

cussions and exchanges among artists from several currents directed by Sandra Cinto and Albano Afonso. There, Nunes developed several solo and group projects. In 2009, he presented his first solo show—Until the End...—at the Museu de Arte Contemporânea in Curitiba. In 2012 he was recognized with the Award from the English Culture Festival for his exhibition *Triumph of Colors, Love and Music over the Wicked Blues* at the Centro de Cultura Britânica.

The work by Carlos Nunes, his performances in countless acts through the attentive observation of the artistic in everyday life, is aligned with the conviction of others that preceded him—like Marcel Duchamp and Joseph Beuys—that what transforms an object or an action into a work of art is precisely the decisions and choices made by the artist. At the end, just as Beuys said, “everything under the sun is art.”

Sylvia Werneck

Marcelo Moscheta

Galeria Leme

The difference between meridians and parallels is a basic one. The former are like longitudinal cuts we make on an orange in order to eat the pieces directly; the latter are like the cuts we make on an orange before extracting its juice. In sum, meridians are arbitrary, as we never know exactly on what spot in the orange we will make a longitudinal cut, while parallels are nature, since all oranges have an equator between its poles. While Greenwich was a political agreement, parallels are geographic: the equator could

not be located anywhere else on the globe, and neither could the tropics—Cancer and Capricorn—which are the lines where every summer or winter solstice the Sun reaches its zenith, a position of 90° relative to the earth, under which objects forget to project their shadows.

During his 1-day residence at Plataforma Atacama, in Chile, in the middle of the desert, Marcelo Moscheta executed an action that required time and effort: creating a stone path whose 15-meter length followed and at the same time accounted for the Tropic of Capricorn, so that the stones will be exempt from any shadow during the solar zenith that occurs every year.

Leaving a trace implies imagining a future that in the extended and apparently still time of the desert, could come to pass in a single day or 10,000 years, when another traveler treads on it with his or her steps. A future traveler who, finding those rocks, will know someone else was there, and who, if not lacking in patience in his observations, will also realize what line Moscheta intended to mark: the Sun will take care of showing it.

The action of building the line piling up the rocks has a dual connotation. On the one hand, it operates as the memory of a past event; on the other, it functions as a message sent into the future. Now, what is interesting in Moscheta's work is the fact that that future becomes a present, while the present becomes a past. Let me explain. Moscheta leaves a trace to be read later on; at the same time, he is reading remnants from the past, of the earliest inhabitants of Atacama, whose traces were followed

by the artist with the help of archaeologist Ana María Barón, who holds a collection of rocks with 10,000 years of history. In that order of things, Moscheta seems to conjugate two places in time, since, on the one hand, he leaves his trace for a future traveler and, on the other, assumes the place of that traveler in reading the traces of an ancient civilization.

A dual location in time that ends up eclipsing time itself, rendering it a present in full, devoid of shadows. Moscheta in the future of the past of the region's ancient inhabitants, and at the same time he is in the past of the future possible visitors of his rocks.

The exhibition *1000 km: 1000 años*, curated by Alexia Tala, is the result of this experience. It comprises three works. The first one, titled *Linea: Tiempo: Espacio*, consists of a large accumulation of rocks on an elongated base, which involves already an index of the action in the desert. Now, looking at this work it is possible to note that the number of rocks used is not too large; in fact, they are ceramic duplicates of a single rock, each one featuring a small plaque indicating coordinates. These coordinates imply a variety of locations for the object however, since it is a single rock, this becomes a contradiction, since it is impossible to find the same rock in two different points, just as we cannot be here and there at the same time. A tangible paradox that reminds us of the play with time commented above, reinforced by this fact: the model rock is not just a rock, but a stone tool used by inhabitants of the region several millennia ago.

The next work, *Atacama: 28.04-06.05/2012*, is a graphite on PVC image, a technique skillfully employed by Moscheta throughout his career. It is a map of the artist's desert explorations, a vista captured from a great height over the surface of the globe. Lastly, *Timelapse* is a small box holding sand and rocks from Atacama, accompanied by a metal plaque that resembles a message to the future, addressed perhaps to an extraterrestrial visitor who suddenly finds our relics and remnants. Present again in this work is the mechanism of juxtaposition, now in terms of scale, since the box presents in a small number of square centimeters the landscape of the entire desert; it all depends on one's point of view (this is to say, on scale).

Moscheta brings together in convergence the notions of *far* and *close*, of *past* and *future*. In this way, here and there, before and

Marcelo Moscheta. *1000 km: 10.000 years*, 2013.



after are made to share, in Moscheta's work, a single substance; it is left to the viewer to decide what position to adapt, whether they see in the *Timelapse* box just some sand, or the extension of an enormous territory; whether they see in the rock left in the desert a future yet to be, or a past already gone.

