

AMONG THE MANY ASSIGNMENTS OF THE CITY DEPARTMENT OF CULTURE, THE DEVELOPMENT OF A LOCAL MUSEUM POLICY, IN PARTICULAR FOR VISUAL ARTS, HAS INCREASED IN IMPORTANCE. IT NOT AN EASY TASK GIVEN THE COMPLEXITY OF THIS SUBJECT AND THE ANACHRONISTIC, UNDERSTATED STRUCTURE OF THE CITY MUSEUM, AN INSTITUTION THAT IS SUBJECT TO THE DEPARTMENT OF CULTURE AND IN CHARGE OF PREPARING AND IMPLEMENTING SUCH POLICY.

THIS STRATEGIC GOAL COULD ONLY BE ACHIEVED BY THE ESTABLISHMENT OF A MUSEUM DIVISION WITH FINANCIAL AND ADMINISTRATIVE CONDITIONS THAT ARE CONSISTENT WITH ITS TASKS, ACCORDING TO THE RE-STRUCTURING OF THE DEPARTMENT OF CULTURE NOW BEING DISCUSSED.

HOWEVER, THIS DOES MEAN THAT RELEVANT ACTIONS CANNOT BE IMPLEMENTED IN THIS AREA, AS UNVEILED BY MARILÁ DARDOT'S EXPRESSIVE WORK UNDER WITH CURATORSHIP BY DOUGLAS DE FREITAS, FROM THE CITY MUSEUM, WHICH WE PRESENT IN THIS PUBLICATION.

THE "TIME OF WAR" EXHIBITION GATHERS THIRTEEN SERIES OF WORKS BY DARDOT CREATED BETWEEN 2002 AND 2016, WITH DIFFERENT FORMS OF ARTISTIC EXPRESSION. IT SETS A NEW CYCLE FOR CHÁCARA LANE AS A MUSEUM BY INSPIRING OUR THOUGHTS ABOUT OVERLAPPED MEMORY LAYERS

AND ONGOING OBLIVION. IT IS POSITIVELY A NECESSARY MEDITATION FOR CULTURAL POLICIES IN LIQUID, UNCERTAIN TIMES.

WITH THIS EXHIBITION, THE CITY MUSEUM, NOW UNDER THE DIRECTION OF MUSEOLOGIST BEATRIZ CAVALCANTI, RETURNS CHÁCARA LANE TO THE PUBLIC AFTER A SPAN OF MORE THAN TWO YEARS, WHEN IT WAS DEDICATED TO OTHER PURPOSES.

AFTER A NEW OPENING OF CHÁCARA LANE AS AN EXHIBITION PLACE IN JANUARY, 2016, THIS MANSION, LOCATED AT RUA DA CONSOLAÇÃO - WHICH USED TO BE THE SEAT OF THE CITY HISTORIC ARCHIVE, TEMPORARILY HOUSE THE MÁRIO DE ANDRADE CIRCULATING LIBRARY AND NOW INTEGRATES THE NETWORK OF SIXTEEN HISTORICAL PROPERTIES THE CITY DEPARTMENT OF CULTURE - IS ONCE AGAIN A BASE FOR MUSEUM ACTIONS RELATED TO VISUAL ARTS AND THE EXHIBITION OF CITY COLLECTIONS, IN PARTICULAR FOR THE CITY ART COLLECTION.

WE ARE VERY PLEASED TO RETURN CHÁCARA LANE TO THE PUBLIC WITH THIS MAJOR EXHIBITION. IT IS PLACED IN THE PROCESS OF RESTRUCTURING OF THE CITY MUSEUMS AND QUALIFYING ALREADY EXISTING SPACES TO SAFEGUARD AND DISSEMINATE THE CITY ARTISTIC HERITAGE.

NABIL BONDUKI

SÃO PAULO CITY SECRETARY FOR CULTURE

THE ARCHITECTURE COLLECTION OF THE (FUTURE) MUSEUM DIVISION OF THE SÃO PAULO DEPARTMENT OF CULTURE IS A HERITAGE THAT DOCUMENTS URBAN DEVELOPMENT, ARCHITECTURAL STYLES, BUILDING TECHNIQUES, AND THE SOCIAL HISTORY OF SÃO PAULO. IT IS ALSO THE PHYSICAL STRUCTURE FOR A MUSEUM POLICY, A PLATFORM FOR SAFEGUARD AND COMMUNICATION PROGRAMS, AND ONE OF THE PILLARS FOR THE CIRCULATION OF VISUAL ARTS IN SÃO PAULO.

THE RE-OPENING OF CHÁCARA LANE - WHICH IS PART OF THIS ARCHITECTURE COLLECTION - AIMS AT TURNING THE LOCATION INTO THE SEAT OF A CENTER FOR VISUAL ARTS THAT MAY HOST EXHIBITIONS OF LOCAL COLLECTIONS AND SEVERAL EXPRESSIONS OF CONTEMPORARY ART; AS WELL AS ADDING VALUE TO THE PROPERTY AND STIMULATING VISITORS TO INCORPORATE IT IN THEIR LIVES.

AS A KICK-OFF FOR THE WORKS INVOLVED IN

THIS CENTER FOR VISUAL ARTS, HEADQUARTERED IN CHÁCARA LANE AND AN INTEGRATOR OF ARTISTIC ACTIONS AT THE MORUMBI CHAPEL AND THE BECO DO PINTO, CURATOR DOUGLAS DE FREITAS PROPOSES A POETIC REFLECTION ON MEMORY AND OBLIVION, BASED ON THE WORKS OF MARILÁ DARDOT, AN ARTIST FROM MINAS GERAIS, BRAZIL. IN ADDITION

TO A BEAUTIFUL CONTEMPORARY EXHIBITION, WE ARE STIMULATED TO THINK ABOUT TIME, POLITICS, AND LIFE.

