

Artist's own texts

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THE PLASTIC ARTIST - PUBLICISING OF WORK - THE ART MARKET

It is a way of your work surviving without being conditioned by the blackmail of survival or social status. That this kind of blackmail exists is obvious, as the plastic artist pays to show his work, instead of being paid, in the majority of art galleries.

What is important is not compromising with "isms" and systems. If this way of thinking leads to marginalisation within which one becomes a deflagrator, it is a reality but, in compensation, so is freedom of action. Furthermore, it is argued that the plastic artist eternally produces the same themes without noticing their poverty, laying his emphasis on technical issues, obviously according to art criticism and the market which always value technical "quality" over creation.

It's clear that to maintain a greater freedom of action we have to work in a team. Not in the archaic sense, under the leadership of an authoritarian or paternal cupola, but having a basis of individual and collective awareness of each component, thus removing the leadership issue.

Not in a language that is called collective in terms of creative conditioning based on a thematic representation, but in a common language which is not conditioned to one type of representative image. The realities are various and vast. The important thing in team work is the action, action in terms of how or in what way to act for a large or small public, whether the structure of the work is really disconnected from the aspect of mass participation or not. The medium really, in the case of the photo, film, etc., from the moment in which it is printed/ published, de-conditions/annuls a mentality, a limited language, in favour of mass production (deflagrations), thus bringing a given market into crisis. It's clear that to achieve these objectives it is and will be necessary to keep prices and the profit margin in accordance with a low acquisitive power. This criterion is up to each person's conscience in terms of the socio-economic reality of the place where they live.

1970/1974

MANIFEST AGAINST THE JURY

The five members of the jury of the 2nd Summer Salon accepted in the Drawing category a Manifest against the mentioned salon. The handwritten Manifest, in three copies (the minimum number of works demanded by the Regulation) was inscribed as a drawing because it was the only opportunity I had to show the jury the Academic Regulations of the Summer Salon, besides the lapsed structure of all the salons.

I refuse for the Manifest any consideration in the aesthetic order – graphic beauty, texture, because this is fine arts. What I did was a

The approval of the Manifest would imply automatically in the refusal of all the work inscribed in the categories, including mine. In my opinion, I am against all the criteria. But the jury can not be against the criteria because their commitment is to judge. Judge by which criteria?

(Manifest handed out during the opening of the II Salão de Verão, 1970)

ALS HET LICHAAM DE DRAGER IS

Als het lichaam drager is van de idee en in dit geval van het werk of als het werk gedaan is (als een moment) of in dit geval tijdloos is, als een huis (het lichaam is het huis), of als het voorgesteld is als een object en op het ogenblik dat het in Registros wordt voorgesteld automatisch deze betekenis van het lichaam als 'kunstwerk' verliest zodra de drager die de handeling van het lichaam herbergt automatisch verandert/ zichzelf aanpast in de zin van een concreet kunstwerk.

Vandaar dat het lichaam in volle actie het kunstwerk is of de drager van de actie, van het moment dat opgevat en voorgesteld wordt als een werk, waardoor de registratie in dit geval of in de meeste werken/ acties die tot op heden in nagenoeg de hele geschiedenis van de zogenaamde twintigste-eeuwse kunst werden getoond, zouden worden beschouwd als een herinnering aan een bepaald moment dat in de toekomst misschien met nostalgie zal worden bekeken of zal verrassen, in dit geval volledig opgenomen en overgedragen in een museologisch proces. De meeste door de maatschappij geconditioneerde kunstenaars zijn kunnen of willen niet neerbuigen en elke mogelijke dialoog met deze maatschappij stopzetten, dat wil zeggen, de dialoog met een systeem dat elke vernieuwing aanvaardt die ontstaat uit enige functie of het gebrek daaraan. Zo zie ik dit fosforisch verband met de vernietiging van 'de kunstenaar=vrijheid'-strategie. Vandaag aanvaardt en verslindt het systeem elke verzets- en transformatiedaad. Vandaar dat de kunstenaar opgenomen wordt in de maatschappij als hij specifiek op de smaak van diezelfde maatschappij of op de neutralisering van de esthetische transformatie van deze maatschappij is ingesteld, waardoor creativiteit er nauw mee verbonden zal worden. Met het verleden? –NEE-

(in *CadernoLivro*, 1977)

SURREALISM AND CONCEPTUALISM

SURREALISM and CONCEPTUALISM, denominations used only to disclose "isms" that dot the art of our century, are nothing more than any other soft drink labels. However, in this case, it is necessary to use them in the same way as incoherence is used in this century.

