cada artista transmite à sua maneira os vestígios que essa jornada deixou em suas práticas pessoais. Alguns trabalhos foram realizados durante a viagem, usando ou não os materiais encontrados no percurso, e outros feitos já de volta ao ambiente de cada um. A experiência, tanto da travessia do sertão brasileiro quanto da pesquisa das pinturas rupestres, assume caminhos diversos, como fotografias, esculturas, desenhos, pinturas, textos e áudio.*

*Estas impressões trazidas da viagem são resultado da desautomatização do olhar de cada viajante, e os trabalhos apresentados são fruto da disposição que tiveram para o encontro, antes de qualquer pretensão discursiva. Assim, a mostra divide com os visitantes esse exercício de convívio, deslocamento e contemplação a que o grupo se submeteu, não só durante a viagem, ou em sua preparação, mas também na concepção e montagem da apresentação pública de seu processo.*

*Ao trazer a exposição para o Rio de Janeiro, para o espaço Jacarandá, de 27 de novembro de 2016 a 22 de janeiro de 2017, o grupo propõe expandir a experiência da viagem a outros territórios, atualizando diversos aspectos do projeto, impulsionando, desse modo, possíveis novas viagens por tantos outros caminhos do Brasil.*









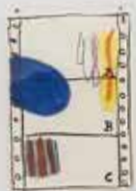












**Nº 2**

# Jacaranda

A Journal of Brazilian Art and beyond

- (4) Barrão+Felipe Scovino
- (14) Antonio Dias+Paulo Sergio Duarte
- (26) Cadu+Hornitos' Diary
- (36) Carmela Gross+Marta Bogéa
- (46) Eduardo Berliner+Valter Hugo Mãe
- (56) Mauro Restiffe+Agnaldo Farias
- (66) Vik Muniz+Luisa Duarte
- (74) Geraldo de Barros+Paulo Herkenhoff

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## Profile - Between Craft and Technology: the hybrid world of Barrão

by Felipe Soares



Elephant sculpture by Barrão

Barrão's work is a blend of traditional craft and modern technology. He uses a combination of hand-sculpted clay and 3D printing to create his pieces. The elephant sculpture is a prime example of his hybrid approach, combining traditional ceramic techniques with modern digital tools. Barrão's work is characterized by its intricate details and innovative use of materials. He often explores themes of nature and human-made objects, creating a unique visual language that bridges the gap between the past and the present. His sculptures are not just objects of art but also reflections of his artistic journey and the challenges he faces in a rapidly changing world.



Small ceramic objects by Barrão

## Antonio Dias: moments of a poetic process

by Felipe Soares



Artwork by Antonio Dias

Antonio Dias's work is a poetic exploration of light and space. His framed artwork is a testament to his innovative use of materials and techniques. He often uses light to create dynamic and ever-changing compositions, inviting the viewer to experience the art in a new way. Dias's work is deeply rooted in his understanding of the physical properties of light and how it interacts with different surfaces and environments. His art is a continuous process of discovery and experimentation, reflecting his deep commitment to the poetic possibilities of light. The framed artwork captures a moment in this process, showcasing his ability to create a sense of movement and depth within a static frame.

## Hornitos

by Felipe Soares



Hornitos installation

Hornitos is a powerful installation that explores themes of nature and human impact. The fish-like object is a central element, symbolizing the delicate balance of ecosystems and the consequences of environmental degradation. The dark, textured environment creates a sense of mystery and depth, drawing the viewer into the artist's world. Hornitos is a call to action, urging us to reflect on our relationship with the natural world and the choices we make as a society. The installation is a beautiful and thought-provoking work that resonates with the current global climate crisis.

## Construction Site

by Felipe Soares



Construction Site installation

Construction Site is a vibrant and dynamic installation that captures the energy and chaos of a city at night. The collage of images, including a construction site and neon lights, creates a sense of movement and excitement. The use of neon and city lights adds a layer of visual interest and depth, highlighting the intricate patterns and structures of the urban landscape. Construction Site is a celebration of the human-made world and the constant state of flux and development. It is a beautiful and engaging work that reflects the artist's deep connection to his environment and the city he lives in.

## The European Happiness

by Felipe Soares



The European Happiness drawing



Horse and person drawing

The European Happiness is a thought-provoking drawing that explores the concept of happiness and its relationship to the European Union. The drawing of a rabbit and a person, along with the horse and person, symbolizes the complex and often contradictory nature of happiness in a modern, interconnected world. The artist uses simple lines and shapes to create a powerful visual metaphor that challenges our preconceptions about happiness and the role of institutions. The drawing is a beautiful and accessible work that invites us to think deeply about the things that truly matter in life.

## Glass house reflections

by Felipe Soares



Glass house reflections photograph

Glass house reflections is a striking photograph that captures the interplay of light and reflection in a modern architectural space. The glass house interior is a perfect example of how light can be used to create a sense of depth and movement. The reflections on the glass surfaces create a complex and ever-changing composition that draws the viewer's eye and invites them to explore the space. The photograph is a beautiful and technical work that showcases the artist's skill in capturing light and creating a sense of atmosphere. It is a testament to the power of light in architecture and the art of photography.

## Conversation with Vik Muniz - November 16, 2015

by Felipe Soares



Portrait of Vik Muniz

In this conversation, Vik Muniz shares his insights on his artistic practice and the challenges he faces as an artist. He discusses his use of unconventional materials and techniques, as well as his interest in social and political issues. Muniz's work is a blend of traditional and contemporary art, and he is known for his innovative and often surprising choices. He talks about the importance of experimentation and the role of the artist in society. The conversation is a valuable resource for anyone interested in the art world and the creative process. Muniz's words are both inspiring and thought-provoking, offering a unique perspective on the art of living and creating.

## Geraldo de Barros: Renovation and Constancy

by Felipe Soares



Geometric structure by Geraldo de Barros

Geraldo de Barros's work is a testament to his dedication to geometric forms and the exploration of space. His complex, geometric structure is a beautiful and intricate work that showcases his deep understanding of geometry and architecture. Barros's work is a blend of science and art, and he is known for his innovative and often surprising choices. He talks about the importance of precision and the role of the artist in society. The structure is a beautiful and thought-provoking work that invites us to think deeply about the things that truly matter in life. Barros's work is a beautiful and accessible work that invites us to think deeply about the things that truly matter in life.



## Fernanda Lopes - Smile!

Careful. Perhaps you'll not find here - at this exhibition or in this text - what you were expecting. Smile! is a group exhibition bringing together artists who work with painting, in Rio de Janeiro. Alvaro Seixas, Bruno Drolshagen, Daniel Lannes, Geraldo Marcolini, Gustavo Speridião, Julia Debasse, Mayla Goerisch, Pedro Meyer, Rafael Alonso, Rodrigo Martins and Tatiana Chalhoub present here some of their most recent works, many of which have never previously been seen, in a panorama of different paths and possibilities concerning the process of thinking about and practicing painting, and the construction of the image. The work of these eleven artists shares a sense of discomfort. And it is accompanied by a yellow smile, demonstrating that what we see is different from what we imagine.

In its more distant beginnings, talking about the history of art meant talking about the history of painting. For centuries, the two-dimensional space was the place for great discussions about art; the canvass was the arena of the great struggles of art - regarding the beautiful subject, beautiful forms, beautiful colours and beautiful execution -, and it was here that these conventions subsequently began to be deconstructed, paving the way for other artistic possibilities.

A few decades ago, however, this space came to have its relevance increasingly questioned, with so many other possibilities for constructing and addressing images, its being considered academic, conservative, traditional, limited and insufficient. Perhaps this is not a problem that is restricted to what is happening within the canvass. Perhaps this discussion should expand to include what happens beyond the frame, with the canvass still blank (taking into account the attitude of the artist), and later, when it enters the public space of an exhibition (taking into account the public's attitude).

The works assembled for this exhibition address these questions in paintings (with works that also encompass the redefinition of the traditional limits of the medium itself), objects and video. These are works that incorporate residues, bits, patches, discomforts, defects, frustrations, conventions, leftovers, failures, dislocations, versions and inadequacies. Not just in the image, but also in the constructive process. There are unofficial versions of our history here; rules of behaviour and conventions put on display, which are revealed to be flawed or insufficient; fragile, discarded materials and processes. Nothing is comfortable or acquiescent, reminding us that smiling can be a sign of contentment, but also of discomfort, irony and contempt.

Sorria! | Smile!

03/6 - 02/6 - 2017

Curadoria de | Curated by Fernanda Lopes

Artists | *Artistas* : Alvaro Seixas,  
Bruno Drolshagen, Daniel Lannes,  
Geraldo Marcolini, Gustavo Speridião,  
Julia Debasse, Mayla Goerisch,  
Pedro Meyer, Rafael Alonso,  
Rodrigo Martins e | and Tatiana Chalhoub.

## Fernanda Lopes - Sorria!

Cuidado. Talvez você não encontre aqui - nesta exposição ou neste texto - o que espera. Sorria! é uma exposição coletiva, reunindo artistas que trabalham com pintura no Rio de Janeiro. Alvaro Seixas, Bruno Drolshagen, Daniel Lannes, Geraldo Marcolini, Gustavo Speridião, Julia Debasse, Mayla Goerisch, Pedro Meyer, Rafael Alonso, Rodrigo Martins e Tatiana Chalhoub apresentam aqui parte de suas produções mais recentes, muitas obras ainda inéditas, em um panorama de diferentes caminhos e possibilidades sobre o pensamento e a prática da pintura e da construção da imagem. Em comum, esses onze artistas provocam com seus trabalhos certa sensação de desconforto. E, acompanhado dela, um sorriso amarelo, evidenciando que o que se vê é diferente do que se imaginava.

Em seu início mais remoto, falar em história da arte significava falar na verdade na história da pintura. Por séculos, o espaço bidimensional foi o lugar das grandes discussões da arte; a tela foi a arena dos grandes embates da arte. Foi na tela que se construiu inicialmente as convenções do que era arte - relacionada ao belo tema, às belas formas, às belas cores, à bela execução -, e foi nela depois que essas convenções começaram a ser desconstruídas, abrindo caminho para outras possibilidades de arte.

Há algumas décadas, no entanto, esse espaço passou a ter frequentemente sua atualidade questionada, em meio a tantas outras possibilidades de construir e lidar com imagens, sendo considerado acadêmico, conservador, tradicional, limitado, insuficiente. Talvez esse não seja um problema que se restrinja ao que acontece dentro da tela. Talvez essa seja uma discussão que devesse ganhar contornos mais amplos, incluindo o que acontece do lado de fora do quadro, ainda com a tela em branco (levando em conta a postura do artista), e depois, quando ganha o espaço público de uma exposição (levando em conta a postura do público).

Os trabalhos reunidos nesta exposição lidam com essas questões, em pinturas (com obras que englobam também a redefinição dos limites tradicionais do próprio suporte), objetos e vídeo. Essas são obras que lidam com sobras, pedaços, remendos, desconfortos, defeitos, frustrações, convenções, restos, fracassos, deslocamentos, versões, inadequações. Não só na imagem, mas também nos procedimentos de construção. Há aqui capítulos de nossa história em versões não oficiais; normas de comportamento e convenções colocadas à mostra, que se revelam fracassadas ou insuficientes; materiais e procedimentos precários, descartados. Nada é confortável ou conformado, fazendo-nos lembrar que sorrir pode ser sinal de contentamento, mas também de desconforto, ironia, desprezo.



