
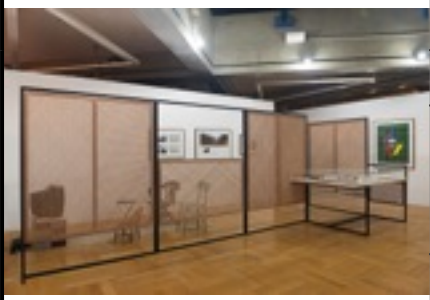



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	<p>TITLE: THE IMPOSSIBLE MUSEUM OF LIVING THINGS - DEPARTMENT OF PAN-CONTINENTAL INTEGRATION (TRIANGULAR CONTACT AREA)</p>
	<p>YEAR: 2014</p>
	<p>TECHNIQUE: CONTEXT-SPECIFIC INSTALLATION MEDIUM: METAL STRUCTURE, GLASS, WOOD, PRINTS, FOUND PRINTED MATTER, COTTON STRING, POPULAR OBJECTS, ALPACA CARPET, LUMINARY, FLAGS, CORK PANEL, SUBMARINE MODEL MADE BY POPULAR ARTISAN</p>
	<p>DIMENSIONS (IN CM): 30 SQM</p>
<p>BRIEF DESCRIPTION OR OUTLINE OF THIS WORK:</p> <p>THIS ITERATION OF THE IMPOSSIBLE MUSEUM OF LIVING THINGS UNFOLDS AS AN INTRICATE OBJECTUAL NARRATIVE ABOUT THE RECENT CHILEAN-PERUVIAN MARITIME DISPUTE, THAT RESULTED IN A ALMOST 300M OF UNCLAIMED LAND. THE INSTALLATION GATHERS AND INTERVENES ON IMAGERY AND OBJECTS (BY MEANS OF GRAPHIC ELEMENTS AND ASSEMBLAGES) AS A WAY TO EVOKE THE CURRENT STATUS OF THIS TERRITORIAL, POLITICAL AND CULTURAL SITUATION. THE PROJECT TAKES ITS SUBTITLE FROM THE CURRENT JOURNALISTIC DENOMINATION OF THIS TERRITORIAL AND MARITIME CASE. THE PHOTO-PRINTS, CONJUGATED TO THE FOUND OBJECTS, EVOKE ALTERNATIVE CHAPTERS, SIDE EFFECTS AND OTHER SPECIFIC ASPECTS OF THIS EPISODE. TOGETHER WITH EACH ELEMENT OF THE INSTALLATION IS 'MUSEUM LABELS' WITH FACTUAL-FICTIONAL DETAILS ABOUT THE PRESENTED ELEMENTS. IT IS ALSO ACCOUNTED IN THE PROJECT SOME HISTORIC EVENTS SURROUNDING THE CASE, THAT DATES BACK TO THE PACIFIC WAR (19TH CENTURY), IN AN ATTEMPT TO RECONSTRUCT A HYPOTHETICAL ARCHAEOLOGY AROUND THE ACTUAL SITUATION.</p>	
	<p>TITLE: TO THE PERUVIAN PEOPLE (AL PUEBLO PERUANO)</p>
	<p>YEAR: 2014</p>
	<p>TECHNIQUE: WALL OBJECT MEDIUM: PHOTOCOPIED LETTER, GLASS, WOOD, FLAGS</p>
	<p>DIMENSIONS (IN CM): 128 X 72 X 6,5 CM</p>
<p>BRIEF DESCRIPTION OR OUTLINE OF THIS WORK:</p> <p>ALLUDING TO THE IMPLIED INVISIBILITY OF THE ARTIFACTS RELATED TO THE CASE, THE CONSTRUCTION OF THESE HYPOTHETICAL OBJECTS (AS ARTIFACTS) - MADE FROM LOCAL AND POPULAR MATERIALS FOUND IN DAILY LIFE - MAY ALSO REFER INDIRECTLY TO MOMENTS OF SOCIOCULTURAL AND POLITICAL VISIBILITY LINKED TO THE LONG-TERM DISPUTE. SERVING AS A DISPLAY STRUCTURE FOR DOCU-FICTIONAL 'ARTIFACTS', THE OVERALL INSTALLATION WORKS CONCEPTUALLY ON DIVERSE MOMENTS AND SITUATIONS REGARDING THIS DISPUTED AREA, AS ALSO TOUCHES IN SOME OF ITS UNSEEN POINTS OF CONTACT. THIS PIECE IS FORMED BY A FOUND PHOTOCOPIED AND HAND WRITTEN LETTER (MADE BY THE DAUGHTER OF A FAMOUS PERUVIAN EX PRESIDENT) DISTRIBUTED AROUND LIMA TO CON CLAIM THE PEOPLE TO BE AGAINST THE RECENT BORDER AGREEMENT BETWEEN CHILE AND PERU, TOGETHER WITH TIED FLAGS FORM PERU AND CHILE: AN ACT MADE BY SOME LOCAL INDIGENOUS PEOPLE ON THE OCCASION OF THE AGREEMENT, PROPAGATED GLOBALLY THROUGH AN IMAGE OF REUTERS AGENCY. THIS WORK INTEGRATES THE IMPOSSIBLE MUSEUM OF LIVING THINGS - DEPARTMENT OF PAN-CONTINENTAL INTEGRATION (TRIANGULAR CONTACT AREA)</p>	