BEATRIZ CAVALCANTI DE ARRUDA

DIRECTOR | MUSEUM DIVISION / SÃO PAULO CITY MUSEUM

WAR OF TIME AND OTHER WARS¹

IN HIS WORK *GUERRA DEL TIEMPO* (WAR OF TIME)², CUBAN WRITER ALEJO CARPENTIER GATHERED DIFFERENT PERSPECTIVES OF TIME IN THREE SHORT STORIES. IN THE LAST ONE, FOR INSTANCE, THE CHRONOLOGICAL ORDER IS INVERTED; THE SHORT STORY BEGINS WITH THE CHARACTER'S DEATH AND EVENTUALLY COMES TO HIS BIRTH. THEREFORE, THE AUTHOR DEFIES TIME AND CAUSES IT TO ELAPSE COUNTERCLOCKWISE. THE HOMONYMOUS WORK BY MARILÁ DARDOT, DATED 2012, REPRESENTS THE ARTIST'S INTERPRETATION AS AN OPEN DIALOG WITH CARPENTIER. IN THE IMAGE, THE BOOK *GUERRA DEL TIEMPO* APPEARS ON TOP OF THREE OTHER BOOKS, THEIR SIZES INCREASING IN SCALE AND EACH ONE HAVING A DIFFERENT SHADE OF PAPER. THE YELLOW HUE OF THE PAGES OF EACH OF THE BOOKS DENOTES THE DIFFERENT TIMES THEY CONTAIN.

MARILÁ DARDOT'S WAR OF TIME TOOK PLACE AT CHÁCARA LANE IN ALMOST FIFTEEN YEARS OF LAPSES, FORGETFULNESS, FAILED, TRUNCATED OR

EVEN SILENT COMMUNICATIONS, WHERE POETIC, SEMANTIC AND POWER GAMES ARE ESTABLISHED AS AN ONGOING EXERCISE OF VANISHING AND REINVENTING THEMSELVES. LIKE IN *GUERRA DEL TIEMPO*, IT IS THE VACUUM OF ELEMENTS ALREADY PRESENT IN THE WORLD THAT THE ARTIST COMES IN BY RE-WRITING THE MEANING OF THINGS.

MARILÁ IS A COLLECTOR – THINGS THAT ARE ALREADY CIRCULATING IN THE WORLD ARE CAPTURED INTO THE ARTIST'S INTIMATE WORLD AND THEN ARE RETURNED TO CIRCULATION WITH A NEW MEANING, A NEW CONFIGURATION. EXCERPTS TAKEN FROM BOOKS CONSTITUTE HER PRIMARY RAW MATERIAL AND GIVE BIRTH TO THE WORKS. THE BOOKS THEMSELVES ARE ALSO DECONSTRUCTED AND RE-ALIGNED WITH NEW PURPOSES AND ACTIONS. THEN, AT LAST, THE COMMON WORLD, NEWS AND INFORMATION THAT CIRCULATE ON THE STREETS, WHICH REFLECT THE WORLD WE LIVE IN, ARE NOW PERCEIVED IN ANOTHER WAY: WITH TENDERNESS, SILENCE AND GOOD MOOD.

- 1 War of Time and Other Wars is how the artist called the conversation session that took place at Chácara Lane on April 9, 2016 with curator Douglas de Freitas and architect Marta Bogéa.
- 2 CARPENTIER, Alejo. *Guerra del tiempo*. Cuba: Alianza, 1958.

A SCRIBE OF THE HERE AND NOW

WHEN REFLECTING ON THE WORK OF RICHARD SERRA, ROSALIND KRAUSS DEFINED THE LIST OF VERBS³ CREATED BY HIM IN 1967 AS MACHINES THAT WERE CAPABLE OF BUILDING HIS WORK⁴. THIS IS THE STARTING POINT FOR *HIC ET NUNC*, WHERE MARILÁ LISTED THE VERBS THAT DRIVE HER WORK IN AN ATTEMPT TO DISCOVER WHAT HER OWN DRIVING MACHINES WERE. EACH OF THE 72 VERBS WAS WRITTEN BY THE ARTIST'S RIGHT HAND ON A WHITE BOARD AND, SHORTLY AFTER, ERASED BY HER LEFT HAND, IN AN ATTEMPT TO SPOT THE DRIVING MACHINE OF HER OWN WORK AND, SIMULTANEOUSLY, TO DECONSTRUCT IT, SO AS TO KEEP THIS PROCESS ALWAYS IN REVIEW, YET RETAINING THE MEMORY OF WHAT IT USED TO BE IN THE PAST. THE VIDEO, WHICH IS PROJECTED ON THE VERY WHITE BOARD ON WHICH THE ACTION WAS PERFORMED, STARTS AND ENDS WITH THE SAME: 'TO FORGET'.

WHEREAS IN THE VIDEO *HIC ET NUNC*, THE ARTIST'S 'HERE AND NOW' IN 2002, MARILÁ LISTS THE MACHINES THAT DRIVE HER WORK, TIME IS WHAT DRIVES THE EXHIBITION; THINGS SOLIDIFY AND REMAIN WITH TIME, OR THEY VANISH AND SINK INTO OBLIVION. ERASING IS THE ACTION REQUIRED FOR BEING ABLE TO TRY TO FORGET. BY 'TRYING' IT MEANS THAT, ONCE ACCOMPLISHED, NOTHING COMES BACK TO SQUARE ONE, EVERYTHING LEAVES A TRACE HOWEVER, A BRICK WOULD NEVER ROCK UNLESS IT IS SET ON A SOLID BASE. THIS ACCUMU-

LATION OF SOLIDIFICATIONS AND OBLIVIONS CONSTITUTE THE 'HERE AND NOW'.