The idea, propeller of the SURREALIST/CONCEPTUALIST activity, to be really effective, had to disguise itself as a work of art, trying in this manner to reconstruct human understanding, that is, to reconcile man's intelligence and sensitivity. It is not surprising that SURREALISTS/CONCEPTUALISTS grant great importance to the transformation of water into urine, as well as the effort to reconcile, in the individual, the imaginary and the real. It is not unusual, that so much importance is granted to the savagism of the eye (that is, "plunder") as participant of the savagism of every being, of the mentally ill or of the ocean-oriented artist. Thus, without insisting on the talented manifestations of some insane people, since we are able to appreciate them, we reaffirm the absolute legitimacy of their conceptions of reality. Therefore, just as the SURREALISTS/, we demand from the head doctors of the insane asylums, to liberate those forced by sensitivity.

In spite of the few tolerable existential conditions that come along with the mentally ill artist, due to the deprivation of social freedom, the artist develops an extraordinary creative activity, liberating him much more than the so-called normal artist.

The works of the ocean-oriented artists show over the art of the mentally ill the advantage of manifesting a collective attitude of a tribe or people, that identifies itself entirely with the creation of

its artists. The evidence that in the primitive or the mentally ill the eye exists in a state of savagism, does not eliminate the difficulties that the Western artist faces to reach such stage. In spite of his efforts, Gauguin did not succeed in transforming himself into a Tahitian; on the other hand, to copy the techniques of the sculptor PAPU, exactly when it is recognized that his artistic originality arises from his psychology, is the same as to excel in idiocy the traditional academies.....

It is obvious that the conceptual exhibition presented in this gallery, demonstrates that the participating artists are civilised and sane. Therefore, for the current SURREALISTS/ CONCEPTUALISTS to understand completely the existence of a savage eye, it is necessary for them to understand the difference between the inner savage and the outer savage. The difference is that, in the first case, one is referring to the mentally ill, imprisoned in his solitude, unable to speak more than his one name and only to himself, (because of the frontal mirror), but this does not remove the merit of his solitary work. IN the second case, it expresses a whole collectivity and is surrounded by a very interesting halo.

However, for the total comprehension of all this information, there is only one didactic example; an example that links the imaginary to the real (the inner savage and the outer savage), an example that situates us within our tribe, that is the ROCK.....

1) Bunny

2) Chuck Berry

(in *CadernoLivro*, 1977)

IN RELATION TO THE ASPECTS: LABELS/SCHOOLS AND POSSIBILITIES

Momentary, precarious materials are linked to immediate creativity, to the use/transformation of what you have at hand, a refusal to the impossibility of acquiring materials, a refusal of the neurosis imposed by a market or an aesthetic thought linked to what one commonly names GOOD TASTE or BAD TASTE.

The use of precarious/momentary materials, in my work, is NOT fashion, it can NOT be framed by a period, it has NOTHING to do with Arte Povera, that is a school, an aesthetic current. The (bad) taste to label, inherited directly from the dusty academic art, but so much favored by the art movements of the twentieth century, including DADA, obviously, has many followers, either amongst the Avant-Garde, or in the Rearguard, without forgetting the notorious art critique, whose taste for discovery/labelling movements, sponsorship, etc is publicly known.

In the background, the RearguardAvantGardeCritique is intimately linked to the process of the good historical organization, good conduct, of opening a drawer and finding the crux of the problem, thought/action not connected to the risk, as in any office, each thing in its place, everything correct, organized, as expected, with or without subtleties, with or without chance strategies. CHANCE...

