



GOIA AMORIM

Fantasma

Aquilo que aparece apesar de tudo

“A dancer decided to create a shoe with a stamp on the sole. It was designed to register this dancer’s moves and due to its weight, the moves would change as she printed her path on the surface.”

Movement, dance, trace. While talking about one of her artworks, Goia Amorim seems to unfold and extend more routes into her own visual production, lately exhibited on *Resíduos de um ritmo* (Rio de Janeiro, 2016). Now with *Fantasma*, a solo exhibition at Galeria Mamute, in Porto Alegre, the artist from Rio de Janeiro (known as Goia Mujalli) presents artworks resulting from a series of more ramified interpretations of the seductive cut that exhibits now.

Meteors, bananas, choreographies, overlaps, deletions. Goia’s art practice gets more complex and rhizome-like, defending the pictorial as an extended field for experiments. The painting assumes the graphic and the procedure of the engraving (by means of screen printing) and invades the space with sensorial means, mixes analog and digital tools. Synesthetic and senses’ amplifiers, *Fantasma*’s artworks can overwhelm the non-passive spectator, creating friction and crisis in a positive way on the open, permeable, alert gaze.

Helio Oiticica¹ (1937-1980) once said in 1961 that art is universal and corresponds to a cosmic plan of the human existence, and the more universal it is, more merged the dialectic differences will be, raised to a plan of pure cosmic experience, allowing, this way, the pure spirit creator exercise. It is interesting to mention a little about the artist education, who achieved this year the Master’s Degree in painting at the Royal College of Art, in London, city adopted by the artist to study and work for years. So, the presence of international productions is strong – mentioning names less known in Brazil such as Laura Owens, Jacqueline Humphries and Cecily Brown, for instance – but, as time goes by, the transgressor legacy of Neo-Concretism (Oiticica, Lygia Pape) hits Goia’s production harder, however not only due to formal approximations, but also due to thoughts, approaches and processes. Memories from her hometown are mixed to her daily experiences with a disciplined routine at her studio, with processes and methods being transmuted; a routine in a city that is not hers, with a constant perspective of a traveler-artist (or, at least, in constant displacement).

¹ OITICICA FILHO, Cesar, COHN, Sergio, VIEIRA, Ingrid (org.). *Encontros – Hélio Oiticica*. Azougue, Rio de Janeiro, 2009, p. 33.

So, on this bric-a-brac of influences, ideas, images and experiences, it is possible to find *Fantasma*s and its powerful artworks. The pieces that provide a more effective look are available to those who will confront – even due to the scale of some works – the artist’s propositions. First, the title. Goia turns to Agamben to evoke an intermediate state of difficult precision. The Italian thinker² asks, provocatively, how time can affect an image. And then she resumes Domenico’s (Domenichino) story, a choreographer, in the 15th century, in the north Italy. On the essay *Sobre a arte de bailar e dançar*, among six essential elements of the area of excellence, there is the *fantasmata*. Agamben³ said that Domenico explained ghost as a sudden stop between two movements, able to concentrate virtually on its own internal tension the measure and the memory of all the choreography. To Domenichino⁴, dance is, essentially, an operation over the memory, a composition of ghosts (of the images) in a temporal and spatial ordered series. However, to Domenichino, this means that the essence of the dance is no longer the movement, but time.

On this body-temporal resonance, Goia’s ghosts separate themselves from futurist creations such as manga, like *Ghost in the shell* (1989), from Masume Shirow; also the mainstream movie *Ghost* (1990), from Jerry Zucker and many others sci-fi dystopias and classic horror Victorian reminiscences, among other examples. The *punctum* on works like *Meteoro*, *Caminhos Cruzados* and *Impressões de um sapato* is about essential traces, mentioned by the artist in the beginning of the text. And the dynamics of this choreography go through ideas such as rooting, belonging, national and identity on works like *Banana* and *Brazilian Bush*, in which, with humor, the artist reinvents iconic elements that we can say that belong to Brazil. Generally, therefore, Goia Amorim reveals something like a scarce light, although vital, colliding time and testing bodies. Didi-Huberman⁵, based on Pasolini, says that it is all about rethinking our own hope principle through the way that the past meets the present to create a flash, a shine, a constellation where a way to our own future is released.

Mario Gioia
Curator

GOIA AMORIM

*Fantasma*s

Curator: Mario Gioia

Opening: Oct 20, 7 pm

Visiting: Oct 21 – Jan 27

Place: Galeria de Arte Mamute – Galeria 2 –WEST ROOM

² AGAMBEN, Giorgio. *Ninfas*. Hedra/Fundação Bienal de São Paulo, São Paulo, 2012, p. 23.

³ AGAMBEN, Giorgio. Op. cit. p. 24.

⁴ AGAMBEN, Giorgio. Op. cit. p. 25.

⁵ DIDI-HUBERMAN, Georges. *Sobrevivência dos Vaga-Lumes*. UFMG, Belo Horizonte, 2011, p 60

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