We smile when something pleases us, when we feel comfortable, but also when we don't understand or don't like something, or don't find something remotely funny. We smile ironically when we don't know what to say (or when we do know but can't), or from obedience to conventions. We smile when we recognize ourselves but must not say so. We smile when we feel uncomfortable. We smile when we don't want to compromise ourselves. We smile out of politeness. We smile for convenience sake or when we wish to avoid an argument. Smile! This is an exhibition of painting.

*Sorrimos quando algo nos agrada, quando nos sentimos confortáveis, mas também quando não entendemos, não gostamos ou não achamos graça alguma. Sorrimos por ironia, quando não sabemos o que dizer (ou sabemos, mas não podemos), ou para obedecer convenções. Sorrimos quando nos reconhecemos, mas não devemos dizer. Sorrimos quando nos sentimos desconfortáveis. Sorrimos quando não queremos nos comprometer. Sorrimos por educação. Sorrimos por comodidade ou quando não queremos começar uma discussão. Sorria! Esta é uma exposição de pintura.*



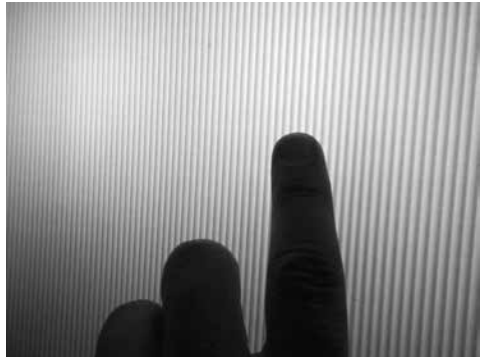




Mayla Goerisch



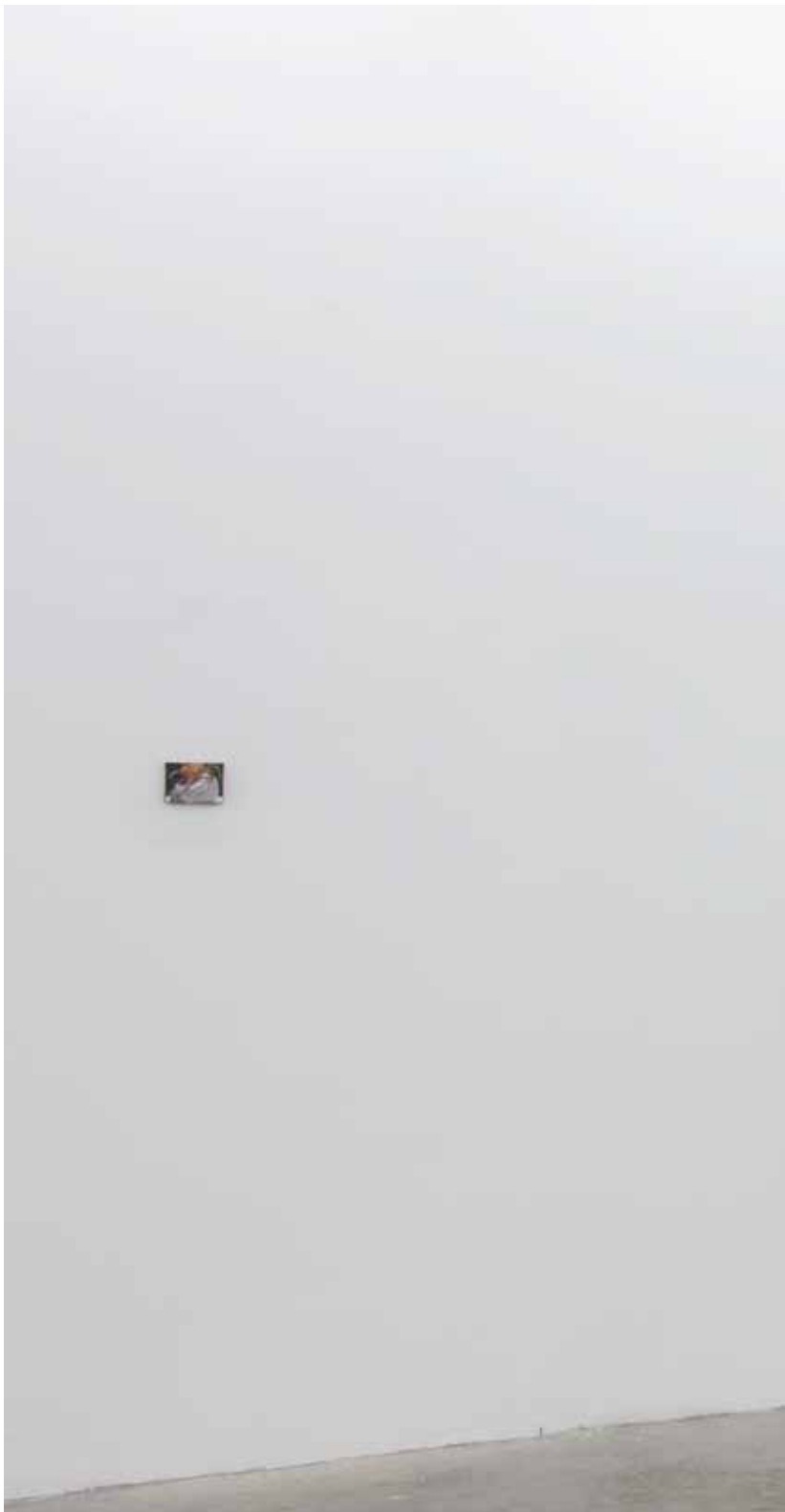














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A Journal of Brazilian Art and beyond

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(16) Virginia de Medeiros

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### Earth, Fire, Water, and Wind

Three Galles

When the lights come on, the audience is greeted by a scene of two figures, one in blue and one in red, standing on a stage. They are illuminated by spotlights, creating a dramatic effect. The background is dark, making the figures stand out. The lighting is a mix of blue and red, creating a striking contrast.

The performance is a blend of dance and theater, with the two figures moving across the stage in a way that suggests a story. The lighting is a key element, creating a mood that is both mysterious and intense. The audience is captivated by the performance, which is a true work of art.

### Fracturing oneself for the encounter

Virginia B. Boudier

A woman with long, dark hair is wearing a purple bikini. She is looking directly at the camera with a serious expression. The background is dark, and there are some flowers visible on the right side of the frame. The lighting is dramatic, highlighting her features.

The photograph is a portrait of a woman, capturing a moment of intense focus. The use of color and lighting creates a powerful visual impact. The woman's expression is the central focus of the image, conveying a sense of strength and resilience.

### Enough is Enough

Thea D. Taylor

A large, white, mechanical structure is positioned on a road. It has a complex, industrial design with various pipes and components. The background shows a clear sky and some distant hills. The overall scene is surreal and thought-provoking.

The photograph depicts a large-scale mechanical installation in a natural setting. The structure's intricate details and its placement on a road create a sense of scale and mystery. The image invites the viewer to question the purpose and meaning of the object.

### The Weight and the Unfinished

Lucy D. Taylor

A large, circular, metallic object is mounted on a stand. It has a textured, reflective surface and is surrounded by various mechanical parts and wires. The background is a plain, light-colored wall. The lighting is dramatic, highlighting the object's form.

The photograph shows a complex mechanical sculpture. The circular object is the central focus, with its intricate details and reflective surface drawing the viewer's eye. The surrounding elements add to the sense of complexity and unfinished work.

### Conversation with Marcus Galan

Lucy D. Taylor

Several framed pieces of art or photographs are arranged on a wall. Each frame contains a different image, some of which appear to be abstract or conceptual. The frames are white and are set against a light-colored wall. The overall composition is a grid-like arrangement.

The photograph displays a collection of framed artworks. Each frame contains a unique image, ranging from abstract patterns to more recognizable scenes. The arrangement is systematic, creating a visual dialogue between the individual pieces.

### Incarceration Chart

High Galles - The author and artist by Virginia Boudier

A poster or artwork featuring a woman holding a banner. The banner has the text "FA-TAL" and "SE SERA QUE VOUS QUIRIR VROUD". The woman is wearing a dark dress and has her arms raised. The background is dark, and the overall tone is somber and political.

The photograph shows a political poster with a woman holding a banner. The text on the banner is in French and appears to be a protest slogan. The woman's pose is reminiscent of a revolutionary figure, and the overall aesthetic is that of mid-20th-century political art.

### Beloved Concrete

Lucy D. Taylor

A large, white, abstract sculpture or structure is shown. It has a complex, geometric form with sharp angles and curves. The background is a plain, light-colored wall. The lighting is dramatic, highlighting the sculpture's form.

The photograph depicts a large, white, abstract sculpture. The structure is composed of various geometric shapes, creating a sense of depth and complexity. The lighting emphasizes the texture and form of the concrete.

### The Dance of Loneliness

Three Galles

A large, abstract sculpture or structure is shown. It has a complex, geometric form with sharp angles and curves. The background is a plain, light-colored wall. The lighting is dramatic, highlighting the sculpture's form.

The photograph shows a large, abstract sculpture with a complex, geometric form. The structure is composed of various shapes and lines, creating a sense of movement and depth. The lighting is dramatic, highlighting the sculpture's form.



## Felipe Scovino - Grid

The grid in the post-war years created the idea or belief that works could expand spaces infinitely, which represented the first step in the neutralization of the value of any specific space. What unites the works in this exhibition, beyond the grid motif itself, is the idea of a landscape. An invented landscape or the appearance of a place, which somehow, through an abstract and economic construction of elements, makes clear that the landscape no longer has a connection with an object from the natural world, but rather with the exploration of the circumstances themselves that mobilize this transformation of the landscape. According to the critic Dan Cameron, “the grid slowly developed from a device used to help create a spatial illusion into a system that imposes itself on the space itself”. The grid announced the modernity of art in helping it to achieve its autonomy and “in part” to turn its back on nature.

In this exhibition, we encounter different situations regarding the appearance of the grid as the proponent of landscape. For example, the ceaseless dialogue between art and architecture, or the very process of creating a territory/space, as in the case of the works of Lucia Koch and Raul Mourão. Through minimal gestures, the artists allow the empty space to acquire form and establish itself as visibility and territory. Mourão brings the rawness, dirt and living, arid atmosphere of the streets, while Koch engages with Moorish traditions and the legacy that the Mashrabiya endowed on contemporaneity. Their hollow structures function as a translucent body, or a grid that presents itself as fluctuating or open to the interactions and landscapes that intersect with it. It is important to highlight moreover that the rawness of Raul’s work is aligned with the grid constructed on Komatsu’s wall. Suspended over this rough, twisted, unfinished track is the rod, the gesture, the component that reveals a construction site. The work is created in this process of never presenting itself as complete, finished or ready. There is the strength itself of the city that brings dynamism to this work. The grid sketched on the wall reveals its designed and architectural character, two aspects dear to Komatsu. By way of contrast, the backlights of Ana Holck offer an affective memory of the artist. They reveal a construction site of another order and consequence. The lines that form the grid intertwine with an image that belongs to its own story. The grid is a reference to everything that relates to construction, architecture and geometry. These are aspects that are extensively explored by the artist.