Of the POSSIBILITY of an ADVENTURE work

Of the POSSIBILITY of a RISK work

Of the POSSIBILITY of a work in CONSTANT transformation

Of the POSSIBILITY of a work in EVOLUTION

To the contest the present does not mean to go back to the past, it means:

TO GO FORWARD

1975

ART CRITICISM DOESN'T HAVE THE KNOWLEDGE

Art Criticism criticizes but, generally, does not like to be criticized.

Art Criticism has arrived at its current position due, in part, to the concessions made by artists to the detriment of their own theoretical work in favour of the theoretical work of the critic.

From the moment Art Criticism begins to charge the artist in order to represent him, the public becomes the victim.

Recently, there has been a proliferation of Artist Critics. Through this, it's clear that Art Criticism does not have the knowledge, because if it did, there would be no need for its metamorphosis into an artist.

Once in a while, Art Criticism, in agreement with the market and artists, exhumes old formulae, generally linked to the Canvas as a medium, rehabilitating them and relaunching them as the new vanguard (Kassel and the Paris Biennial obviously support this). It is likewise obvious that they are transitory aspects because, as everybody knows, painting has lost its interference/communication value to that of investment, thus:

PAINTING=TRADITION=INVESTMENT.

As I understand it, the only valid Art Criticism is that which has dialogue with the artist on an equal footing. Generally this criticism (that exists) is marginalized by the environment, in other words, the market, galleries; official criticism; panel and artists interested in maintaining the status quo.

1974/1975

OVER DE TECHNISCHE KWALITEIT VAN DE REGISTRATIE OF DE ONBESTENDIGHEID

Ten eerste bevat welke situatie ook, aangezien ze werd geregistreerd, de inhoud van een moment, bijgevolg is de registratie niet alleen bepaald door technische eigenschappen of door de inhoud, maar ook door het psychologische gedrag van de bediener, in dit geval de fotograaf enz., vóór het werk, het ogenblik of de situatie die doorgaans aan de oorsprong liggen van dit soort situaties/gebeurtenissen die vanuit fysisch en psychologisch oogpunt nooit statisch zijn, bereikt dit theoretisch aspect nooit het ding zelf, of beter, de registratie in al zijn aspecten van al dan niet

visuele onbestendigheid omdat, aangezien het materiaal dat ik gebruik in mijn werk onbestendig is, ik niet inzie waarom de registratie verbonden moet worden aan volmaakte technische aspecten, bvb.: in de tentoonstelling Information in het MoMA in New York, 1970, nam ik deel met twee 16 mm films (fotografie door -César Carneiro), die een uitermate rijke technische onbestendigheid in zich droegen vanwege hun informatieve gegevens die de toeschouwers, via totale betrokkenheid, met inbegrip van milieuaspecten, emotionele aspecten enz. bereiken. De naar de tentoonstelling-Information gestuurde films waren begeleid van een brief met uitleg bij alle aspecten van het afstappen van een technisch ritueel, in dit geval de film, ten voordele van mijn werk enz., waarbij niet alleen de geregistreerde beelden domineerden, maar ook de psychologie van het moment. Deze twee registraties – april 1970 – (Situação T/T,1), zijn niet uitgeven laat staan ondertiteld, wat leidt tot een tentoonstelling van een schriftelijke of mondelinge poster op hun vertoningen, waarbij het duidelijk moge zijn dat de situatie van onbestendigheid niet verbonden is met enig esthetisch of technisch compromis. Als puntje bij paaltje komt, is de onbestendigheid onbestendig.

1970/1975

Rekening houden met de kloof en de daaruit volgende reacties op de beslissingsmacht van de 'huidige raad van bestuur' van MAM-Rio de Janeiro met betrekking tot de geplande tentoonstellingen in de zogenaamde ÁREA EXPERIMENTAL [Experimentele zone], evenals op de intrekking van de subsidies bestemd voor de uitvoering van projecten die in voornoemde ruimte moeten worden getoond, verklaar IK, BARRIO, mijzelf onwillig om deel te nemen aan enige verovering, voorzetting of instandhouding van een museologische ruimte, zoals ik al stel sinds 1969 en 1970 via het MANIFESTO tegen alle kunstcategorieën, salons, jury's, critici, biënnales, enc. en natuurlijk, deze houding steunend op het bewustzijn van een in- en uitstroom die bijgevolg assertief is, dit wil zeggen, neerwaarts als een houding van desintegratie / zelfmarginalisering / alternatief, dat bijgevolg opwaarts is.