MARILÁ WRITES THROUGH OTHER⁵. SHE REVIEWS WRITINGS FROM THE PAST, FROM OTHER CONTEXTS, THEN, IN A POETIC ACTION, SHE TRANSPORTS THEM TO THE PRESENT SO AS TO DISCUSS CURRENT EVENTS. IT IS INTERESTING TO THINK ABOUT THIS PROCEEDING OF RECONFIGURING SUCH WRITINGS AT ANOTHER TIME AND SPACE ALONG WITH *A MEIA-NOITE É TAMBÉM O MEIO-DIA* (MIDNIGHT IS ALSO MIDDAY)⁶, WHERE A CLOCK TAKES TWICE THE TIME TO PERFORM A FULL CYCLE AND JUST COINCIDES WITH THE ACTUAL TIME AT NOON, THUS CREATING AN EXPANDED TIME WHICH SOMETIMES SEEMS TO BE LATE, SOMETIMES EARLY. THE LAPSE THAT OCCURS IS EXACTLY AS THAT OF SUCH RECONFIGURED WRITINGS. FROM ANOTHER TIME AND CONTEXT, BASED ON THE ARTIST'S ACTION, THEY NOW OPERATE AT ANOTHER PACE; AS THE CLOCK REACHES THE REAL TIME AT NOON, THESE WORKS COMMENT ON THE PRESENT, THE NEW CONTEXT AND THE NEW AGE, AND THEN EVENTUALLY REMINDS OF ITS ORIGIN.

THIS IS SO IN *MARULHO* (SURGE) AND IN *PAISAGEM SOB NEBLINA* (LANDSCAPE UNDER FOG), CREATED FROM READING FILES WHERE TEXTS ARE EXTRACTED TO BE REGARDED AS A WORK BY THE ARTIST. THE WORK PROGRESSES AS IN A DISCOVERY. IN *PAISAGEM SOB NEBLINA*, FOR INSTANCE, THE AUDIENCE BUILDS THE IMAGE IN THE EMPTY VISUAL FIELD DESIGNATED BY THE ARTIST THROUGH THE

- 3 'In 1967, I wrote a list of verbs as a way to apply various activities to non specified materials. Wind, fold, bend, shorten, scrape, cut, break... The language structured my activities regarding materials that worked just like transitive verbs.' ESPADA, Heloisa (org.) *Richard Serra, writings and interviews 1967-2013*. Rio de Janeiro: Instituto Moreira Salles, 2014 (p. 51)
- 4 KRAUSS, Rosalind E. *Caminhos da escultura moderna ("The paths of modern sculpture")*. São Paulo: Martins Fontes, 2001. (p. 330)

5 see *Uma escritora* (A writer), by Fabio Morais, http://www.mariladardot.com/new_site/public/biblio/2007fabio_morais_pt accessed on 2/7/2016, now published in this catalog.

6 see *A meia-noite é também o meio-dia* (Midnight is also midday), 2004 | Modified clock | 61 x 45 x 16 cm, p. 11.

TEXT EMBROIDERED IN THE BASE OF THE WORK. IN *CONSTELAÇÕES* (CONSTELLATIONS)⁷, THE CITY LIGHTS ARE TURNED OFF UNTIL THE LANDSCAPE REVEALS A HIDDEN WORD.

AT THE SAME TIME THAT A NEW CONFIGURATION IS GIVEN TO THE TEXT, IN ORDER TO GENERATE A NEW IMAGE, THE BOOK AS AN OBJECT IS ALSO RECONFIGURED TO GENERATE A NEW CODIFICATION. IN THE *MINHA BIBLIOTECA* (MY LIBRARY) SERIES⁸, A COLORFUL, GEOMETRIC COMPOSITION IS CREATED WITH BOOK COVERS IN LANGUAGES THAT THE ARTIST DOES NOT SPEAK AND WHICH, BECAUSE OF THAT, DO NOT BRING ANY MEMORIES TO THE ARTIST'S MIND. THE INTERNAL PAGES OF THE BOOK ARE REMOVED AND THE INFORMATION ON THE COVER IS FACING THE WALL. WHAT IS LEFT IS THE GRAPHIC DESIGN, COLORS AND IMAGES OF THE BOOK PASTEDOWNS, WHICH BRING VISUAL INFORMATION THAT REFLECT THE VISUAL ASPECT OF A PARTICULAR CULTURE.

THE BOOK INTERNAL PAGES BECOME AN *CÓDIGO DESCONHECIDO* (UNKNOWN CODE), AS THEY ARE ALMOST ENTIRELY REMOVED, WHERE JUST THE PARTS JOINED BY THE THREADS REMAIN; SO ANY NARRATIVES ARE NO LONGER THERE BUT THE BOOK STRUCTURE, WITH DIFFERENT SHAPES AND THE YELLOW HUE OF THE PAGES, WHICH DENOTE THEIR AGE. THIS SEAM IS THE STARTING POINT FOR SUCH FRAGMENTS TO GROUP AND ALIGN ON THE WALL, FORMING A BIG, ILLEGIBLE BAR CODE. AT CHÁCARA LANE, SAID FRAGMENTS ARE SPREAD AROUND THE ROOM, THEY SEARCH FOR THE PAINTINGS ON THE WALL, AND RE-

CALL THE VERY CODE OF THAT ARCHITECTURE WITH DIFFERENT SURFACES AND COLORS, WHICH POINT OUT THE HISTORY OF THEIR USAGES.

ANNOUNCED GAME

THE IDEA OF ESTABLISHING A GAME IS RECURRING IN MARILÁ'S WORK. LIKE IN WORKS SUCH AS *PUZZLING OVER* AND *MOVIMENTO DAS ILHAS* (MOVEMENT OF THE ISLANDS), WHERE THE CHANGED GAME IS THE WORK ITSELF, *PAISAGEM SOB NEBLINA*, FOR INSTANCE, ALSO ESTABLISHES A GAMING RELATION WITH OTHERS. IT IS UP TO US TO FANCY THE IMAGE THAT THE ARTIST IS SUGGESTING IN THE SUBTITLES.

PLAYING MEANS TO CHALLENGE THE OPPONENT AND ONESELF AT THE SAME TIME. OTHER RELATIONSHIPS ARE ESTABLISHED ON THE GAME BOARD, THE COMMUNICATION IS VEILED, INTERMEDIATED BY AN INSTRUMENT, SECRECY AND INTIMACY ARE REVEALED IN THE GAME. *MOVIMENTO DAS ILHAS* REVEALS HOW A NEW LANGUAGE IS CREATED; IT DOES NOT MATTER WHAT WORDS WERE BUILT DURING THE GAME, WHAT ACTUALLY MATTERS IS THE RELATIONSHIP BETWEEN THE PLAYERS AND THE SECRET LANGUAGE THEY ESTABLISH AS A DANCE ON THE GAME BOARD.