NOTA

1. Hermeto Pascoal is a composer, arranger, musical producer and multi-instrumentalist virtuoso from Brazil. He is regarded as one of the most important figures in the history of Brazilian music. N.T.

Julia Buenaventura

Paulo Whitaker

Marília Razuk Gallery

Paulo Whitaker demonstrates great inquisitiveness in the way he discusses his own visions and questions about the world. His creative gesture always connects with an incessant search for answers regarding existence, in a constant dynamic of transformation. According to the artist, the way he found for his work to always remain "fresh" was to create new problems to solve.

His exhibition at Marília Razuk Gallery brought together a series of 20 works that include paintings and drawings, and the result was a translation of the artist's passion for the constant reinvention of his art. For this exhibition, Whitaker selected drawings that represent a synthesis of what has occurred in the last two years, while some of the paintings belong to his most recent periods and others to older moments (albeit not seen in Brazil). These are works that were on exhibit at the Montreal Biennial in 2007.

Creativity is a natural quality of Whitaker's personality. Long before committing to the visual arts, towards the end of the 1970s, a young Whitaker, restless and hungry for challenges, left São Paulo for Santa Catarina, where he lived in a fishermen colony named Barra da Lagoa. And even if unwittingly, communing with the *caiçaras*¹ he began his creative education. Observing the fishermen at work, Whitaker began to build his own home using a hand saw; it was a rustic dwelling made entirely of wood. His dialog with the people of Barra de Lagoa de Conceição was decisive in opening paths or what became his constructive exercise in the realm of art.

Whitaker remembers with emotion the period when his time was split between

studying at the University and working as a teacher in the rinky-dink local school. He remembers his surf board and his saw, the tool he used to build his home. He doesn't forget Mrs. Noemia, the shop owner, the person who truly financed his studies in that state, via a little notebook where she recorded his food purchases (a tab that was never closed). Mrs. Noemia never allowed the young student, who was also her community's schoolteacher, to go hungry. Beyond the generosity and the warm welcome, Whitaker's imagination was filled with questions in always pleasant conversations. One day, the news arrived of Mrs. Noemia's passing: the death by suicide of the woman who had become his substitute mother marked Whitaker deeply.

It was there, in Santa Catarina, where Whitaker shifted gears and moved from the study of the humanities to the visual arts. In 1985, already a graduate, he returned to São Paulo. At that time, he made the acquaintance of the artists who were taking part in the 18th São Paulo Biennial. Sharing with other artists and discussing his own work helped his technical maturation.

After living abroad, in countries like Germany and Canada, the São Paulo artist alternated exhibitions between local and foreign galleries.

For Whitaker, the problems to be solved in his artistic practice begin with a series of questions: What to paint? How to paint? Why painting?

The pleasure of manipulating color compensates the limitations imposed by two-dimensionality. The production of meaning emerging from the emotions that fill our witnessing of everyday events, gains in Whitaker's hands a new profile, always in search of establishing a dialog with the world by means of the thought of painting and the creation of his own lexicon. In that sense, Whitaker seeks to clarify the process of his production, much more than to emphasize the representation of his figures.

The monochrome background of Whitaker's paintings contrasts with highly colorful figures, painted in a language that tends to abstraction. These figures are built using stencils. The artist's restlessness is revealed in his working process: he never gives up. Whitaker never sees his works as finished; he revisits, changes, intervenes them, and proposes new explorations. This demonstrates that his production moves forward in



Paulo Whitaker. *Untitled*, 2013. Oil on canvas. 55 x 39 ¼ in. (140 x 100 cm.).

continuity. Years may pass for a given work to come to rest; they are ready only when they survive the artist's own judgment.

Whitaker's proposal challenges viewers to decipher his ideas and, at the same time, to experience their own sensations when confronting a dialog with the artist's pictorial vocabulary.

Whitaker puts on display his strategies, his choices, and the decisions made in the execution of his works. He incorporates the trials, the errors, the erasures, and in that way brings to the fore the constructive path followed to arrive at any given place.

The exhibition *O sempre, o todo, o não sei* at Marília Razuk Gallery in São Paulo, was an opportunity to encounter works produced over the last five years. Next to large-format canvases were small-format works on paper showing the artist's versatility, his exploration of multiple results and his permanent search for new ones. Above all, the exhibition made it possible to understand Whitaker's original roots, from the *caiçara* elaboration to the erudite approach of his proposed artistic universe.

NOTE

(1) *Caiçara* is a tupi term referred to coastal populations. It has been in use since the Sixteenth Century, the product of the contact between Portuguese settlers and indigenous peoples.

Helcio Magalhaes