Amalia Giacomini, on the other hand, in demarcating areas using an emblem of overlapping lines, creates a relationship between figure and background, and, on the frontier between line and materiality, the grid is exposed in an ambiguous gap that expresses appearance and dissolution. It is as if the absence or emptiness were layers or organic lines that completed the method of executing the work. Characterized by a certain delicacy are the works made with brick dust by Brígida Baltar. There is the wall in the form of a mesh and the ‘cobogó’ (brick or concrete latticework). Their strength is

## Grid

*O grid no pós-guerra criou uma ideia ou convicção de que as obras podiam expandir os espaços infinitamente, o que significou o primeiro passo para a neutralização do valor de qualquer espaço específico. O que reúne as obras nesta exposição, para além do traçado em grade, é a ideia de uma paisagem. Uma paisagem inventada ou a aparição de um lugar, que de alguma forma, através de uma construção abstrata e econômica de elementos, deixa claro que a paisagem não tem mais ligação com um objeto do mundo natural, mas com a investigação a respeito das próprias circunstâncias que são mobilizadoras dessa transformação da paisagem. Para o crítico Dan Cameron, “o grid lentamente se desenvolveu de um dispositivo usado para ajudar a criar uma ilusão espacial para um sistema que se impôs sobre o espaço propriamente dito”. O grid declarou a modernidade da arte ao ajudá-la a conquistar sua autonomia e “em parte” a dar as costas à natureza.*

*Nesta mostra nos deparamos com situações distintas a respeito da aparição do grid como propositor de paisagem. Por exemplo, o diálogo incessante entre arte e arquitetura, ou a própria formação projetual de um território/espaço, como é o caso das obras de Lucia Koch e Raul Mourão. Por meio de gestos mínimos, os artistas possibilitam que o vazio ganhe forma e se estabeleça como visibilidade e território. Mourão traz a crueza, a sujeira e a atmosfera viva e árida das ruas, enquanto Koch dialoga com as tradições mouras e o legado que o muxarabi trouxe para a contemporaneidade. Suas estruturas vazadas operam como um corpo translúcido, ou um grid que se coloca como que flutuante ou aberto às interações e paisagens que o cruzam. Cabe ressaltar também que a crueza do trabalho de Raul se alinha ao grid projetado sobre a parede de Komatsu. Pairando sobre essa trilha tosca, torta, inacabada, há o vergalhão, o traço, o componente que revela um canteiro de obras. A obra se faz nesse processo de nunca se colocar como completa, fechada, pronta. Há uma força própria da cidade que traz dinâmica para essa obra. O grid rascunhado na parede revela o seu caráter projetual e arquitetônico, duas circunstâncias caras a Komatsu. De modo inverso, os backlights de Ana Holck trazem uma memória afetiva à artista. Revelam um canteiro de obras de outra ordem e consequência. As linhas que constroem o grid se entrelaçam com uma imagem que pertence à sua própria história. O grid é uma referência a tudo aquilo que remonta à construção, arquitetura, geometria. São aspectos que são amplamente investigados pela artista.*

*Já Amalia Giacomini, ao delimitar áreas partindo de um gesto de sobrepor linhas, cria uma relação de figura e fundo, e no limite entre linha e materialidade o grid é exposto em um intervalo ambíguo que manifesta aparência e dissolução. É como se a falta ou o vazio fossem camadas ou linhas orgânicas que completassem o próprio método de execução da obra. Pelo viés da delicadeza, temos as obras feitas com pó de tijolo de Brígida Baltar. Eis o muro em formato de uma trama e o cobogó. A força deles está na própria fragilidade do material, em um estado que oscila perfeitamente entre equilíbrio e ordem, de um*

GRID

15/9 - 15/10 2017

Curadoria de | Curated by Felipe Scovino.

Artistas | Artists: Carlos Vergara,  
Daniel Senise, Luiz Zerbini,  
Raul Mourão, José Bechara,  
Lucia Koch, Amalia Giacomini,  
Ana Holck, André Komatsu,

Brígida Baltar, Fabio Cardoso,  
Geraldo de Barros, Nicolás Robbio,  
Paulo Clímachauska e | and  
Rafael Alonso.

found in the very fragility of the material, in a state which oscillates perfectly between balance and order, on the one hand, and instability and organicness, on the other. These are architectures that explore memory and the affectivity of a city space. In a photo belonging to the series Fotoformas ('photo-forms') (c. 1951), Geraldo de Barros brings together different views and perspectives of the roof of the Luz Railway Station, in São Paulo, constructing an authorial and optical montage. In this tangle of metallic structures and glass that the photo reveals, the grid presents itself as an illusory structure, capable of creating a generation of new and successive dynamics.

The dirty, erratic grids, detours from poorly executed, ragged painting, are present in the works of Rafael Alonso. A crooked grid that laughs at its own vacillating condition. Fabio Cardoso's canvasses highlight and deconstruct two long-standing categories of art: the grid itself and the monochrome. The transparency with which he constructs the light in his paintings casts doubt on the "purity" of the aforementioned categories. It is not an opaque painting, however, since it seeks to be denuded, to reveal its different layers, and at this moment the grid appears as a proposing element. The work of Zerbini, by contrast, explores, at first sight, the rigour of forms and lines, a legacy of the constructive tradition in Brazilian art. However we are engaged in a narrative that is in no way formalist, which encourages optical games, that explores the subtle tonalities of shadows and alters the "perfect" form of the grid: what interests him is a certain indiscipline on this plane. The grid also appears as a design projected on the wall. In the work of Nicolás Robbio, the design achieves space and virtuality at the same time. It belongs to an in-between-space and manifests as a cut-out landscape reminiscent of the grid, but particularly of the window or brise-soleil. It is the imminence of an architecture that follows different rhythms, references and purposes.

In the cards/pictures of Climachauska, the numbers and suits are suspended and what remains is the background in grid form. What previously was literally in the background is now foregrounded as the protagonist. The dynamic of these grids is reminiscent of constructivism and concrete art. However, this manner of presenting it induces rather an optical dispersion than the rigidity of concrete lines. If, on the one hand, the artist subtracts images from the reference for this work (a deck of cards), on the other he creates a limitless imaginary for the spectator/player.

Creating a landscape not as a mimetic reproduction of nature, but with nature or with the action of time: these seem to be the central threads of the works of Carlos Vergara and José Bechara. Like a process reminiscent of the monotypes, the works, through the "impression" of nature, in the case of Vergara, and of the slow, acid action of the chemistry itself of the materials used in the case of Bechara, offer us new territories. Moreover, the fact that they are similar to those of Daniel Senise – who clearly references Picasso and Cézanne, two artists who regarded nature as a means of

*lado, e instabilidade e organicidade, de outro. São arquiteturas que exploram a memória e a afetividade de um espaço da cidade. Numa foto pertencente à série Fotoformas (c. 1951), Geraldo de Barros articula diversas visadas e perspectivas do teto da Estação da Luz, em São Paulo, construindo uma montagem autoral e óptica. Nesse emaranhado de estruturas metálicas e vidro que a foto revela, o grid se faz presente como uma estrutura ilusória, capaz de provocar uma geração de novas e sucessivas dinâmicas.*

*Os grids sujos, erráticos, desvios de uma pintura op malfeita e rasgada estão presentes nos trabalhos de Rafael Alonso. Um grid torto e que ri de sua própria condição vacilante. Em Fabio Cardoso, suas telas colocam em evidência e, logo, em desconstrução duas categorias longevas da arte: o próprio grid e o monocromo. A transparência com que constrói a luz em suas pinturas coloca em dúvida a "pureza" dessas categorias citadas. Não é uma pintura opaca, pelo contrário, pois quer ser desnudada, revelar as suas distintas camadas, e nesse instante o grid entra como elemento propositor. Já o trabalho de Zerbini explora, à primeira vista, o rigor de formas e linhas, herança da tradição construtiva na arte brasileira, porém somos levados por uma narrativa nada formalista que incentiva os jogos ópticos, explora as sutis tonalidades de sombras e altera o formato "perfeito" do grid: o que lhe interessa é uma indisciplina desse plano. O grid se faz também enquanto desenho projetado na parede. No trabalho de Nicolás Robbio, o desenho ganha o espaço e a virtualidade ao mesmo tempo. Pertence a um espaço-entre e se faz enquanto uma paisagem recortada que remete ao grid, mas especialmente a janela ou brise-soleil. É a imanência de uma arquitetura que caminha por diferentes tempos, referências e propósitos. Nas cartas/pinturas de Climachauska, os números e naipes estão suspensos e o que nos resta é o fundo em grid. O que antes estava literalmente em segundo plano agora se coloca como protagonista. A dinâmica desses grids remonta ao construtivismo e à arte concreta. Contudo, essa maneira de apresentá-lo induz mais a uma dispersão óptica do que à rigidez das linhas concretas. Se, por um lado, o artista subtrai imagens do referente dessa obra (o baralho), por outro ele cria um imaginário sem tamanho para o espectador/jogador.*

*Constituir uma paisagem não como reprodução mimética da natureza, mas com a natureza ou com a ação do tempo. Esses parecem ser os fios condutores das obras de Carlos Vergara e José Bechara. Como um processo que remonta às monotipias, as obras, através da "impressão" da natureza, no caso de Vergara, e da ação lenta e ácida da química própria dos materiais empregados, no caso de Bechara, nos oferecem territórios. Ademais, o fato de elas estarem próximas às de Daniel Senise – que claramente faz menção a Picasso e Cézanne, dois artistas que tiveram a natureza como meio de investigação – e a um desenho da série Máscaras, de Vergara, condiciona uma aura romântica: todas essas obras investem sobre um fragmento, um pedaço de paisagem no qual pode estar o todo, e esse não pode ser desqualificado por uma racionalidade inibidora, mas capturado pelo instante de produção da obra. Já na tela de Vergara com motivos em losangos, de 1983, o referente são as grades que separavam o público do desfile*

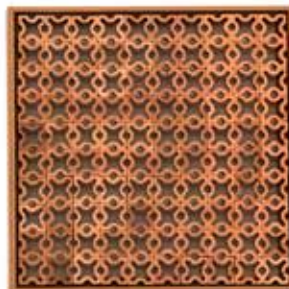
exploration – and the drawing from the series Máscaras ('masks'), by Vergara, creates a romantic aura: all these works concern a fragment, a part of the landscape in which may be the whole, and this cannot be disqualified by an inhibiting rationality, but rather captured in the instant when the work is produced. Elsewhere, on Vergara's canvass with motifs in lozenge form, from 1983, the reference is the railings that separate the spectators of the parade during the Carnival festivities. The figurative aspects are removed and what remains is the grid as a suggestion of a space that allows for meetings and the construction of a playful atmosphere.

In the land of art, as Anne Cauquelin states, "the artificial and the real, the invented and the concrete, the truth and the lie, the original and copy, are no longer divided by a serene dichotomy, but maintain fluid relations", enabling us to think about what is probable. The works in this exhibition reveal that reality is no longer exactly the same: it is duplicated, confronted and reinforced by fiction.