NOT ONLY THE WAY THE WORK IS CREATED THAT DEFIES THE AUDIENCE, BUT ALSO HOW IT IS CONVEYED TO THE EXHIBITION ROOM, WHICH BRINGS THE AUDIENCE TO THE GAME. *RAYUELA* (*HOPSCOTCH*)⁹ GIVES THE LITERARY GAME BY CORTÁZAR¹⁰ A NEW APPROACH IN TERMS OF CONSTRUCTION, AT THE SAME TIME THAT IT CONTAINS THE NARRATIVE IN THE

COMPOSITION. IN *ENTRE NÓS* (BETWEEN US)¹¹, THIRTEEN VIDEOS SHOW DOUBLES PLAYING WITH LETTER DICES SPREAD THROUGHOUT THE AREA, LIKE IN A HUGE GAME BOARD. WHEN VISITORS WATCH THESE VIDEOS, THEY BECOME CO-PLAYERS BY IMAGINING OTHER POSSIBLE WORDS THAT HAVE NOT BEEN DEVISED BY THE PLAYERS.

MOTTOES, GOALS AND PHILOSOPHIES

IN *PREFIRO SIM* (I WOULD PREFER YES)¹², WORDS SUCH AS "NO", "NEVER", AND "EVER" ARE ERASED ON A BLACK BOARD. IT IS THE DECONSTRUCTION OF THE NEGATIVITY BY THE POSSIBILITY OF «YES». MARILÁ ELECTS HER MOTTOES, GOALS AND PHILOSOPHIES. IN *NEVER TO FORGET*, THERE IS NO HIERARCHY IN THE APPROPRIATION OF SENTENCES, AND «*FUCK THE PAIN AWAY*», AS SAID BY SINGER PEACHES, GOES HAND IN HAND WITH «*NOTHING MORE RIGHT THAN NOTHING*»¹³, BY FERNANDO PESSOA. THESE MOTTOES ARE TYPED ON A FORM PAPER CURRENTLY FOUND IN THE MARKET, BUT WHICH HAD BEEN MISTAKENLY PRINTED. IT IS «WRITING STRAIGHT WITH CROOKED LINES».

DEMÃO (*COAT*) HAS A SIMILAR PRINCIPLE, BUT IT DOES NOT START FROM THE ARTIST'S INTIMATE SPHERE, BUT FROM THE HISTORY OF BRAZIL IN THE PUBLIC AND SOCIAL CONTEXT. IN THIS WORK, MOTTOES AND SLOGANS OF THE VARIOUS FEDERAL GOVERNMENTS OF BRAZIL AND CATCHPHRASES FROM PUBLIC DEMONSTRATIONS – RANGING FROM «INDEPENDÊNCIA OU MORTE» (INDEPENDENCE OR DEATH)

TO THE CURRENT «NÃO VAI TER GOLPE» (NO TO THE COUP) ARE PAINTED ON THE EXHIBITION PANELS AT CHÁCARA LANE BY LETTERING ARTISTS, WHO USED TO PAINT POLITICAL PROPAGANDA ON THE CITY WALLS IN THE PAST. PLACED ONE ON THE OTHER IN CHRONOLOGICAL ORDER, THE CATCHPHRASES ARE VEILED AND OVERLAPPED AND NEVER FULLY ERASE THE PREVIOUS ONE, JUST LIKE WHAT HAPPENS IN THE CITY. THEREFORE, MARILÁ SILENTLY ERECTS A MONUMENT TO OBLIVION; SHE SHOWS HOW HISTORY AND – WHY NOT SAY IT, THE WORLD – BUILDS AND REBUILDS A DISCOURSE, OVERLAPS EVENTS, BUT NEVER FULLY DELETE THEM, FOR THE GOOD AND FOR THE BAD.

A EDUCAÇÃO PELA PEDRA (EDUCATION BY STONE)¹⁴ ALSO INVOLVES APPROPRIATION. HERE, THE ARTIST REPRODUCES, IN A FLOOR SCULPTURE IN PAVING STONES, THE SAME THAT COVER THE FLOOR OF THE LASAR SEGALL MUSEUM, FOR WHICH THE WORK HAD BEEN COMMISSIONED, THE VERSE 'PARA APRENDER DA PEDRA, FREQUENTÁ-LA' (TO LEARN FROM THE STONE: TO GO TO IT OFTEN;), BY JOÃO CABRAL DE MELO NETO¹⁵. AS IN *DEMÃO*, THE WORK IS NO LONGER A DISPLACEMENT AND TAKES A FORMAL CONFIGURATION, IT SILENTLY OCCUPIES THE SPACE AS A STRONG, YET SUBTLE REMINDER.

MINE AND OURS

AS COISAS ESTÃO NO MUNDO (THINGS ARE IN THE WORLD)¹⁶ IS THE CONFIRMATION/STATEMENT MADE BY THE ARTIST WITH THREE TONS OF PAPER USED IN PRINT SHOPS TO CALIBRATE COLORS AND PRINT REG-

7 *Constelações* (Constellations), 2003 | Video | 46' | Color, no sound, p. 12.

8 As part of the *Minha biblioteca* series, the artist created: my Dutch, Italian, Hebrew, UAE, Slovak, German, Hungarian, Japanese, Russian, Czech, Viennese libraries and in the «Guerra do tempo» exhibition, she presented *Minha biblioteca sueca* (My Swedish library) and *Minha biblioteca polonesa* (My Polish library).

9 *Rayuela* (Hopscotch), 2005 | Installation | 322 frames | Ink jet printing on cotton paper | 22.5 x 29 cm (each), p. 13.

10 O Julio Cortázar's book *Rayuela* was published for the first time in 1963 in Spain. In this work, the author gives the reader the option of another way to read it in addition to conventional linear reading.

