

POETIC MAPS

Reading a book, watching a movie, entering an exhibition and actually seeing it - everything requires a double movement: displacement and involvement with the world. The exhibition "Poetics of a Landscape Memory in Mutation", Alan Fontes, honored with CCBB Contemporary Award, by articulating different times on the same space, makes us remember this approach so obvious as easy to be forgotten. Throughout a two-month artistic residency in downtown of Rio de Janeiro, the artist from Minas Gerais developed different ways of mapping that region. It starts from the digital ones to those that come up as a result of walking at random. It was used Google Earth for a panoramic view of the area where CCBB is located and five paintings were reproduced. The largest of them, seen on this page, is based on a 2009 image of *Praça Quinze* and *Candelária*. Another painting, more poetic and less anchored in its reference, we see a small *Ilha Fiscal* transformed by the artist into a kind of boat that sails through a thick mist.

If on the one hand the exhibition leads us a pictorial dimension whose roots are found in the satellites, on the other hand we are facing a second landscape of the same space, constructed from an intimate condition of flâneur, with items found in the streets and collected awhile the artist was in the city. So we have a Modernist sofa, empty frames, picture frames, carpets, telephone, tiles copied from the hydraulic models of the traditional *Confeitaria Colombo*, geometric wallpaper, the reproduction of a small facade of Odeon cinema. But notice, everything is painted in gray.

A reflection on the city

This gesture gives objects not only a second death - they are definitely not there in their working states - but it also has the effect of bringing everything together under one veil that calls us to discern the differences between them with effort. In the midst of gray there are unsuspected hues. It is the effort of seeing that we can trace the relations between the minimal landscape of objects and the public one appropriated by satellites and transfigured by painting. Thus, we perceive the speed with which the urban fabric becomes the continuity of certain aspects of private life, and we are faced with the difficulty of apprehending diverse temporalities.

"Poetics of a Landscape _ Memory in Mutation" becomes an especially pertinent exhibition when it comes to reflecting on a city that needs, more than ever, to think about itself and about the destiny it wants to draw. And as one who makes a city is those who live in it, the show ends by reminding us of the obvious, that is, that the task is ours.

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