	<p>TITLE: FROM ABSTRACT ORDERS TO MATERIAL PROGRESS II</p>
	<p>YEAR: 2010 – 2013</p>
	<p>TECHNIQUE: SCULPTURE MEDIUM: CINDER BLOCKS, FABRIC FLAG, OIL PAINT, BITUMEN, COPPER, WOOD, STAINLESS STEEL, COTTON CORD, BRASS PLATE ENGRAVED IN BASS RELIEF WITH AUTOMOTIVE PAINTING</p>
	<p>DIMENSIONS (IN CM): FLAG PIECE 42 X 100 X 235 CM (APPROX.) BRASS PLATE 60 X 80 CM</p>
<p>BRIEF DESCRIPTION OR OUTLINE OF THIS WORK:</p> <p>THIS PROJECT EVOKES SOME CYCLES OF EXPLOITATION AND NATIONAL DEVELOPMENT, PRODUCING A SYMBOLIC AND PICTORIAL INTERVENTION INTO A NATIONAL SYMBOL (THE FLAG). IF THE COLORS OF A FLAG EVOKE THE WEALTH OF A COUNTRY THROUGH A VISUAL AND SYMBOLIC CONSTRUCT, THE INTERVENTION IN THIS ELEMENT PRODUCES AND UPDATES ASPECTS OF THE SAME NATIONAL REALITY ON IT, CREATING FRICTIONS CAUSED BOTH BY THE PRESENCE OF A NEW VISUAL ELEMENT ON THE FLAG (BLACK COLOR) AS THE VARIOUS SOCIO-ECONOMIC CONNOTATIONS THAT SUCH VISUAL ELEMENT EVOKES IN THIS SPECIFIC CASE. THE BLACK COLOR CAN, THUS, REFER TO BOTH THE CYCLES OF OIL AS ALSO TO THE EFFECTS SUCH CYCLES HAVE ON A NATIONAL IMAGINARY. ALONG WITH THE SCULPTURAL PIECE, WE ALSO SEE A BRASS PLATE ENGRAVED IN BASS RELIEF, WHICH CONTAINS ARCHIVAL ELEMENTS AND NEWSPAPER CLIPPINGS LINKED TO HISTORICAL OIL-RELATED NEWS. STANDING BETWEEN THE FORMATS OF A NEWSPAPER PAGE AND A COMMEMORATIVE PLAQUE, THIS WALL PIECE CONTEXTUALIZES THE PROJECT IN POLITICAL AND HISTORICAL TERMS.</p> <p>A PRELIMINARY VERSION, IN THE FORM OF AN STUDY PIECE, WAS EXHIBITED AT GALERIA PENTEADO (CAMPINAS, 2010), WITH SUBSEQUENT PRESENTATIONS AT THE PIESP EXHIBITION, ORGANIZED BY THE CURATOR ADRIANO PEDROSA (SÃO PAULO, 2011), PARTICIPATING ALSO ON THE MYTHOLOGIES SHOW, ORGANIZED BY KIKI MAZZUCHELLI (CITÉ DES ARTS, PARIS, 2011). THIS IS THE FINAL VERSION OF THE WORK.</p>	
	<p>TITLE: REMEDIATIONS</p>
	<p>YEAR: 2010-2014</p>
	<p>TECHNIQUE: INSTALLATION - MEDIUM: VIDEO, TV MONITOR, DVD PLAYER, VARIOUS FURNITURE, CONSTRUCTION MATERIALS, VITRINE, PHOTOGRAPHS AND GRAPHICAL INTERVENTIONS ON PRINTED MATTER (INCLUDING VITRINE AND 9 FRAMED WORKS) VARIOUS MATERIALS</p>
	<p>DIMENSIONS (IN CM): 42 SQM APROX.</p>