11 *Entre nós* (Between us), 2006 | Video installation | 13 videos (variable duration), tvs on wood racks | Color, with sound, p. 14.

12 *Prefiro sim* (I would prefer yes), 2005 | Video | 2'20" | Color, with sound, p. 14.

13 PESSOA, Fernando. *The selected Prose of Fernando Pessoa*. New York: Grove Press, 2001.

14 *A Educação pela pedra* (Education by Stone), 2012 | Installation | Stone letters, p. 15.

15 The verse was taken from the poem «A educação pela pedra», from the homonymous book, which features poems by João Cabral de Melo Neto written between 1960-1966.

16 *As coisas estão no mundo* (Things are in the world), 2013 | Installation | three tons of offset printing test paper distributed in stacks and carved on site, p. 16.

ISTRATION FOR ART BOOKS. SHARING ASSUMES THAT THINGS ARE UNIVERSAL, PRIVATE INTERESTS ARE DIRECTLY RELATED TO UNIVERSAL INTERESTS. THINGS ARE OUT THERE, THEY RELATE WITH ONE ANOTHER AND WITH OURSELVES.

SEBO (OLD BOOK STORE) IS A COLLECTION OF ITEMS FOUND BY MARILÁ DARDOT AND FABIO MORAIS¹⁷ IN BOOKS PURCHASED IN SECOND HAND BOOK STORES, BOOKS ALREADY USED AND READ¹⁸. THESE OBJECTS, WHICH REST INSIDE THE BOOKS TO MARK WHERE THE READING HAS STOPPED, EVENTUALLY REMAINED FORGOTTEN THERE. EACH OF THOSE OBJECTS THAT EVERYONE RECOGNIZES, AS WE ALSO HAVE SIMILAR ONES, BRINGS WITH IT A HIDDEN, PRIVATE, FORGOTTEN HISTORY THAT IS PRESERVED INSIDE THE BOOKS.

IN A *BIBLIOTECA DE BABEL* (THE LIBRARY OF BABEL)¹⁹ BASED ON THE QUESTION "IS THERE ANY BOOK THAT YOU WOULD LIKE TO SHARE WITH THE WORD?" MARILÁ INVITES PEOPLE TO LEND THEIR BOOKS, THUS CREATING A LIBRARY, A SPACE FOR CO-LOVING AND

READING. WITH HAMMOCKS AND PLANTS, A DOMESTIC SPACE IS PROVISIONALLY SET IN THE EXHIBITION AREA. AS THE INSTALLATION IS EXHIBITED, NEW BOOKS MAY BE ADDED TO THIS PROVISIONAL COLLECTION AND, IN THE END, THE BOOKS RETURN TO THEIR LIBRARY OF ORIGIN.

«HOW MUCH DID YOU SPEND TO GET HER?», «HOW MUCH MONEY DO YOU MAKE?», «WHAT DID YOU HAVE FOR LUNCH TODAY?», «HOW MUCH DOES IT COST SOMETHING YOU WANT TO SELL?» ARE SOME OF THE QUESTIONS ASKED BY THE ARTIST²⁰. MARILÁ'S INTEREST RELIES ON THE CONSTRUCTION OF A COLLECTIVE ATMOSPHERE THAT ORIGINATES FROM A PRIVATE ONE, FROM THE PARTICULAR UNITY THAT CREATES THE WHOLE. THEREFORE, MARILÁ APPROACHES THE ORDINARY DAILY LIFE, THAT WHICH GOES UNNOTICED EVERY DAY AND WHICH IS EASY NO TO DETECT OR TO FORGET, BUT WHICH IS PRESENT EVERY DAY, OUR SOCIAL INEQUALITY.

THAT WAS THE CASE OF THE NEWS COLLECTION OF THE VIDEO *DIÁRIO* (DIARY)²¹, WHICH THEN ORIG-

INATED THE TABLOID *DIÁRIO DE JANEIRO* (JANUARY DIARY)²². THIS REPRESENTS THE VANISHING OF THE GREAT EVENTS, THE BIG NEWS, WHICH, NO MATTER THE IMPACT THEY MIGHT CAUSE, LAST ONLY UP TO THE PUBLICATION OF THE NEXT ISSUES. THEY GO INTO OBLIVION.

WHAT PREVAILS IS THE DISCOVERY THAT, NO MATTER THE SIDE ON THE GAME BOARD YOU PLAY, EVERYTHING THAT SEPARATES US – LANGUAGE, IDEOLOGY, OR LIFE STYLE – IS AT THE SAME TIME UNIVERSAL, IT GIVES FORM TO THE WORLD WE LIVE IN, IN A SUCCESSION OF ERRORS, HITS, OBLIVIONS AND NEW CONSTRUCTIONS. EVERYTHING THAT UNITES US IS ALSO WHAT SEPARATES US.

DOUGLAS DE FREITAS

ART CURATOR | SÃO PAULO CITY MUSEUM

17 Fabio Morais and Marilá Dardot develop works as a dialog or partnership. Like Marilá, Fabio also has literature and books as topics of his work. The Artist's book *Sebo* released in 2007, came as a result from the discovery that both artists collected the same objects.

18 Along with the catalog is a new issue of *Sebo*, where Marilá Dardot's and Fabio Morais' collection is updated up to 2016. In the new issue they also added *Biblioteca* (Library), a collection of objects forgotten inside the books of the Luiz de Bessa State Public Library, in Belo Horizonte.

19 *A Biblioteca de Babel* (The Library of Babel), 2005 | Ambient, p. 17.

20 These questions, among others, are in the questionnaire that gave rise to the work '*Quanto é? O que nos separa* (How much? What makes us apart), 2015. This questionnaire was used in a survey carried out at Praça Mauá, in Rio de Janeiro. Based on the answers given, Marilá developed the video and invited performer Felipe Fly for an action at Praça Mauá during the exhibition of the film on a wall. Felipe interacted with people like the vendors who stand in front of popular stores to announce their products. In the exhibition «Guerra do Tempo», the video is exhibited with a new audio, recorded with Felipe Fly in a recording studio, based on the performance carried out in Rio de Janeiro.