*durante os festejos do Carnaval. Saem os aspectos figurativos e o que permanece é o grid enquanto sugestão de um espaço que promove encontros e a compleição de uma atmosfera lúdica.*

*No terreno da arte, como afirma Anne Cauquelin, "o artificial e o real, o inventado e o concreto, a verdade e a mentira, o original e a cópia não se dividem mais segundo uma dicotomia serena, mas mantêm relações fluidas", abrindo caminho a um pensamento do verossímil. As obras desta exposição nos revelam que a realidade não é mais exatamente a mesma: ela é duplicada, confrontada, e reforçada pela ficção.*







Amalia Giacomini









Luiz Zerbini





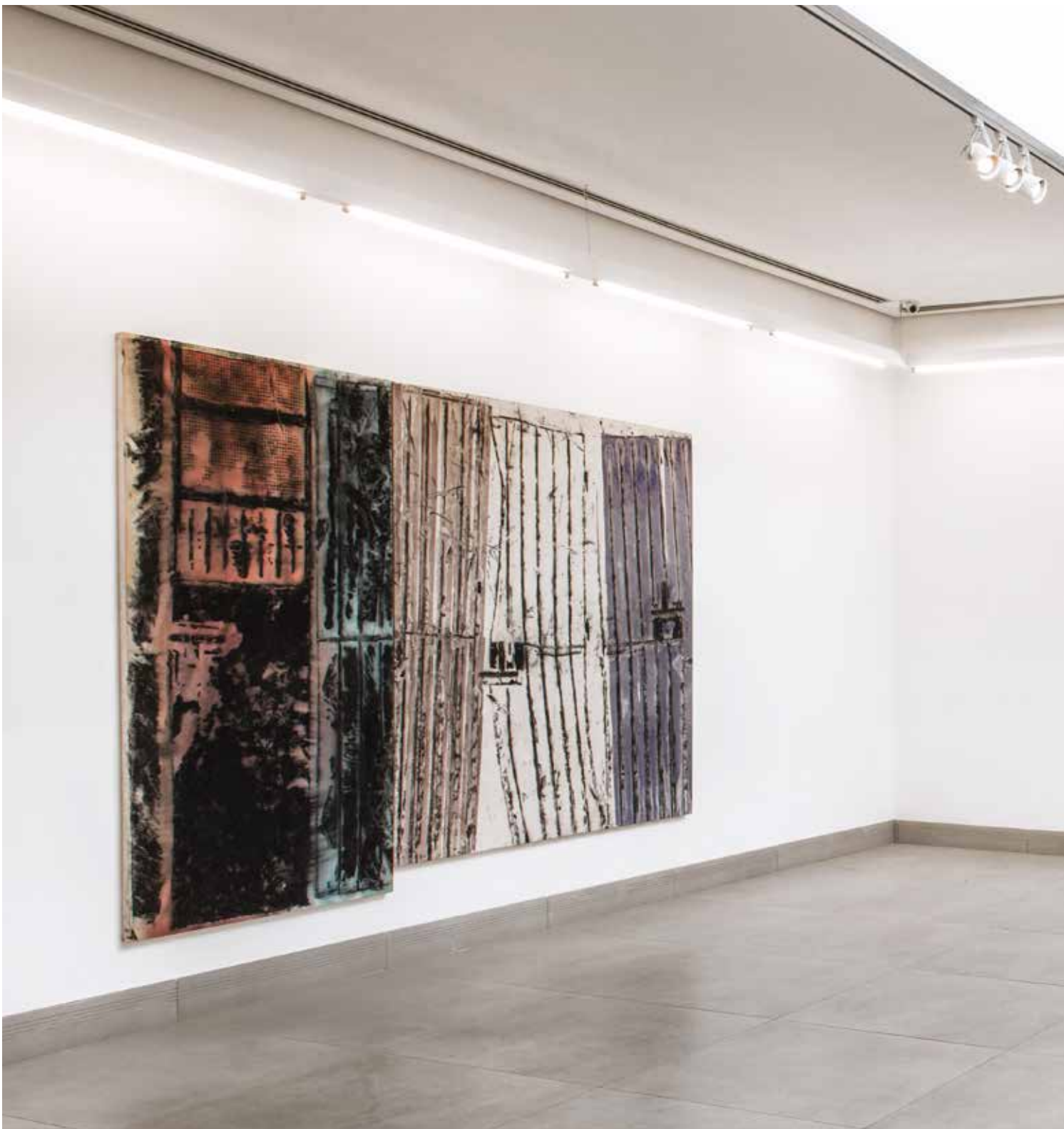
Carlos Vergara





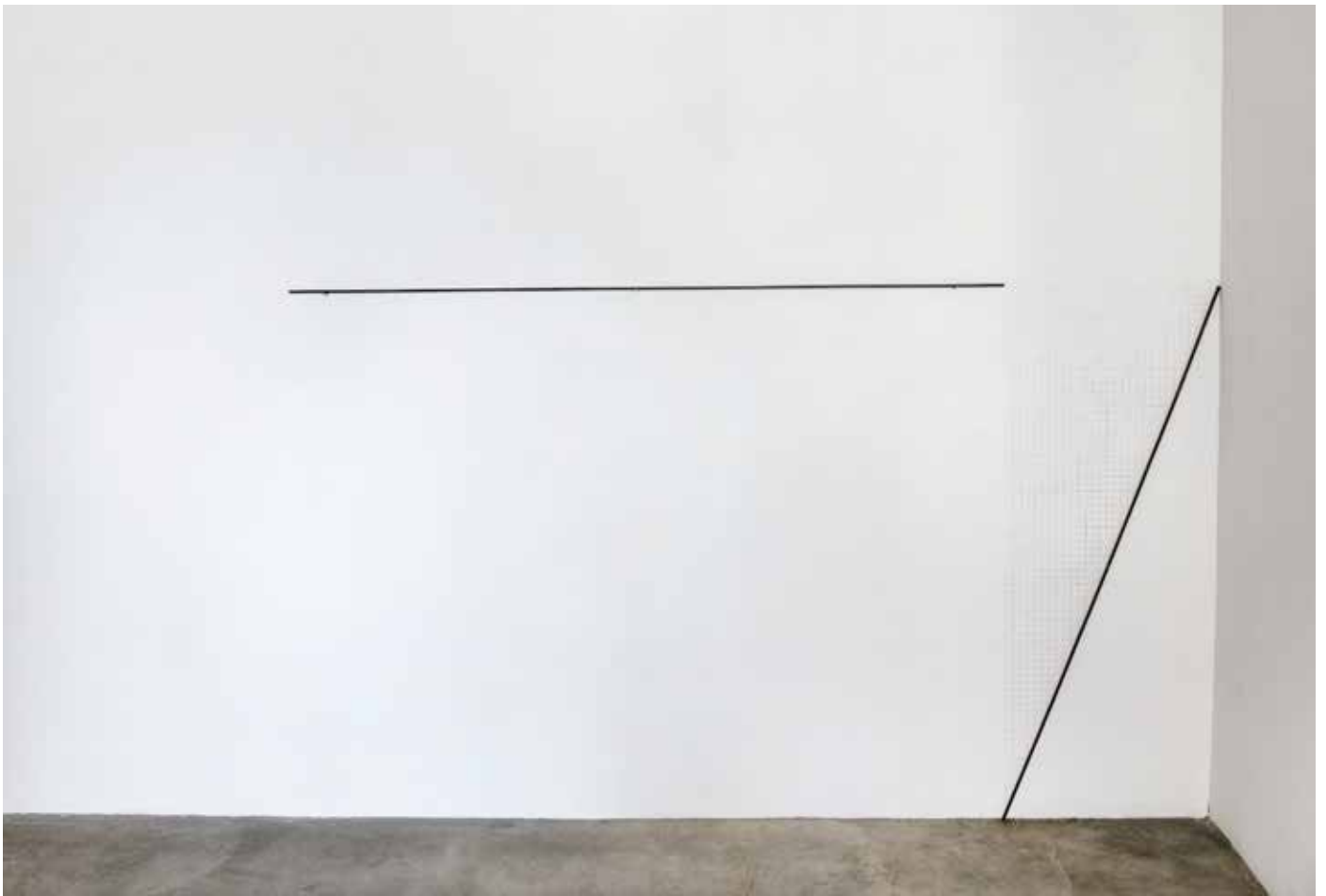
Paulo Klimachauska

Rafael Alonso





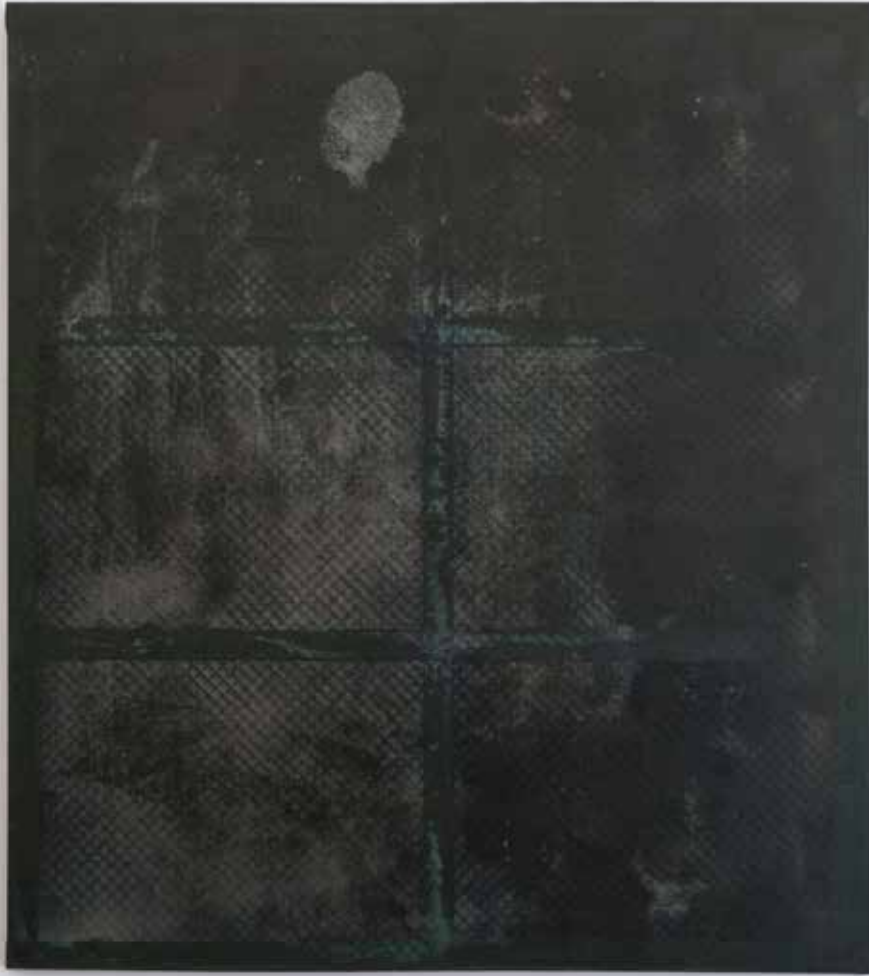
José Bechara





Lucia Koch





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- (12) Gustavo Speridião+Guilherme Gutman
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- (72) Daniel Steegmann+Fábio Zucker
- (84) Tunga+Michael Asbury

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### The Marks of the Things and the Political Folds

Theresa Sauer



The sculpture is composed of numerous thin, light-colored wooden planks. These planks are arranged in a complex, layered structure that resembles a chair or a set of stairs. The planks are oriented vertically and horizontally, creating a sense of depth and movement. The overall form is abstract and organic, with the planks overlapping and interlocking in various ways. The sculpture is set against a dark background, which makes the light-colored wood stand out prominently. The lighting is dramatic, highlighting the textures and edges of the planks.