BLOOSHLULSSS.....door mij georganiseerde tentoonstelling op een leegstaand perceel die al een praktijkvoorbeeld is van voornoemde theorie, evenals van de houding om de museumruimtes te verlaten (1969). Bijgevolg kunnen de kunstenaars ofwel overgaan tot directe actie met de bedoeling om een ruimte te huren.....

.....waarom ook niet? Of ze zullen volledig veroordeeld zijn tot de begraafplaats van de kunst, namelijk het MAM-Rio de Janeiro, ook al stellen ze zich ertegen teweer. Bij een diepere analyse van dit verschijnsel kan men duidelijk zien dat de hedendaagse samenleving een ziekelijk genoeggen scheidt in het vergaren, bijhouden, mystificeren en bijgevolg neutraliseren en uitzuigen van elke houding van ongebreidelde creativiteit.

Vandaar dat in mijn ogen de poging om het voortbestaan van de zogenaamde ÁREA EXPERIMENTAL in stand te proberen houden en betaalbaar te houden slechts gelijk zou staan met zich lanceren in één of andere aftandse strategie met als achtergrond (bewust of niet) het voortbestaan van MAM en, in hoofdzaak, het voortbestaan van de 'huidige besturen' van voornoemd museum, met alle probleempjes van improvisatie en amateurisme.

Vandaar, volledig in overeenstemming met mijn gedachtengang / actie, beschouw ik mijn tentoonstelling die gepland was voor 29 augustus 1978 in het MAM-Rio de Janeiro, PROJETOS REALIZADOS E PROJETOS QUASE QUE REALIZADOS [Voltooid of nagenoeg voltooid

Cultural InterRelationship

Geographical InterRelationship

Political InterRelationship

Economic InterRelationship

(Direct relationship between the so called 1st and 3rd M,,,,;. Considering the Museum of Modern Art of Rio de Janeiro as a central point in direct relationship with any point in the Brazilian geographical space, I shall start in such date of such month of 1978 the project A LEOPARD
-----THE SAME LEOPARD. The exhibition place at the Mu-seum of Modern Art of Rio de Janeiro will remain with its doors closed, with a 200 W lamp inside constantly switched on until the end of the exhibit. The ^{of no effect} texts of a Leopard.
----- - the same Leopard will be pasted on two doors as a stamp, on the outside. The project/ manifest A LEOPARD----- THE SAME LEOPARD, will be presented in a book format in December 1978).

(in *CadernoLivro*, 1978)

4 DAYS 4 NIGHTS8

To end I will say something referring to the body in reference to Latin-American and specifically to Brazilian reality: the confrontation of the body and of the making, is obviously a third world characteristic precisely for being economically underdeveloped and precisely for this reason the body is more present in any type of action than in any other overindustrialized country consequently overorganized, if not let us see: in a work, at the same time that the last models of machinery are used, this technological perfection cohabitates with manual labor in its most primary aspects, it is incredible that the primary stage of work, that is, to carry big stones with their own hands (as in the Stone Age) cohabitate/s simultaneously with the most advanced machinery of our time. In the artistic level we realize that Flávio de Carvalho in the late 50's already had an attitude regarding the body, that is, body consciousness and we realize that the Brazilian process has nothing to do with Body Art (art of the body) mainly because it is linked to the overindustrialized countries, very different from our daily reality, besides what I see in the stigma and performance of the body artist, its direct connection with the Christian-Jewish culture in its more primary and negative meaning and consequently degrading, that is the autoflagellation, if in the Middle Ages fanatics furthered autoflagellation with nails, whips, etc., today body artists use razors, firearms, fishhooks or whatever, therefore, I do not see body art as a celebration of the body but exactly the total negation of the self, a regression; it is the negation of life.....the child who autodilacerates himself so that his afflicted parents comfort him in their arms.....
UFFFVAAAAAAAAAAAAAAAAA.....IN Brazil the body still sweats.

Barrio

August 1978

(in *CadernoLivro*, 1978)

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