21 *Diário* (Diary), 2015 | *Video installation* | *Versions with 1, 3 or 7 projections* | *Duration of the single channel version 118'*, p. 19

22 During an artist residence at the Casa Wabi, in México, between January 8 and 30, 2015, Marilá recorded a video every day using the most impacting headlines she found in Mexican newspapers. Written with water on the great concrete wall of the house designed by Tadao Ando, the headlines vanish as soon as they are written, which materialize the transience of their impact. Based on the video, Marilá created the tabloid, where the headlines were edited and printed on newsprint paper in a shade of gray that was similar to plain paper, so as to keep the idea of vanishing that the video conveyed. The front page of the tabloid gets layers of several images that accompanied said news, but that now are turned into an almost solid gray block.

CHECK LIST

P. 22

GUERRA DEL TIEMPO (WAR OF TIME), 2012

MINERAL PRINTING ON HAHNEMÜHLE PAPER | 77X10ICM

IN HIS WORK *GUERRA DEL TIEMPO*, CUBAN WRITER ALEJO CARPENTIER GATHERED IN THREE SHORT STORIES DIFFERENT VARIATIONS ON THE THEME "TIME". IN HER WORK, MARILÁ DARDOT SUGGEST A FORTH VARIATION. IN THE IMAGE, *GUERRA DEL TIEMPO* APPEARS ON TOP OF THREE OTHER BOOKS INCREASING IN SCALE AND EACH ONE HAVING A DIFFERENT SHADE OF PAPER. THE YELLOW HUE OF THE PAGES OF EACH OF THE BOOKS DENOTES THE DIFFERENT TIMES THEY CONTAIN.

P. 23

PAISAGEM SOB NEBLINA (LANDSCAPE UNDER FOG), 2008

EMBROIDERY ON FELT | 98 X 65 CM (EACH)

SUBTITLES BELOW A BLANK VISUAL FIELD, EMBROIDERED ON FELT SURFACES, SUGGEST THE BEHOLDER A MENTAL LANDSCAPE. THE PHRASES WERE SELECTED FROM THE FILE *SOB NEBLINA* (UNDER FOG), INITIATED IN 2004, WHERE MARILÁ GATHERS A COLLECTION OF THE WORD "SILENCE" OBTAINED FROM SEVERAL BOOKS. THE PHRASES EVENTUALLY SUGGEST THE FORMATION OF AN IMAGE ON THE EMPTY FIELD ABOVE THEM, AS IF THEY EMERGED FROM THE MIST.

EMBROIDERY PHRASES

P. 24 A LIGHTNING STRIKES SILENTLY. - I SHOUT, AND NOTHING BUT DUST STIRS UP.

P. 26 AND THE THREE OF US REMAINED SILENT AS WE SAW THE STORM HIT THE TOWN LIKE A WHIP.

P. 28 SHE OPENED HER EYES WIDELY AND HEARD THE SILENCE WEAVE ITS SOFT, ENDLESS WEB. YES, EVERYTHING HAD BECOME ALIVE...

P. 30 DEW FALLS ON THE GRASS WHEN THE NIGHT SILENCES ITS SECRETS THE MOST.

P. 32 ALMOST BEFORE UNDERSTANDING IT, SHE WAS ALREADY HEARING THE NIGHT. THAT PLAIN SILENCE DOTTED WITH CRICKETS.

P. 34

MOVIMENTO DAS ILHAS (MOVEMENT OF THE ISLANDS), 2007

VIDEO OBJECT | LCD TV AND DVD PLAYER ON A WOODEN RACK | DURATION 21' 29" | COLOR, WITH SOUND | 75 X 74 X 44 CM

THE VIDEO SHOWS TWO PEOPLE PLAYING CROSSWORDS, BUT THE PIECES HAVE NO LETTERS ON, THEREFORE, WE ARE NOT ABLE TO UNVEIL THE ASSUMED WORDS THAT THE PLAYERS, CONCENTRATED ON THEIR SECRET LANGUAGE OR RESIGNED WITH THEIR MUTUAL MISUNDERSTANDING, SEEM TO BUILD.

P. 37

SEBO (OLD BOOK STORE), 2007

IN COLLABORATION WITH FABIO MORAIS | ARTIST'S BOOK | PRINT RUN OF 1000 BOOKS, 44 OF WHICH ARE PART OF A SPECIAL EDITION WITH ONE OF THE OBJECTS ADDED

SEBO IS A BOOK BY MARILÁ DARDOR AND FABIO MORAIS THAT CONTAINS THE FACSIMILE OF OBJECTS LEFT IN THE BOOKS FOUND BY THE ARTISTS AT SECOND HAND BOOK STORES. ALONG WITH THIS CATALOG IS AN EXPANDED EDITION OF THE BOOK. *SEBO + BIBLIOTECA* (OLD BOOK STORE + LIBRARY), PRINTED AS PART OF THE EXHIBITION, IT UPDATES FABIO'S AND MARILÁ'S COLLECTIONS. IN ADDITION TO THE COLLECTION OF OBJECTS FORGOTTEN IN BOOKS OF THE LUIZ DE BESSA PUBLIC STATE LIBRARY, IN BELO HORIZONTE, SELECTED AND CEDED BY RIVANE NEUENSCHWANDER.

P. 38

MARULHO (SURGE), 2006

SERIES OF 8 WORKS IN VARIABLE DIMENSIONS (1 DIP-TYCH) | MINERAL PRINTING ON RAG PHOTOGRAPHIQUE CANSON PAPER

MARULHO ENCOMPASSES NINE IMAGES FROM EIGHT BOOKS THAT WERE DIGITALLY ERASED BY THE ARTIST AND MAGNIFIED. THE ONLY LEGIBLE PARTS ON THE PAGES SELECTED BY HER ARE THE EXCERPTS ABOUT FORGETFULNESS.