### Rodrigo Braga, the Sower of Signals

Theresa Sauer



The photograph shows a person in a dark, wooded area, crouching and sowing seeds into the ground. The person is wearing dark clothing and is focused on their task. The ground is covered with reddish-brown soil and some green plants. The background is filled with dense foliage and trees, creating a sense of a natural, outdoor setting. The lighting is soft, highlighting the person and the ground.

### Battlefield: Rafael Alonso's Painting

Theresa Sauer



The painting is a large, abstract work with vibrant, wavy lines in shades of blue, green, and red. The lines are arranged in a rhythmic, undulating pattern that creates a sense of movement and energy. The colors are bright and saturated, standing out against a dark background. The painting is displayed in a gallery setting, with a white wall and a dark floor. The lighting is focused on the painting, highlighting its details and colors.

### Water Situation

Theresa Sauer



The black and white photograph shows a person sitting on a wooden structure, possibly a boat or a platform, in a body of water. The person is looking towards the camera. The structure is made of long, thin wooden planks and is supported by a central post. The water is calm, and the background shows a shoreline with trees and a building. The lighting is natural, creating a serene and contemplative atmosphere.

### Aterro

Theresa Sauer



The photograph shows a large, abstract sculpture made of dark, textured material, possibly stone or metal. The sculpture has a complex, layered structure with many sharp edges and angles. It is set in an outdoor environment with trees and a building in the background. The lighting is dramatic, highlighting the textures and forms of the sculpture.

### The Gravity of Memory: The Appeal of the Stars - 4 projects by Artur Lescher

Theresa Sauer



The photograph shows a large, circular, abstract sculpture made of dark, textured material. The sculpture has a central point with radiating lines, creating a sense of depth and movement. It is set in an outdoor environment with a building in the background. The lighting is dramatic, highlighting the textures and forms of the sculpture.

### Conversation with Daniel Steegmann Mangrané

Theresa Sauer



The photograph shows a large, abstract sculpture made of dark, textured material. The sculpture has a complex, layered structure with many sharp edges and angles. It is set in an outdoor environment with trees and a building in the background. The lighting is dramatic, highlighting the textures and forms of the sculpture.

### Tunga - Triade Trindade (2001)

Theresa Sauer



The photograph shows a large, abstract sculpture made of dark, textured material. The sculpture has a complex, layered structure with many sharp edges and angles. It is set in an outdoor environment with trees and a building in the background. The lighting is dramatic, highlighting the textures and forms of the sculpture.

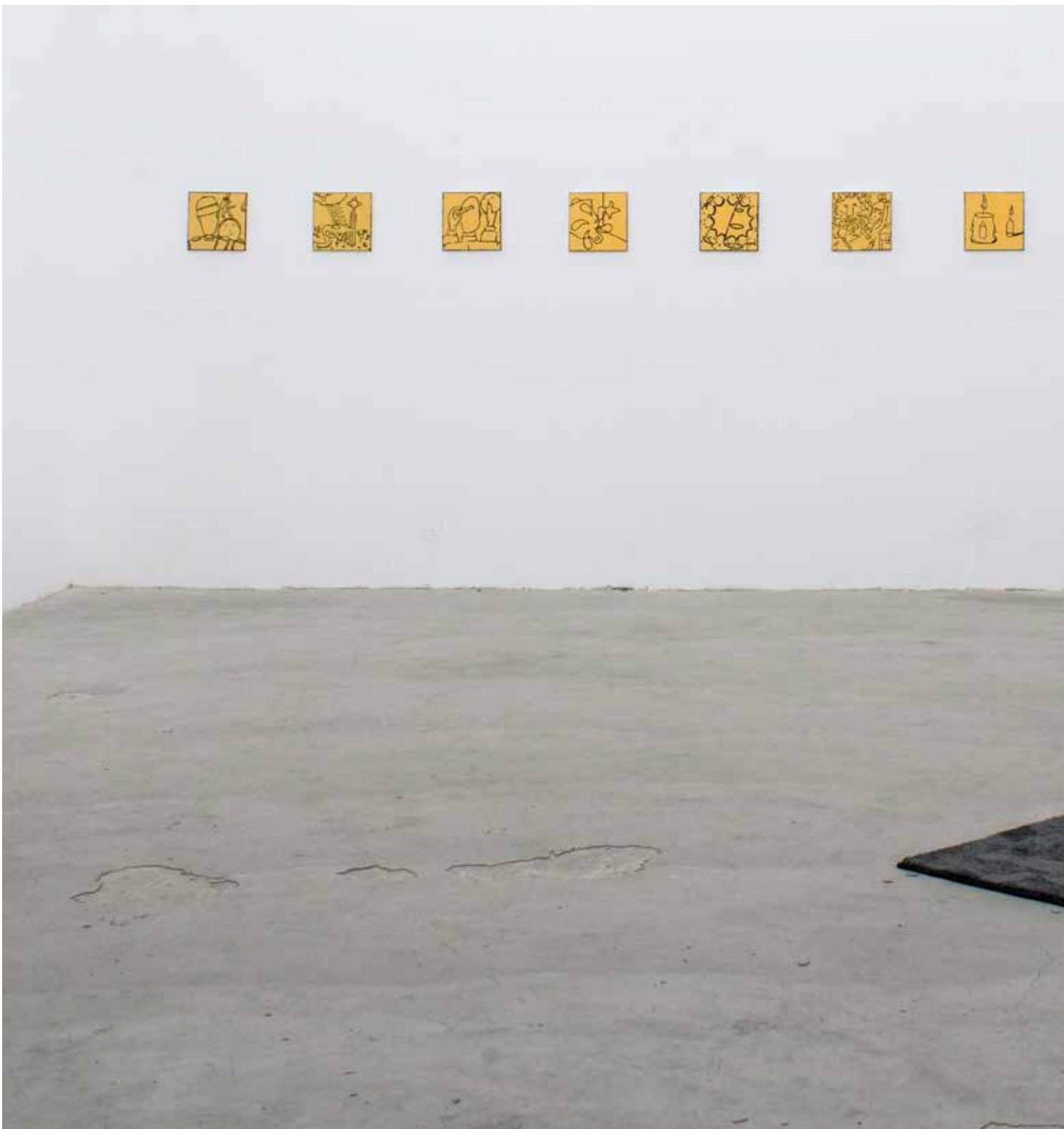


**Daniel Senise - Arthur, Janina, Marco and Pedro**

A monk was going about begging alms. He came to the door of a farmer's house but they didn't want to give him a handout. The monk was about to collapse with hunger, and said:  
— I'm going to see if I can make some stone soup! And he picked up a stone from the ground, brushed off the dirt and looked at it to see if it was good enough to make a soup.  
The people of the house began to laugh at the monk and the very idea. The monk said:  
— So no one's ever eaten stone soup? I can only say that it's very good.  
They responded:  
— We always wanted to see this!  
That was just what the monk wanted to hear. After washing the stone, he asked:  
— Would you lend me a pan?  
They gave him an earthenware pot. He filled it with water and placed the stone inside.  
— Now, if you'd allow this pan to sit on the coals over there.  
They did so. As soon as the pot began to bubble, he turned around:  
— A bit of fat would be just the thing for the soup!  
They went and got a piece of fat. It sizzled and sizzled, and the people of the house were amazed at what they saw. The monk tasted the soup and said:  
— It's very bland. It could do with a pinch of salt.  
So they gave him some salt. He seasoned it, tasted it and said:  
— Now with the addition of some cabbage leaves, the soup would taste so good the angels would eat it!  
The lady of the house went to the vegetable garden and brought him some fresh cabbage. The monk cleaned it and shredded it with his fingers, before placing the leaves in the pot. When the leaves were bubbling, the monk said:  
— And a chunk of sausage would really make it special.  
They brought him a bit of sausage. He placed it in the pot and, while it was cooking, he got some bread from his bag and settled down to eat at his leisure. The soup smelled heavenly. He ate it and licked his lips. After emptying the pot, the stone remained at the bottom. The people of the house looked at him and asked:  
— Oh, worthy monk, but what about the stone?  
The monk replied:  
— I'll wash the stone and take it with me for another time.