<p>REMEDICATION IS THE RESULT OF AN EXPLORATION REGARDING HOW CERTAIN DYNAMICS AND NOTIONS OF NATIONAL PROJECT ARE TRANSPOSED TO OTHER SUPPORTS OF COMMUNICATION, ESPECIALLY IN THE FIELDS OF VISUAL CULTURE AND SPATIAL POLITICS. THE PROJECT ADDRESSES THE MULTIFACETED RELATIONS BETWEEN TERRITORIAL PLANNING, ECONOMICS, ARCHITECTURE, IDEOLOGY, HISTORY AND PROGRESS AS THEY INTEGRATE ISSUES RELATING TO MODERNISM AND COLONIALISM. BY EXPLORING THE CONNECTIONS BETWEEN NATURE, CULTURE AND POLITICS, THE PROJECT DRAWS ATTENTION TO THE IDEOLOGICAL USES OF VISUALITY, OF DISCOURSES RELATED TO PROGRESS AND OF COMMUNICATION STRATEGIES, USED IN A VARIETY OF POWER INSTANCES IN SPECIFIC TIMES AND PLACES IN BRAZIL.</p> <p>A FIRST VERSION WAS DISPLAYED IN THE EXHIBITION SHADOWED BY THE FUTURE, ORGANIZED BY LUIZA PROENÇA, ROBERTO WINTER AND DEYSON GILBERT AT THE CERVANTES INSTITUTE (SÃO PAULO, 2010). A SECOND PHASE OF THE PROJECT WAS DEVELOPED FOR THE EXHIBITION MYTHOLOGIES, ORGANIZED BY KIKI MAZZUCHELLI AT THE CITÉ DES ARTS (PARIS, 2012). IN 2013, A NEW VERSION OF IT WAS PRESENTED AT CONTRA ESCAMBOS PROJECT (BELO HORIZONTE AND RECIFE). IN 2014, IT WAS PRESENTED AT TEMPORADA DE PROJETOS DO PAÇO DAS ARTES, IN ITS FINAL VERSION.</p>	

	<p>TITLE: REMEDIATIONS (DETAIL, INSTALLATION VIEW)</p>
	<p>YEAR: 2010-2014</p>
	<p>TECHNIQUE: INSTALLATION MEDIUM: VIDEO, TV MONITOR, DVD PLAYER, VARIOUS FURNITURE, CONSTRUCTION MATERIALS, VITRINE, PHOTOGRAPHS AND GRAPHICAL INTERVENTIONS ON PRINTED MATTER (INCLUDING VITRINE AND 9 FRAMED WORKS) VARIOUS MATERIALS</p>
	<p>DIMENSIONS (IN CM): 42 SQM APROX.</p>
<p>BRIEF DESCRIPTION OR OUTLINE OF THIS WORK:</p> <p>REMEDIATION IS THE RESULT OF AN EXPLORATION REGARDING HOW CERTAIN DYNAMICS AND NOTIONS OF NATIONAL PROJECT ARE TRANSPOSED TO OTHER SUPPORTS OF COMMUNICATION, ESPECIALLY IN THE FIELDS OF VISUAL CULTURE AND SPATIAL POLITICS. THE PROJECT ADDRESSES THE MULTIFACETED RELATIONS BETWEEN TERRITORIAL PLANNING, ECONOMICS, ARCHITECTURE, IDEOLOGY, HISTORY AND PROGRESS AS THEY INTEGRATE ISSUES RELATING TO MODERNISM AND COLONIALISM. BY EXPLORING THE CONNECTIONS BETWEEN NATURE, CULTURE AND POLITICS, THE PROJECT DRAWS ATTENTION TO THE IDEOLOGICAL USES OF VISUALITY, OF DISCOURSES RELATED TO PROGRESS AND OF COMMUNICATION STRATEGIES, USED IN A VARIETY OF POWER INSTANCES IN SPECIFIC TIMES AND PLACES IN BRAZIL.</p>	

	<p>TITLE: TO GOVERN IS TO COMMUNICATE (SUPER BLOCK WITH RED SQUARE IN A NEW HORIZON)</p>
	<p>YEAR: 2014</p>
	<p>TECHNIQUE: C-PRINT AND PAINT INTERVENTIONS - MEDIUM: INK-JET PRINT ON ARCHIVAL TYPE PAPER AND OIL PAINT ON PAPER</p>
	<p>DIMENSIONS (IN CM): 70X50 CM (FRAMED)</p>