P. 45

QUANTO É? O QUE NOS SEPARA (HOW MUCH? WHAT MAKES US APART), 2015

VIDEO | DURATION 10'43" | COLOR, WITH SOUND

THE IMAGE IS A CLOSE-UP OF YELLOW POSTERS, LIKE THOSE ADVERTISING SPECIAL SALES IN SUPERMARKETS, WHERE A PROFESSIONAL POSTER DESIGNER WRITES VALUES CHOSEN IN A SURVEY CONDUCTED BY MARILÁ AT PRAÇA MAUÁ, RIO DE JANEIRO. THE AUDIO REPRODUCES THE VOICE OF PERFORMER FELIPE FLY, AS ORIENTED BY THE QUESTIONS OF THE SURVEY AND HAVING AS A REFERENCE THE ANNOUNCERS THAT PROMOTE PRODUCTS ON THE STREETS OF THE CITIES.

P. 46

CÓDIGO DESCONHECIDO - CHÁCARA LANE (UNKNOWN CODE - CHÁCARA LANE), 2016

BOOK FRAGMENTS GLUED ON MDF | VARIABLE DIMENSIONS

BOOK SPINES ORGANIZED BY SIZE INTO BLOCKS THAT ARE SIMILAR TO ILLEGIBLE BAR CODES. ONCE THE NARRATIVES ARE VANISHED, WE ARE LEFT WITH THEIR STRUCTURE, WHICH USED TO PUT THE GATHERED PAGES IN THE CORRECT ORDER.

P. 49

PUZZLING OVER, 2007

9 PUZZLES IN CARTON, ACRYLIC BOX WITH DRAWERS | 20 X 29.7 X 0.2 CM (EACH PUZZLE) | 25.5 X 34.3 X 25 CM (CLOSED BOX)

MARILÁ COMMISSIONED 4 BLANK PUZZLES, CONTAINING 12, 24, 28 AND 72 PIECES, TO A MANUFACTURER. THESE PUZZLES WERE SCANNED AND ELABORATED DIGITALLY, WHERE THE ARTIST OVERLAPPED IMAGES AND CREATING NEW PATTERNS. NEW PUZZLES WERE ORDERED WITH THE IMAGES OF THE NEW CONFIGURATIONS, WHERE THE ACTUAL CUT OVERLAPS THE CUT IMAGES.

P. 52

MINHA BIBLIOTECA POLONESA (MY POLISH LIBRARY), 2016

COLLAGES WITH BOOK HARD COVERS | 108 X 334 CM

MINHA BIBLIOTECA SUECA (MY SWEDISH LIBRARY), 2016

COLLAGES WITH BOOK HARD COVERS | 59 X 353 CM

IN THE SERIES *MINHA BIBLIOTECA*, MARILÁ SORTS BY COLOR AND SIZE IN GEOMETRIC COMPOSITIONS COVERS OF BOOKS PUBLISHED IN LANGUAGES THAT THE ARTIST DOES NOT SPEAK.

P. 55

HIC ET NUNC, 2002

VIDEO PROJECTION ON WHITE BOARD | DURATION 11' | COLOR, NO SOUND

ROSALIND KRAUSS DEFINED THE VERBS OF RICHARD SERRA'S LIST, DATED 1967-1968, AS MACHINES CAPABLE OF CONSTRUCTING HER WORK. IN *HIC ET NUNC*, MARILÁ LISTED THE VERBS THAT DRIVE HER WORK IN AN ATTEMPT TO DISCOVER WHICH HER MACHINES WERE. EACH ONE OF THE 72 VERBS WAS WRITTEN BY THE ARTIST ON

A WHITE BOARD USING HER RIGHT HAND AND, SHORTLY AFTER, ERASED USING HER LEFT HAND. IN AN ATTEMPT TO SPOT THE DRIVING MACHINE OF HER OWN WORK AND, SIMULTANEOUSLY, TO DECONSTRUCT IT, SO AS TO KEEP THIS PROCESS ALWAYS IN REVIEW, YET RETAINING THE MEMORY OF WHAT IT USED TO BE IN THE PAST. THE VIDEO, WHICH IS PROJECTED ON THE VERY WHITE BOARD ON WHICH THE ACTION WAS PERFORMED, STARTS AND ENDS WITH THE SAME: 'TO FORGET'.

P. 56

DIÁRIO DE JANEIRO (JANUARY DIARY), 2015

TABLOID, 10 PAGES | OFFSET PRINTING ON NEWSPRINT PAPER | PRINT RUN OF 10.000 COPIES

HEADLINES OF BRAZILIAN AND MEXICAN NEWSPAPERS IN JANUARY, 2015 WERE SELECTED BY THE ARTIST AND PRINTED IN A LIGHT GRAY HUE ON NEWSPRINT PAPER. THE COVER IMAGE IS ALSO AN OVERLAPPING OF IMAGES COLLECTED FROM THOSE NEWSPAPERS.

P. 65

NEVER TO FORGET, 2006

POLYPTYCH WITH 7 PIECES | TYPING ON PAPER | 31.5 X 22.5 CM (EACH)

IN THIS SERIES, THE ARTIST CHOSE MOTTOES, GOALS AND PHILOSOPHIES BY TAKING TEXTS FROM OTHER AUTHORS. THESE PHRASES ARE TYPED ON AN OLD FORM PAPER CURRENTLY AVAILABLE COMMERCIALY, BUT CONTAINING A MANUFACTURE FLAW: IT WAS PRINTED MISALIGNED.

P. 66

DEMÃO (COAT), 2016

INSTALLATION | PAINTING ON WOOD | VARIABLE DIMENSIONS

BASED ON A HISTORICAL RESEARCH, THE ARTIST SELECTED MOTTOES AND SLOGANS OF VARIOUS FEDERAL GOVERNMENTS OF BRAZIL AND CATCHPHRASES USED IN POPULAR DEMONSTRATIONS, RANGING FROM 'INDEPENDÊNCIA OU MORTE' ('INDEPENDENCE OR DEATH') TO THE CURRENT 'NÃO VAI TER GOLPE' ('NO TO THE COUP'). THE PHRASES WERE PAINTED ON THE EXHIBITION PANELS AT CHÁ-CARA LANE BY POSTER DESIGNERS WHO USED TO PAINT POLITICAL PROPAGANDA ON THE WALLS OF THE CITY. PLACED ONE ON THE OTHER IN CHRONOLOGICAL ORDER, THE CATCHPHRASES ARE VEILED AND OVERLAPPED AND NEVER FULLY ERASE THE PREVIOUS ONE. JUST LIKE WHAT HAPPENS IN THE CITY.