**Arthur, Janina, Marco e Pedro**

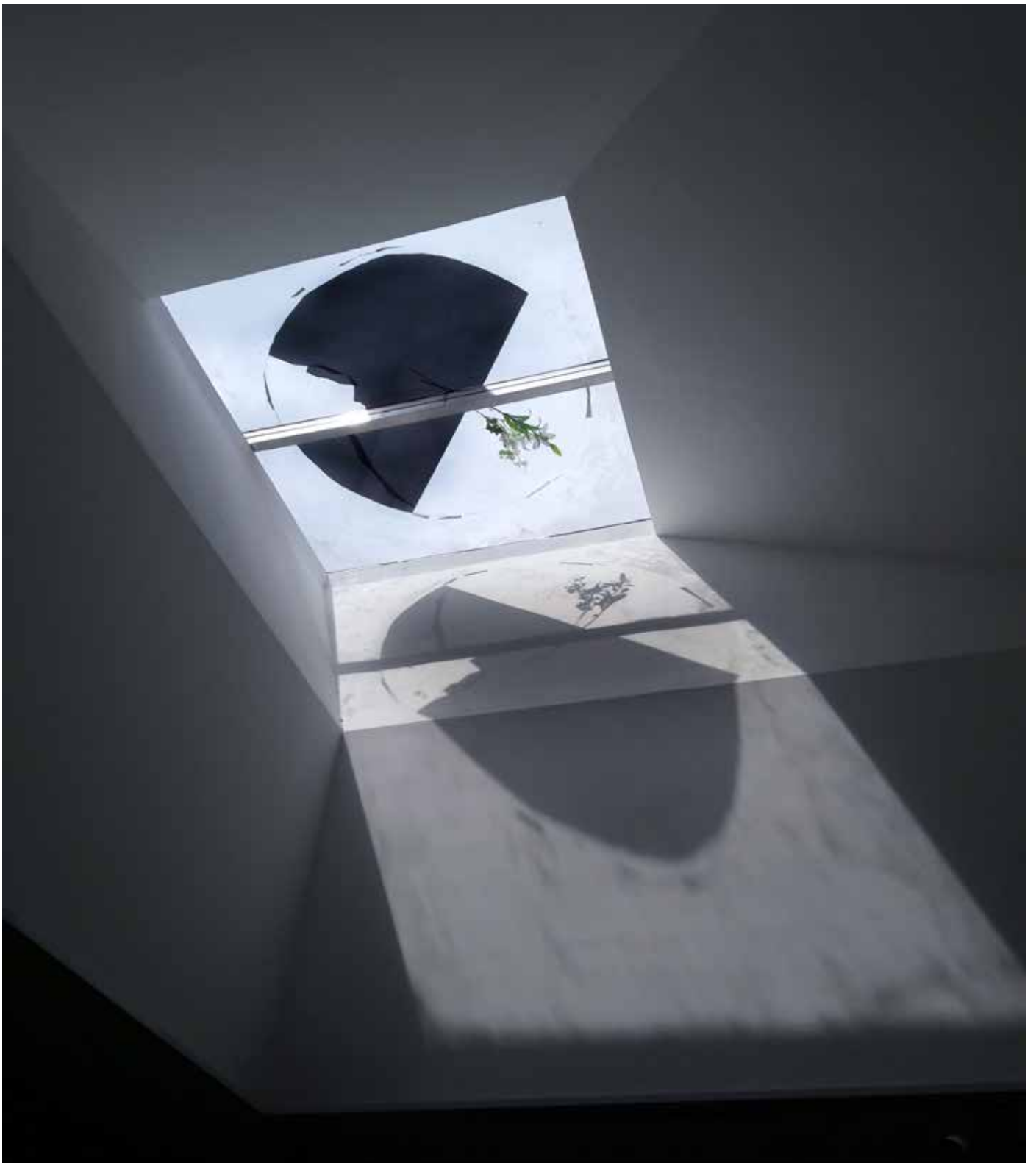
*Um frade andava no peditório. Chegou à porta de um lavrador, mas não lhe quiseram aí dar esmola. O frade estava caindo de fome, e disse:*  
— *Vou ver se faço um caldinho de pedra! E pegou uma pedra do chão, sacudiu-lhe a terra e pôs-se a olhar para ela, para ver se era boa para fazer um caldo.*  
*A gente da casa pôs-se a rir do frade e daquela lembrança. Perguntou o frade:*  
— *Então nunca comeram caldo de pedra? Só lhes digo que é uma coisa boa.*  
*Responderam-lhe:*  
— *Sempre quisemos ver isso!*  
*Era o que o frade queria ouvir. Depois de ter lavado a pedra, pediu:*  
— *Se me prestassem aí um pucarinho.*  
*Deram-lhe uma panela de barro. Ele a encheu de água e deitou a pedra dentro.*  
— *Agora, se me deixassem estar a panelinha aí ao pé das brasas. Deixaram. Assim que a panela começou a chiar, tornou ele:*  
— *Com um bocadinho de unto, é que o caldo ficava um primor! Foram-lhe buscar um pedaço de unto. Ferveu, ferveu, e a gente da casa pasmada pelo que via. Dizia o frade, provando o caldo:*  
— *Está um bocadinho insosso. Bem precisava de uma pedrinha de sal. Também lhe deram o sal. Temperou, provou e afirmou:*  
— *Agora é que, com uns olhinhos de couve, o caldo ficava que até os anjos o comeriam!*  
*A dona da casa foi à horta e trouxe-lhe duas couves tenras. O frade limpou-as e ripou-as com os dedos, deitando as folhas na panela. Quando os olhos já estavam aferventados, disse o frade:*  
— *Ai, um naquinho de chouriço é que lhe dava uma graça. Trouxeram-lhe um pedaço de chouriço. Ele o botou na panela e, enquanto se cozia, tirou do alforje pão e arranjou-se para comer com vagar. O caldo cheirava que era uma regalo. Comeu e lambeu o beijo. Depois de despejada a panela, ficou a pedra no fundo. A gente da casa, que estava com os olhos nele, perguntou:*  
— *Ó senhor frade, e a pedra?*  
*Respondeu o frade:*  
— *A pedra eu lavo e levo comigo para outra vez.*





Janina McQuoid

















**Nº 5**

# Jacaranda

A Journal of Brazilian Art and beyond

- (4) André Komatsu+Jacopo Crivelli Visconti
- (14) Rochelle Costi+Bernardo Mosqueira
- (26) Henrique Oliveira+Felipe Scovino
- (36) Judith Lauand+Aliza Edelman
- (50) Felipe Cohen+Wagner Malta Tavares
- (58) Guilherme Vaz+Franz Manata
- (66) Valeska Soares+Suzana Velasco
- (78) Angelo Venosa+Daniela Name
- (88) Malasartes+Fred Coelho

[www.jacarandamagazine.com](http://www.jacarandamagazine.com)



### The Logic of Dynamic Tension

Richard Serra




Richard Serra's work is characterized by its monumental scale and the use of heavy, dark materials. In "The Logic of Dynamic Tension," he explores the relationship between form and space through the manipulation of metal plates. The sculpture consists of several large, rectangular plates that are slightly offset from one another, creating a sense of tension and balance. The plates are supported by a central vertical element, which allows them to lean against each other without the need for traditional structural supports. This creates a dynamic equilibrium that changes as the viewer's perspective shifts.

The artist's interest in the physical properties of materials is evident in his choice of metal. The weight and texture of the metal plates contribute to the overall aesthetic and structural integrity of the work. Serra's focus on the "logic" of dynamic tension suggests a deep understanding of the forces at play in his sculptures, where the interplay of gravity and structural resistance creates a unique visual experience.

### Experimental Documentation Where Banality does not Exist

Richard Serra



Richard Serra's "Experimental Documentation" is a series of photographs that document the process of creating his sculptures. The images show the artist and his assistants working with large, heavy materials in a studio setting. The focus is on the physical labor and the technical challenges involved in moving and positioning these massive forms. The title "Where Banality does not Exist" suggests that the artist is documenting a process that is both highly technical and deeply creative, where the ordinary aspects of construction are transformed into a unique artistic language.

The photographs capture the scale and weight of the materials, as well as the human effort required to manipulate them. Serra's use of a hand holding a glass sphere in the foreground of the main image serves as a metaphor for the delicate balance and precision required in his work. The background of green foliage adds a natural, organic element to the otherwise industrial scene, highlighting the artist's connection to the natural world despite his use of man-made materials.

### Soft Solids

Richard Serra



Richard Serra's "Soft Solids" is a large-scale sculpture made of layered, translucent, brownish material. The work is composed of numerous thin, overlapping sheets that are stacked and curved to create a thick, textured wall. The material has a natural, organic appearance, with variations in color and texture that give it a sense of depth and movement. The sculpture is displayed in a gallery space, where its scale and the way it interacts with light and shadow are emphasized.

Serra's interest in the properties of materials is a central theme in his work. In "Soft Solids," he explores the tension between the soft, pliable nature of the layered material and the solid, architectural form it creates. The work challenges the viewer's perception of space and volume, as the layered structure creates a sense of depth and movement that is not fully apparent from a single perspective.

### Rupturing the Plane: Judith Lauand's Infinite Constructions

Johnathan Miller



Judith Lauand's "Rupturing the Plane" is a large-scale abstract sculpture made of a grid of black lines on a white background. The work features a central circular motif that is surrounded by a complex, geometric pattern of intersecting lines. The overall effect is one of infinite depth and complexity, as the grid lines create a sense of movement and tension that draws the viewer's eye into the work.

Lauand's work is characterized by its precise, mathematical construction and its exploration of the relationship between the finite and the infinite. The grid lines, which are slightly offset from one another, create a sense of depth and movement that is not fully apparent from a single perspective. The central circular motif serves as a focal point, drawing the viewer's attention to the intricate details of the geometric pattern.

### Tardy Light

Richard Serra



Richard Serra's "Tardy Light" is a simple, rectangular, light-colored table with a single, curved, light-colored object on top. The work is a minimalist exploration of form and space, where the relationship between the table and the object is the central focus. The table is a plain, rectangular slab, while the object is a smooth, curved form that sits on the table's surface.

Serra's interest in the properties of materials and the way they interact with light and shadow is evident in this work. The light-colored materials and the simple, geometric forms create a sense of calm and balance, while the curved object adds a touch of organic form to the otherwise minimalist composition.

### Conversation with Guilherme Vaz

Johnathan Miller



"Conversation with Guilherme Vaz" is a series of photographs that document a conversation between the artist and a group of people. The images show the artist sitting around a table with several other individuals, who appear to be engaged in a discussion. The setting is a simple, indoor space, and the focus is on the interaction between the people.

The photographs capture the candid moments of conversation, highlighting the artist's engagement with his audience. The series suggests a dialogue between the artist's work and the viewer, where the conversation is as much about the art as it is about the people involved.

### Profile: Poetic Images

Richard Serra




Richard Serra's "Profile: Poetic Images" is a series of photographs that document the process of creating his sculptures. The images show the artist and his assistants working with large, heavy materials in a studio setting. The focus is on the physical labor and the technical challenges involved in moving and positioning these massive forms. The title "Profile: Poetic Images" suggests that the artist is documenting a process that is both highly technical and deeply creative, where the ordinary aspects of construction are transformed into a unique artistic language.

The photographs capture the scale and weight of the materials, as well as the human effort required to manipulate them. Serra's use of a hand holding a glass sphere in the foreground of the main image serves as a metaphor for the delicate balance and precision required in his work. The background of green foliage adds a natural, organic element to the otherwise industrial scene, highlighting the artist's connection to the natural world despite his use of man-made materials.

### Notes From a Shipwreck

Richard Serra



Richard Serra's "Notes From a Shipwreck" is a large-scale abstract sculpture made of a grid of black lines on a white background. The work features a central circular motif that is surrounded by a complex, geometric pattern of intersecting lines. The overall effect is one of infinite depth and complexity, as the grid lines create a sense of movement and tension that draws the viewer's eye into the work.

Lauand's work is characterized by its precise, mathematical construction and its exploration of the relationship between the finite and the infinite. The grid lines, which are slightly offset from one another, create a sense of depth and movement that is not fully apparent from a single perspective. The central circular motif serves as a focal point, drawing the viewer's attention to the intricate details of the geometric pattern.



## Luiz Camillo Osório - Art without authorship

Project Horse: Quadrivium, 8 feet. The title is strange. Various questions arise here. How do you combine a horse and a project? What unites the notion of Latin pedagogy with eight animal feet? How do you cross an animal with the spiritual? We subsequently learn that this is an exhibition involving four artists, but not exactly a group show, with works contributed by each of them. In an external gallery, to be fair to the exhibition, there are individual works by the four. But let me be clear here, no matter how good they are, no matter how interesting they prove to be, it isn't this that has prompted me to write and which draws us to this exhibition. This is a meeting of works made collectively, of artists interacting and acting in partnership, and producing a major eight-part improvisation/experience/installation. Or 'eight-feet' if we want to highlight the physical, organic and procedural pulse that flows through this meeting of works.

The plural here – speaking of works – is a matter to be addressed. On the one hand, yes, there inside the Jacarandá space, at the Villa Aymoré, in Glória, is a series of works that can be seen separately and some of which may interest us more than others. On the other hand, it is the aggregation of the whole, the contamination of one work by the others, of our 'looking' through our ears, the movement of our body there within, the apparent germinating mess, which ends up making us realize that this is all one work, in the singular, which unfolds into many. This linking of the one and the many reminds us of how everything was made, where one artist interacts and acts based on a trace left by another. And it is from this linkage of inaugural gestures, without a fixed causal sequence, that the works and the work-exhibition emerge. The presence of sound is an important element in understanding this. Many of the "paintings" are associated with a specific sound. Even the electrical cables have a significant graphic dimension. However, the orchestration of each sound-work with the sound that permeates the environment is essential. The atmosphere that flows through the exhibition owes much to this sound that flows through the environment.