<p>BRIEF DESCRIPTION OR OUTLINE OF THIS WORK:</p> <p>THIS DIPTYCH IS COMPOSED BY TWO IMAGES THAT REFER TO A MARKETING ANNOUNCEMENT ON BEHALF OF THE ADVERTISING CLASS PRAISES THE PRESIDENT GENERAL EMILIO MEDICI IN THE PAN-AMERICAN DAY OF PROPAGANDA (PUBLISHED AT A MAJOR BRAZILIAN NEWSPAPER ON DECEMBER 4TH, 1970) WITH FACSIMILE OF PAGE FROM THE PHOTO-BOOK BRAZIL MAGIC LAND (1970'S), PRODUCED BY GERMAN PUBLISHING HOUSE WITH THE HELP OF BRAZILIAN BASED ARTIST CLAUDIA ADUJAR; CONTAINING PAINTING INTERVENTIONS OVER IT. THIS WORK INTEGRATES THE REMEDIATIONS PROJECT, AS PART OF A SERIES OF 9 IMAGES (ALL DIPTYCHS AND TRIPTYCHS THAT CONFRONTS DIVERSE TYPES OF IMAGES, SIMILAR TO THIS ONE).</p>	

	<p>TITLE: TRIPARTITE REUNITED</p> <p>YEAR: 2010-2013</p> <p>TECHNIQUE: SCULPTURE AND C-PRINT MEDIUM: CAST ALUMINIUM, ACRYLIC PLATE, TUBULAR RUBBER STRUCTURE, AUTOMOTIVE PAINT, RESIN, PRINTED-GRAPHIC IMAGE MOUNTED IN METHACRYLATE</p> <p>DIMENSIONS (IN CM): SCULPTURE 94 X 63 X 57 CM, WOODEN BASE 60 X 60 X 90 CM; METHACRYLATE 80 X 80 CM</p>
<p>BRIEF DESCRIPTION OR OUTLINE OF THIS WORK:</p> <p>THIS RESEARCH-BASED PROJECT DEPARTS FROM COMPARISONS BETWEEN DIFFERENT MANIFESTATIONS OF A MATHEMATICAL OBJECT: THE MOEBIUS STRIP. THE FUNCTIONAL MIGRATIONS OF THIS FORM THROUGH CULTURAL DISCOURSES, PLACES AND HISTORICAL NARRATIVES ARE MERGED IN SITUATIONS WHERE AESTHETICS, ECONOMICS AND POLITICS ARE ALWAYS IMPLICATED. IN THE PROJECT, IT IS EXPLORED THE RELATIONSHIPS BETWEEN PROCESSES OF TRANSLATION, MIGRATION AND RECEPTION GENERATED BY THE INSTRUMENTALIZATION OF THIS FORM: STARTING FROM ITS MATERIALIZATION IN THE VISUAL ARTS, AND MOVING TOWARDS THEIR USE IN PRODUCTIVE AND COMMUNICATIVE SPHERES SUCH AS DESIGN, CORPORATE IDENTITY AND ARCHITECTURAL LANGUAGE. THE DEVELOPMENTS OF THIS RESEARCH IN PROGRESS INCLUDE: ARCHIVAL RESEARCH, VIDEO PROJECTION, SCULPTURE AND GRAPHIC WORKS.</p> <p>THE PROJECT WAS FIRSTLY EXHIBITED AT THE STAEDELSCHULE'S RUNDGANG (FRANKFURT, 2011) WITH SUBSEQUENT PRESENTATIONS AT THE ETERNAL TOUR SHOW (SESC CONSOLAÇÃO, SÃO PAULO, 2012) AND EXHIBITED IN ITS ACTUAL AND FINAL STAGE AT P33_UNIQUE FORMS OF CONTINUITY IN SPACE (33RD PANORAMA OF BRAZILIAN ART, MUSEUM OF MODERN ART SÃO PAULO, 2013).</p>	
	<p>TITLE: FOUNDATIONS OF THE DESIGN SUBSTANCE: CULTURAL METAPHORS TO DESIGN A NEW FUTURE</p> <p>YEAR: 2012-2014 (IN DEVELOPMENT)</p> <p>TECHNIQUE: INSTALLATION AND SCULPTURAL ELEMENTS MEDIUM: METAL STRUCTURES, C -PRINTS ON COTTON PAPER, 'LAMBRI' WALL PANELLING (WOOD) AND TRAPEZOIDAL TILLING COVERING (METAL), MDF SHEETS WITH TEXTS WRITTEN IN BASS RELIEF, AUTOMOTIVE PAINT, BLASTED GLASS AND PRINTED GRAPHIC MATERIAL.</p> <p>DIMENSIONS (IN CM): VARIABLE DIMENSIONS</p>