MARILÁ DARDOT NASCEU EM BELO HORIZONTE, EM 1973. VIVE E TRABALHA EM LISBOA. É MESTRE EM LINGUAGENS VISUAIS PELA ESCOLA DE BELAS-ARTES DA UFRJ (2003). REALIZOU DIVERSAS INDIVIDUAIS, ENTRE ELAS: "GUERRA DO TEMPO" (CHÁCARA LANE, SÃO PAULO, 2016), "A EDUCAÇÃO PELA PEDRA" (PROJETO INTERVENÇÕES VI, MUSEU LASAR SEGALL, SÃO PAULO, 2012), "INTRODUÇÃO AO TERCEIRO MUNDO" (CENTRO CULTURAL BANCO DO BRASIL, RIO DE JANEIRO, 2011) E "ALICES" (CENTRO BRASILEIRO BRITÂNICO, SÃO PAULO, 2010). EM 2011 GANHOU O PRÊMIO IBRAM DE ARTE CONTEMPORÂNEA, E EM 2004 RECEBEU O PRÊMIO CNI SESI MARCANTONIO VILAÇA E O PRÊMIO SERGIO MOTTA DE ARTE E TECNOLOGIA. PARTICIPOU DA 27ª BIENAL DE SÃO PAULO (2006) E DA 29ª BIENAL DE SÃO PAULO (2010) COM O TRABALHO *LONGE DAQUI, AQUI MESMO*, REALIZADO EM PARCERIA COM FABIO MORAIS. ENTRE AS ÚLTIMAS COLETIVAS, DESTACAM-SE: WANÃS KONST 2013 (THE WANÃS FOUNDATION, KNISLINGE, SUÉCIA), "ALÉM DA BIBLIOTECA" (ITOCHU AOYAMA ART SQUARE, TÓQUIO, 2013), "BLIND FIELD" (KRANNERT ART MUSEUM AND KINKEAD PAVILLION, CHAMPAIGN, ILLINOIS, EUA, 2013), "CIRCUITOS CRUZADOS" (MUSEU DE ARTE MODERNA, SÃO PAULO, 2013), "THE STORYTELLERS" (THE STERNERSEN MUSEUM, OSLO, 2012). TEM TRABALHOS EM DIVERSAS COLEÇÕES DE ARTE E MUSEUS, ENTRE ELAS: INHOTIM, COLEÇÃO GILBERTO CHATEAUBRIAND, MUSEU DE ARTE MODERNA DE SÃO PAULO, PINACOTECA DO ESTADO DE SÃO PAULO, MUSEU DE ARTE DA PAMPULHA E MUSEU DE ARTE MODERNA ALOÍSIO MAGALHÃES.

MARILÁ DARDOT WAS BORN IN BELO HORIZONTE, BRAZIL, IN 1973. SHE LIVES AND WORKS IN LISBON. SHE HAS A MASTERS' DEGREE IN VISUAL LANGUAGES FROM THE SCHOOL OF FINE ARTS OF UFRJ (2003). SHE HELD SEVERAL SOLO EXHIBITIONS, SUCH AS: "GUERRA DO TEMPO" (CHÁCARA LANE, SÃO PAULO, 2016), "A EDUCAÇÃO PELA PEDRA" (PROJECT INTERVENTIONS VI, LASAR SEGALL MUSEUM, SÃO PAULO, 2012), "INTRODUÇÃO AO TERCEIRO MUNDO" (CENTRO CULTURAL BANCO DO BRASIL, RIO DE JANEIRO, 2011), AND "ALICES" (BRAZILIAN BRITISH CENTER, SÃO PAULO, 2010). IN 2011 SHE WAS AWARDED THE IBRAM PRIZE FOR CONTEMPORARY ART. IN 2004 SHE WAS AWARDED THE *CNI SESI MARCANTONIO VILAÇA PRIZE* AND THE SERGIO MOTTA PRIZE FOR ART AND TECHNOLOGY. IN 2006 SHE WAS AN EXHIBITOR AT THE 27TH EDITION OF THE BIENNIAL EXHIBITION OF SÃO PAULO. IN 2010 SHE WAS AN EXHIBITOR AT THE 29TH EDITION OF THE BIENNIAL EXHIBITION OF SÃO PAULO WITH THE WORK "LONGE DAQUI, AQUI MESMO" ("FAR AWAY FROM HERE, RIGHT HERE") IN COLLABORATION WITH FABIO MORAIS. HER LATEST COLLECTIVE EXHIBITIONS INCLUDE: "WANÃS KONST 2013" (THE WANÃS FOUNDATION, KNISLINGE, SWEDEN), "ALÉM DA BIBLIOTECA" ('*BEYOND THE LIBRARY*'; ITOCHU AOYAMA ART SQUARE, TOKYO, JAPAN, 2013), "BLIND FIELD" (KRANNERT ART MUSEUM AND KINKEAD PAVILLION, CHAMPAIGN, ILLINOIS, USA, 2013), "CIRCUITOS CRUZADOS" ('*CROSSED CIRCUITS*'; MUSEUM OF MODERN ART, SÃO PAULO, BRAZIL, 2013), "THE STORYTELLERS" (THE STERNERSEN MUSEUM, OSLO, NORWAY, 2012). SHE HAS WORKS IN MANY MUSEUM ART COLLECTIONS, SUCH AS: INHOTIM, THE GILBERTO CHATEAUBRIAND COLLECTION, THE SÃO PAULO MUSEUM OF MODERN ART, THE SÃO PAULO STATE ART GALLERY, THE PAMPULHA ART MUSEUM, THE ALOÍSIO MAGALHÃES MUSEUM OF MODERN ART.

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