The idea behind the exhibition was simple: to show the result of several years of exchanges between four artist-friends, two of whom shared a studio: Adriano Motta, Cadu, Eduardo Berliner and Paulo Vivacqua. Individually distinct in their poetics, they exhibit the complicity of friendly coexistence and the challenge proposed of jointly producing something unexpected. A common aspect that served to kick-start the process of co-creation was drawing. Each had a big piece of paper and began separately. They then moved on to another's drawing and the interaction became the main fact. It is not easy to insert your hand into something initiated by another artist without the cake-mix collapsing. But it's even more difficult to experience the flow of an improvisation without losing a formal accomplishment and without relinquishing the experience of the whole, which leads the eyes and bodies of those entering the room into a shared experience. As Cadu wrote in a brief text about

## Quatro em um- Arte sem autoria

*Projeto Cavallo: Quadrivium, 8 patas. O título é estranho. Várias indagações brotam daí. Como juntar cavalo e projeto? O que aproxima uma noção da pedagogia latina e 8 patas animais? Como cruzar o animal e o espiritual? Sabemos em seguida que é uma exposição com quatro artistas, mas não exatamente uma coletiva, com trabalhos reunidos de cada um deles. Na galeria externa, para ser fiel à exposição, há trabalhos individuais dos quatro. Mas já deixo claro que por melhor que sejam, por mais interessantes que se mostrem, não é isso que me move a escrever e que nos pega nesta exposição. É a reunião de trabalhos feitos em conjunto, dos artistas interferindo e atuando em parceria e compondo uma grande improvisação/experiência/installação a 8 mãos. Ou patas, se quisermos ressaltar a pulsão física, orgânica, processual que aparece nesta reunião de obras.*

*O plural aqui – falar em obras – é uma questão a ser tratada. Por um lado, sim, vemos ali dentro do espaço Jacarandá, na Vila Aymoré, na Glória, uma série de trabalhos que podem ser vistos separadamente e nos interessar uns mais, outros menos. Por outro lado, é a agregação do conjunto, a contaminação de um trabalho pelos outros, do nosso olhar pelos nossos ouvidos, pelo movimento do nosso corpo ali dentro, pela aparente bagunça germinante, que acabamos percebendo que se trata de uma única obra, no singular, que fica se desdobrando em muitas. Essa articulação do um e do muitos remete ao modo pelo qual toda a coisa foi feita, em que um artista interfere e atua a partir da marca deixada pelo outro e é desse encadeamento de gestos inaugurais, sem sequenciamento causal determinado, que vão surgindo as obras e a obra-exposição. A presença do som é um elemento importante para se entender isso. Muitas das "pinturas" trazem acopladas nelas uma sonoridade específica. Tendo inclusive nos fios elétricos uma dimensão gráfica importante. Entretanto, a orquestração de cada som-obra com a sonoridade que perpassa o ambiente é algo fundamental. A atmosfera que pulsa na exposição deve muito a esta sonorização que pulsa no ambiente.*

*A ideia por trás da exposição era simples: mostrar o resultado de alguns anos de troca entre quatro artistas amigos, dois deles dividindo ateliê: Adriano Motta, Cadu, Eduardo Berliner, Paulo Vivacqua. Individualmente diferentes em suas poéticas, carregam a cumplicidade da convivência amistosa e o desafio proposto de produzirem juntos algo inesperado. Um ponto em comum que serviu para disparar o processo de co-criação foi o desenho. Cada um tinha um bom pedaço de papel e começaram separadamente. Em seguida, pulavam no desenho do outro e a interferência tornou-se o fato principal. Não é fácil meter a mão em algo já começado por outro artista sem a massa do bolo desandar. Mais difícil ainda é deixar viva a pulsão de uma improvisação sem perda de uma realização formal e sem abrir mão da experiência do conjunto, que traz o olho e o corpo de quem entra na sala para dentro de uma expressividade compartilhada. Como escreveu Cadu em um pequeno texto sobre a exposição, "o resultado apresentado no Jacarandá é um híbrido de gabinete*

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the exhibition, “the result presented at Jacarandá is a hybrid of a cabinet of curiosities and a walled garden, where objects, sounds, sculptures, drawings, paintings and videos blur the borders of language and semantic fields, and reflect the seriousness of individual and collective orbits on a collision course.”

Since the creation of Jacarandá, a mixture of club, studio, bar and laboratory, conceived and managed by artists, the question about its specificity has hung in the air. How could this meeting place be transformed into an exhibition environment and differentiate itself from other cultural spaces? How can one transform this search for spaces of coexistence and friendly exchange into what is also an exhibition space, and how would these exhibitions enjoy a privileged status? I was lucky to be the curator of MAM-RJ when the exhibitions of Luiz Zerbini, Cabelo and Raul Mourão jointly occurred. Opening together, they coexisted on the same floor. Somehow, a single experience took place there, which did not simply bring together individual works, paintings, sculptures and objects etc., but also explored indeterminate environments such as Cabelo’s ‘cafofo’ or ‘pad’, which was a performance space where things never stopped happening, mixing images, films, sounds, objects and drawings. Similarly, Zerbini’s large table, installed in the center of the monumental space, brought together the entire visual and plastic repertoire of the artist’s studio and pictorial imaginary. The reticulated design itself, forming a geometric grid where various things from his cabinet of curiosities were inserted, helped us perceive the artist’s poetics, and the way his paintings are constructed, where excess and order meet.

*de curiosidades e jardim murado, em que objetos, sons, esculturas, desenhos, pinturas e vídeos, borram as fronteiras das linguagens, dos campos semânticos e refletem a gravidade de órbitas individuais e coletivas em curso de colisão”.*

*Desde a criação do Jacarandá, uma mistura de clube, ateliê, bar e laboratório, concebido e gerido por artistas, que a pergunta sobre sua especificidade está no ar. Como este lugar de reunião poderia se transformar em um ambiente expositivo e se diferenciar de outros espaços culturais? Como fazer desta procura por ambientes de convivência e troca amistosa um espaço também de exposição e de que modo estas exposições teriam ali uma situação privilegiada para acontecerem? Tive a sorte de ser o curador do MAM-RJ quando aconteceram conjuntamente as exposições do [Luiz] Zerbini, do Cabelo e do Raul [Mourão]. Abrindo juntas, conviveram em um mesmo andar. De algum modo ali deu-se uma experiência única, que reunia não só obras individuais, pinturas, esculturas, objetos etc, como também explorava ambientes indeterminados como o cafofo do Cabelo, que era um ambiente-perfomático, onde as coisas não paravam de acontecer, que misturava imagens, filmes, sons, objetos, desenhos. Da mesma forma, a grande mesa do Zerbini, instalada no centro do espaço monumental, trazia todo o repertório visual e plástico do ateliê e do imaginário pictórico do artista. O próprio desenho reticulado, formando uma grade geométrica onde se inseriam as várias coisas de seu gabinete de curiosidades, nos ajudava a perceber a poética do artista, o modo de construção de sua pintura, onde o excesso e a ordem se articulam.*













I cite this example, of artists also connected with Jacarandá, because the most important thing about this exhibition was the atmosphere of works that seemed unfinished, despite the fact that many of them were conventional works, where the process of creating the form was a continuous experience always at the point of overflowing. As stated above, we see the same thing in Project Horse, and it is this kind of experience-experiment, more radical here, which seems to me to lend Jacarandá vitality, where the artists invest in unique projects that are unlikely to find a place in institutions, at least with the same freedom and spirit of improvisation – without sacrificing quality – seen here. One thing that attracts our attention is the amount of work put into this exhibition.

There are obvious historical precedents for this kind of creative collaboration. The surrealist cadavre exquis / exquisite corpses certainly appear here as an example. The artists created a sort of “wireless telephone” where initial doodles offered by one artist developed into a design after passing through different hands. The idea was to de-condition the intentional gesture, something which Miró expressed poetically as the painter’s need to always paint with his left hand, which is untamed by virtuosity. Indeed, this creative game was also intended to deconstruct the idea of individual expression, as if there were something to be expressed from within the subject-genius like juice extracted from an orange; seeking to link creation with not-knowing, or at least to go beyond a knowing determined by consciousness or technique; making creation occur wholly on the surface of the signifying material, confronting the resistance of inexpressiveness and the unforeseen.

Another example, which in this case, due its historical proximity, is a kind of dialog in reverse, would be an exhibition held in parallel with the Venice Biennale this year. I refer to The Boat is Leaking. The Captain Lied, a multi-media partnership also produced based on the long-term coexistence between the filmmaker Alexander Kluge, the artist Thomas Demand, the set designer Anna Viebrock and the curator Udo Kittelmann. In this case, the theatrical and fabulatory atmosphere were more suggestive, but lacked the plastic and material intensity of Project Horse. What interests us in both cases is the creative interaction between artists and the desire to produce something which displaces the idea of authorship. The marks left by each artist are perceived in detail, but the result of the whole goes beyond this. It is something else; it is greater than the sum of its parts.

Eduardo Berliner, in a conversation held at Jacarandá during the exhibition, highlighted the sometimes intense difficulty of this experience, which was to accept an intervention that was displeasing to him; which is to say, of not having a rubber or reversible second thoughts and appropriating the “discomfort” which initially seems to be a problem. This challenge, which is evident in a collective work like this, does not cease to be important when reconsidering creation beyond the legacy of the *tábula rasa*, the blank page, of the original creator. There are always layers of

*Trago este exemplo, de artistas também ligados ao Jacarandá, pois o principal naquela exposição era a atmosfera de obras que não pareciam acabadas, não obstante muitas serem obras convencionais, em que o fazer-se da forma era uma experiência continuada e sempre no limite do transbordamento. O mesmo, como já dito acima, vemos aqui no Projeto Cavallo e é este tipo de experiência-experimentação, aqui mais radical, que me parece dar ao Jacarandá vitalidade, em que os artistas investem em projetos singulares que dificilmente teriam lugar institucional, ao menos com a liberdade e a improvisação – sem esquecer da qualidade – vistas aqui. Uma coisa que chama a atenção é o investimento de trabalho presente nesta exposição.*

*Há referências históricas óbvias para esse tipo de colaboração criativa. Os cadavre exquis surrealistas certamente aparecem aqui como exemplo. Os artistas faziam uma espécie de “telefone sem fio” em que rabiscos iniciais propostos por um artista iam se desdobrando num desenho depois de passar por algumas mãos diferentes. A ideia era de descondição do gesto intencional, algo que Miró expressou de forma poética como a necessidade do pintor sempre precisar pintar com a mão esquerda, aquela não domesticada pelo virtuosismo. Na verdade, este jogo criativo buscava também desfazer a ideia de expressão individual, como se houvesse algo a ser espremido do interior do sujeito genial como o suco de uma laranja. Buscar vincular a criação ao não-saber, ao menos ir além do saber determinado pela consciência ou pela técnica. Fazer com que a criação se construa toda na superfície da matéria significativa, enfrentando a resistência da inexpressão e do imprevisto.*

*Um outro exemplo, neste caso pela proximidade histórica uma espécie de diálogo pelo avesso, seria uma exposição realizada paralelamente à Bienal de Veneza deste ano. Refiro-me a “The Boat is Leaking. The Captain Lied” uma parceria multimídia feita também a partir de uma longa convivência entre o cineasta Alexander Kluge, o artista Thomas Demand, a cenógrafa Anna Viebrock e o curador Udo Kittelmann. Neste caso, a atmosfera cênica e fabulatória era mais sugestiva, mas sem a intensidade plástica e matéria do projeto cavallo. O que interessa nos dois casos é a interação criativa entre artistas e a vontade de produzir algo que desloque a ideia de autoria. Percebem-se registros de cada artista nos detalhes, mas o resultado do conjunto vai além, é outra coisa, é mais do que a soma das partes.*

*Eduardo Berliner na conversa realizada no Jacarandá durante a exposição sublinhou algumas vezes a dificuldade desafiadora desta experiência que era aceitar uma intervenção que o desagradasse. Ou seja, não ter borracha ou arrependimento reversível e se apropriar do “incômodo”, daquilo que a princípio pareceria um problema. Este desafio que fica patente em uma obra coletiva como essa, não deixa de ser importante para repensar a criação fora do legado da *tábula rasa*, da folha em branco, do criador original. Há sempre camadas de sentido prévias que se insinuam como materialidade inerente às obras. Criação é sempre apropriação e reinvenção. A expressão se dá fora do sujeito, no cruzamento de um contexto histórico, de referências culturais/institucionais, de afetos*



é uma saída cognitiva para uma situação complexa,



Uma romã madura esgarçada por instrumentos cirúrgicos



Dadaísmo  
de sangue



prior meaning that insinuate themselves as materiality inherent to the works. Creation is always appropriation and reinvention. Expression occurs beyond the subject in crossing a historical context of cultural/institutional references, of affective subjects, and of an unnamable desire for form. As Paulo Vivacqua said, who I quote here in addressing this expressivity which occurs beyond the subject, it occurs through the gesture which is simultaneously both grammar and chance.