<p>BRIEF DESCRIPTION OR OUTLINE OF THIS WORK:</p> <p>BASED ON AN EXTENSIVE RESEARCH ON THE PROGRESSIVIST ACTIVITIES OF THE ITALIAN COMPANY OLIVETTI - MATERIALIZED AFTER WORLD WAR II THROUGH THE DESIGN OF PRODUCTS , SOCIOCULTURAL SERVICES, ARCHITECTURE AND URBAN PLANNING - THE PROJECT INVESTIGATES CERTAIN EPISODES OF THIS MODERN TECHNO-INDUSTRIAL ENTERPRISE IN WHICH CULTURAL LANGUAGES SUPPORTED A SOCIO-POLITICAL PROJECT OF PROGRESS. THIS FIRST FORMALIZATION CONSISTS OF THE PRODUCTION OF AN INSTALLATION AND GRAPHIC MATERIALS THAT REFLECT ON INTERDISCIPLINARY AND PHILOSOPHICAL ASPECTS OF THE COMPANY IN MOMENTS OF PUBLIC COMMUNICATION: WHEN DEVELOPING EXHIBITION DISPLAYS, STRUCTURES FOR INDUSTRIAL AND OFFICE ENVIRONMENTS. INFORMED BY ARCHIVAL MATERIAL OF OLIVETTI, THE PROJECT AIMS TO PRODUCTIVELY SPECULATE ON THE POSSIBILITIES OF COMPROMISES BETWEEN AESTHETICS, DESIGN, ECONOMY AND TECHNOLOGY WITH SOCIO-CULTURAL PRACTICES, AT THE TURN OF A MECHANICAL AGE TOWARDS A NEW TECHNO-INDUSTRIAL PERIOD. THE PROJECT RECEIVED A PRODUCTION SUPPORT FROM THE GRAHAM FOUNDATION FOR ADVANCED STUDIES IN THE FINE ARTS (EXHIBITION GRANT), CHICAGO, 2013 AND FROM MERCOSUL BIENNIAL. IT ALSO RECEIVED SUPPORT FOR THE RESEARCH STAGE THROUGH A RESIDENCY AT THE ECHO & NARCISO / RES - Ò (CRT FOUNDATION), TORINO 2012.</p> <p>IMAGE: INSTALLATION VIEW OF THE SOLO SHOW AT THE 'FOUNDATIONS OF THE DESIGN SUBSTANCE: CULTURAL METAPHORS TO DESIGN A NEW FUTURE'. INSTALLATION VIEW AT CITY MUSEUM OF SÃO PAULO - OCA IBIRAPUERA, 2014.</p>	

	TITLE: TRANSITIONAL OBJECT (FROM MECHANICAL TO ELECTRONIC)
	YEAR: 2014
	TECHNIQUE: SCULPTURE MEDIUM: METALLIC STRUCTURE, AUTOMOTIVE PAINTING, OLIVETTI TYPEWRITER MACHINE (LETTERA 85 WITH CHANGED KEYS TO ONLY 010101010101) AND MACHINED GRANITE BASE.
	DIMENSIONS (IN CM): 142 X 55 CM (DIAMETER)
BRIEF DESCRIPTION OR OUTLINE OF THIS WORK: THIS PIECE IS PART OF THE PROJECT 'FOUNDATIONS OF THE DESIGN SUBSTANCE: CULTURAL METAPHORS TO DESIGN A NEW FUTURE'. INSTALLATION VIEW AT CITY MUSEUM OF SÃO PAULO - OCA IBIRAPUERA, 2014. .	

	TITLE: FOUNDATIONS OF THE DESIGN SUBSTANCE: CULTURAL METAPHORS TO DESIGN A NEW FUTURE
	YEAR: 2012-2014 (IN DEVELOPMENT)
	TECHNIQUE: INSTALLATION AND SCULPTURAL ELEMENTS MEDIUM: METAL STRUCTURES, C -PRINTS ON COTTON PAPER, 'LAMBRI' WALL PANELLING (WOOD) AND TRAPEZOIDAL TILLING COVERING (METAL), MDF SHEETS WITH TEXTS WRITTEN IN BASS RELIEF, AUTOMOTIVE PAINT, BLASTED GLASS AND PRINTED GRAPHIC MATERIAL.
	DIMENSIONS (IN CM): VARIABLE DIMENSIONS
BRIEF DESCRIPTION OR OUTLINE OF THIS WORK: INSTALLATION VIEW OF THE SOLO SHOW AT THE 'FOUNDATIONS OF THE DESIGN SUBSTANCE: CULTURAL METAPHORS TO DESIGN A NEW FUTURE'. INSTALLATION VIEW AT CITY MUSEUM OF SÃO PAULO - OCA IBIRAPUERA, 2014. .	