



MARÍLIA BIANCHINI Matéria, paisagem. Exhibition - Workshop

In general, a photograph is before us so it can be seen. We know that not everything is visible, this is the game; but reaching what we see (and even what we do not see) depends on how we face the abysses of the images. Depth of field, color, relation between elements, light, temperature are some of the aspects that are noticed by the viewer that seeks to understand them.

One might point that I am not considering the great amount of means and materials of photography in the context of contemporary art, that the image, when in isolation, is not always what it is supposed to be. For sure we have the projected images, observed in some of Elaine Tedesco's works; photographs printed on a cloth, as in Alexandre Sequeira; the transparencies, as in Miguel Rio Branco; we also have, among other possibilities, enlarged photographs printed on Post-it Notes and on toilet paper, such as Iris Helena's works. In these examples, the images compound situations that transcend them. They find formats and circumstances that, sometimes, intensify and add meanings to the image itself. Anyway, there is not such a thing as "one and another", image and material as two independent forces. They are synchronized bodies reverberating their possibilities of interpretation.

And what about when the image is / is not what it offers to be seen? What about when the images, specially the landscapes images, the same landscape and its variations, seems to point at the photographer's gaze?

At first, that is where Marília Bianchini's photographs lead us. They aim at a look that insists on looking again and again, with the surprise of new experiences. We already know, by perceiving the images, that a river and its trails; the sky and the clouds; a garden with the leaves, birds, sticks are the subject and the constant gaze of the artist. But if some of these images make us think about the person that captures them, they also make us observe the object that offers itself to be perceived: a bird that faces us, as if it was familiar with the camera, a cloud and its story. And that is the game between what is visible and what is imaginable; the images reveal their incisive signs, their positioning.

Marília, more than ships and storms, prints on the paper the attention that she dedicates to the passage of time and its transitory condition. They are photographs filled with duration, observation, and, consequently, with positioning, with sharing. They defend and they offer us, even at the most accelerated flows of the everyday life, the space of a relation with the world, based on the exchange and on the observation, something that can only be built with time and with the passage of time.

However, there is in the exhibition another set of images, that, simultaneously, reinforces and contradicts some of these comments. It refers to the photographs enlarged on craft paper. Leaves, sailboats, flocks of birds compete for our attention with the material on which they are printed.

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They contradict us, for the images have as much importance as the material they are printed on. They could be interpreted, as suggested, in relation to the means and material in photography in the context of contemporary art, as synchronized bodies that act together on the development of senses.

Even if, actually, we can be led by the mutual contamination of the senses from one and another – the fragility of the craft paper and its transparency with the deletion of memories and the melancholy of water images, the flight of the birds and the flying leaves in a temporary composition –, as time goes by (always time!) another type of approximation between material and image arises. An approximation that will lead us, one more time, repeatedly, to a place of sharing.

Based on some of these works, it is possible to realize that image and paper are, after all, made of the same matter. The paper-image is the paper-fiber itself, which was boiled, milled, washed, processed, until it became the paper-weft. And the passage of time, that I defended that it was printed on the images of ships and phenomena, is also essential matter to the transformation of these fibers and leaves.

Therefore, besides an insistent gaze – variations of the same image –, and an issue that these images reveal – the passage of time and the permanent transformation of all things –, now, they assume their materiality. And the assumption of the materiality means that they became accessible, able of being reached and, above all, shared.

As these works expose not only their potentiality of imagination but also their organicity, paper and image seems to reach the acceptance of being equally not important when considering their specificities, bringing close, unabashedly or in a non-pedantry way, the artisanal and the artistic. And it is exactly through this non-differentiation that Marília calls us, once more, to reevaluate our concepts about these classifications.

If there are no answers to the challenges posed by the work, there is, in itself, a desire of keep talking and exposing its gears.

In our conversations, during the development of the proposal of this exhibition, it became evident that the knowledge of the production process, not only related to the images but also to the material, in the case of Marília's works and also the production process in general is related to a bigger autonomy of the subjects considering their power relations, established on the various social fields, from politics to culture. Therefore, the access to the means of creation of any artifact can be seen as a way of contributing to this independence. Based on this observation, Matéria, paisagem seeks to be an exhibition-workshop, a place for exchanging and sharing knowledge, techniques and processes.

Gabriela Motta
curator

MATÉRIA, PAISAGEM | EXHIBITION – WORKSHOP

Artist: Marília Bianchini

Curator: Gabriela Motta

Opening: Sep 29, 8 pm

Visiting: Sep 30/ 2017 – Jan 27/2018

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