In conclusion, I couldn't omit mentioning the main video that greets us at the exhibition. The audio-visual production possesses, in its origin, the idea of co-creation. The editing, however, is the soul of the matter, linking the elements, images, sounds and texts and giving them rhythm. The video serves as a transition in this exhibition from the individual and the collective. Each of the artists is present in the production of the images, in the poetic punctuation of the small fragments of texts, the sounds, and the narrative flow. But everything is held together by the editing, executed by Adriano Motta, which is magnificent.

From the production of the film to the staging of the exhibition, there is a movement where many are one and the one flows into the many. This expositive experience of Project Horse is, above all, also a lesson in politics: coexisting with difference, with discomfort, with the other is essential to creation, to the world which is composed of creation.

*subjetivos e de um inominável desejo de forma. Como disse também Paulo Vivacqua, que aproprio aqui para falar desta expressividade que se dá fora do sujeito, ela se dá pelo gesto que é ao mesmo tempo gramática e acaso.*

*Para terminar, não poderia deixar de falar do vídeo principal que nos recebe na exposição. A produção audiovisual traz na origem a ideia de co-criação. A montagem, entretanto, é a alma da coisa. Juntar as partes, imagens, sons e textos e dar-lhes ritmo. Ele serve como a passagem nesta exposição do individual e do coletivo. Há a presença de cada um deles, na produção de imagens, na pontuação poética dos pequenos fragmentos de textos, nos sons, no fluxo narrativo. Mas tudo se organiza através da montagem, realizada pelo Adriano Motta, que é magnífica.*

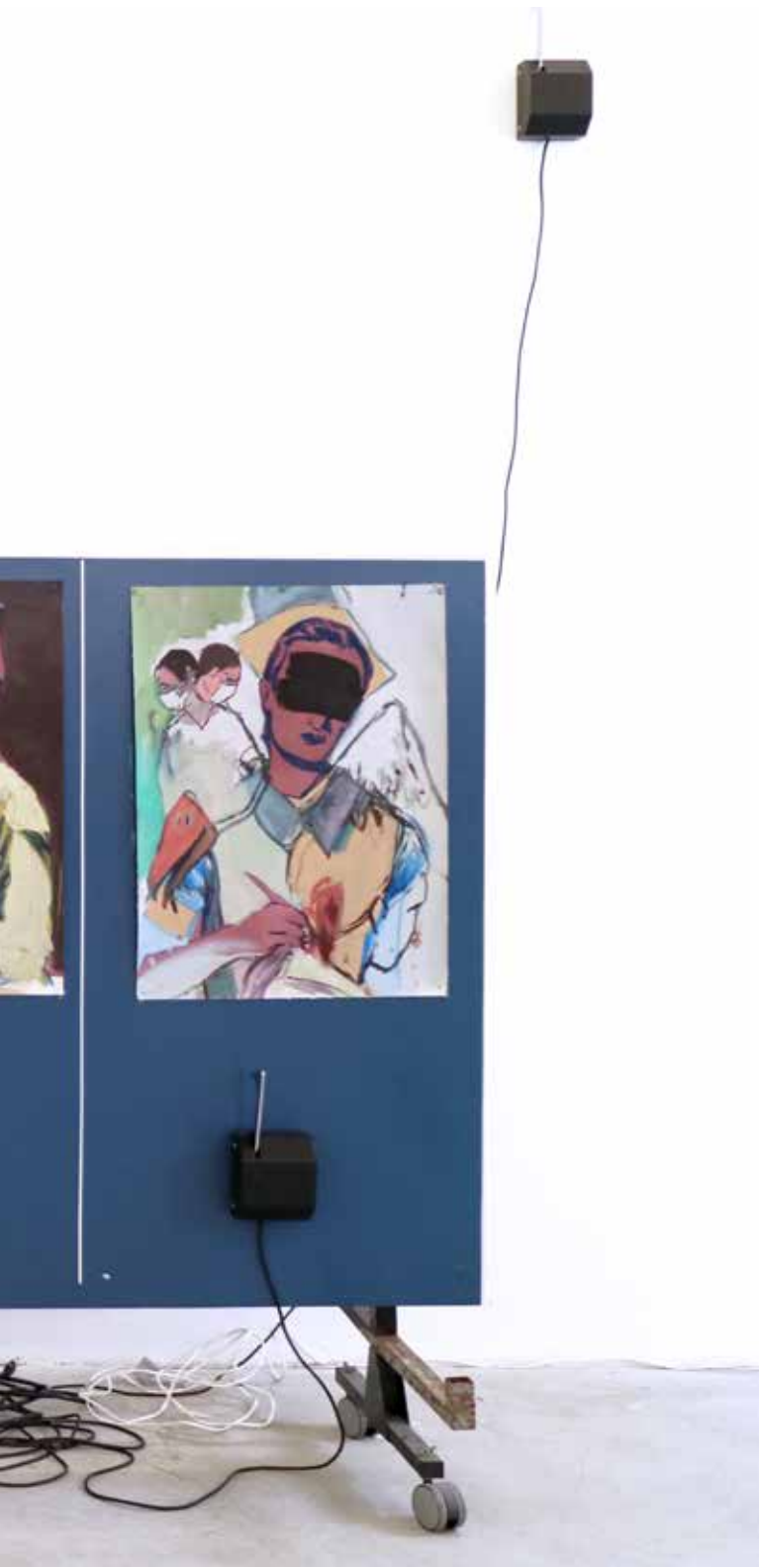
*Da montagem do filme à montagem da exposição há este movimento em que muitos são um e que o um se desdobra em muitos. Esta experiência expositiva do Projeto Cavalos é, acima de tudo, também uma lição de política – conviver com a diferença, com o incômodo, com o outro é fundamental para a criação, para o mundo que se constitui pela criação.*











**Nº 6**

# Jacaranda

A Journal of Brazilian Art and beyond

(2) Luísa Duarte

(6) Suzana Velasco

(12) Moacir dos Anjos

(16) Sérgio Bruno Martins

(24) Luiz Camillo Osorio

(30) Daniela Labra

(34) Fred Coelho

(42) Michelle Sommer

(46) Marisa Flório Cesar

(56) Maria Angélica Melendi e Lais Myrrha

(66) Daniela Name

(83) Clarissa Diniz

(84) Marcelo Campos

(92) Ronaldo Lemos

(100) Bernardo Mosqueira

(110) Gaudêncio Fidélis

(118) Suely Rolnik

**Special Edition  
Brazilian Art  
Under Attack!**

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*This sixth issue of Jacaranda magazine is a special edition put together by art critic and independent curator Luisa Duarte and editor Suzana Velasco. Jacaranda #6 warns readers that Brazilian art is under attack. It presents fifteen previously unpublished texts and one interview, and seeks to provide a broad range of reflections on the current state of visual arts in Brazil. Contributors to this edition include Moacir dos Anjos, Sérgio Bruno Martins, Luiz Camillo Osorio, Daniela Labra, Fred Coelho, Michelle Sommer, Marisa Flórido Cesar, Maria Angélica Melendi, Lais Myrrha, Daniela Name, Clarissa Diniz, Marcelo Campos, Ronaldo Lemos, Bernardo Mosqueira, Suzana Velasco, and Suely Rolnik. There is also an interview with Gaudêncio Fidélis.*

*"The past year has seen an unprecedented crisis in the Brazilian art world, with acts of censorship, curtailment of rights, and misguided recriminations. In the midst of this furor, which has mobilized the whole art community, much of the debate, and discussion of the facts, has taken place on social networks and through WhatsApp groups. I firmly believe that the print media will still have an important role to play in coming decades and I thus accepted Raul Mourão's invitation to put together a special edition of Jacaranda dedicated to this current situation. I agreed to do this because I feel it is a significant gesture in a world in which reactions to events occur, for the most part, in the transient and sparsely distributed realm of the Internet. The online debate, in itself, merits more in-depth reflection. Publishing a series of texts on this subject in an organized fashion entails conferring perennial status on certain thoughts. It generates a memoir of the point in time our country and our medium in particular are now going through. It is our chance to sow seeds of a more diverse future." - Luisa Duarte, April 2018.*

*O sexto número da revista Jacaranda, especialmente editado pela crítica de arte e curadora independente Luisa Duarte e com coordenação editorial de Suzana Velasco, veio a público afirmar que a arte brasileira está sob ataque. A revista apresenta quinze textos inéditos e uma entrevista que buscam uma pluralidade de reflexões sobre a atual conjuntura das artes visuais no Brasil. Escrevem para esta edição: Moacir dos Anjos, Sérgio Bruno Martins, Luiz Camillo Osorio, Daniela Labra, Fred Coelho, Michelle Sommer, Marisa Flórido Cesar, Maria Angélica Melendi, Lais Myrrha, Daniela Name, Clarissa Diniz, Marcelo Campos, Ronaldo Lemos, Bernardo Mosqueira, Suzana Velasco e Suely Rolnik. Além de uma entrevista com Gaudêncio Fidélis.*

*"Passamos no último ano por uma crise ímpar no meio de arte no Brasil. Atos de censura, cerceamento, acusações desvirtuadas. Em meio a esse furor, que mobilizou todo o circuito da arte, grande parte do debate, da reflexão acerca dos fatos, se deu nas redes sociais e via grupos de WhatsApp. Acreditando que a mídia impressa ainda irá cumprir um papel relevante nas próximas décadas, aceitei o convite de Raul Mourão para editar um número especial da Jacaranda dedicado a esse momento. Aceitei por acreditar ser um gesto importante nesse contexto no qual as reações aos acontecimentos se dão, em sua maior parte, no registro da internet, guardando assim uma dimensão efêmera e dispersa (o debate que se deu na rede, por si só, rende uma reflexão). Publicar uma série de textos sobre o atual momento de modo organizado significa dar perenidade a certos pensamentos e gerar uma memória dessa fase pela qual passa o país e o nosso meio em particular. Essa é a chance de semearmos um futuro diverso" - Luísa Duarte, abril de 2018.*