


**con
tin
uum**

brazilian art, 1960s ↔ 1990s



alex gama
carla guagliardi
cildo meireles
cristina salgado
hélío oiticica
jac leirner
lygia clark
lygia pape
martha niklaus
milton machado
rita bonfim
rubens gerchman
sérgio camargo
sonia labouriau

University Gallery
University of Essex
13 Nov - 15 Dec 95

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
Through the unknown, remembered gate
When the last of earth left to discover
Is that was the beginning;

[...]

And all shall be well and
All manner of things shall all be well
When the tongues of flame are in-folded
Into the crowned knot of fire
And the fire and the rose are one

T. S. Eliot

(extract of Little Gidding, © 1944)

This exhibition has been conceived, curated and
organised by Paula Terra Cabo.
Exhibition co-organiser, Jessica Kenny, Gallery Director.
Exhibition catalogue designed and printed
by Paula Terra Cabo.

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3 | Foreword

Continuum, Brazilian Art: 1960s-1990s, represents an important aspect of the work of UECLAA, the University of Essex Collection of Latin American Art. Founded two years ago UECLAA is Europe's first public collection dedicated exclusively to Latin American art of the 20th century, and has already expanded to include nearly 200 works from over 10 countries. Among the most important holdings are works by Matta, Kuitca, Tunga, Jac Leimer, Rubens Gerchman, Szyzlo, Siron Franco, Nemesio Antúñes and Ofelia Rodriguez. *Continuum* includes material from the existing holding as well as a number of important new donations. The names of Carla Guagliardi, Cildo Meireles, Cristina Salgado, Martha Niklaus, Milton Machado and Sonia Labouriau, have been added to our collection of Brazilian art as a result. Many donations have been carefully selected to suit a *European* collection of Latin American art, and to highlight the way in which such a collection can subvert the traditional clichéd view of the relationship between the two continents, whereby ideas, culture, power and influence flow from Europe to Latin America. So too UECLAA upsets the assumption that only in London can this sort of thing happen.

It is true that it is not entirely accidental that such a collection should be based at this University. Essex is internationally-renowned for high-quality scholarship in the Latin American area. The University's Albert Sloman Library has one of the largest holdings of Latin American material in the UK. The Department of Art History and Theory has a well-established reputation as a centre of research excellence in the field, and is the only department in the UK to integrate Latin American art and architecture into its undergraduate courses, to offer a specialized MA programme, and to provide supervision for PhD candidates researching Latin American art and architecture.

We should like to thank Guy Brett and the other lenders, donors and sponsors who have made this exhibition possible. Mounting exhibitions is one of the ways in which we seek to promote UECLAA and to develop specialist areas within the collection. *Continuum*, curated by Paula Terra Cabo, a Brazilian PhD student in the Department of Art History and Theory and a member of the UECLAA International Curatorial Board, is an excellent example of the close fruitful relationship between the research interests of the department, UECLAA and the cultural activities of the University as a whole.

Prof. Dawn Ades, UECLAA Director

Dr. Valerie Fraser, UECLAA Vice-Director

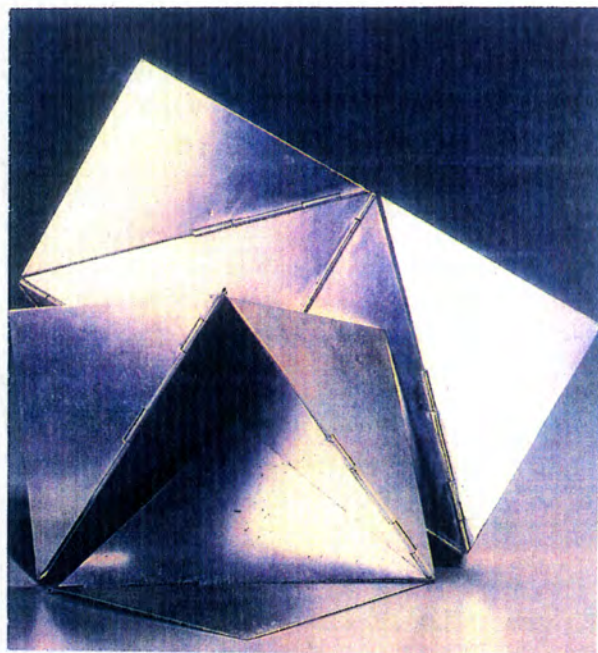
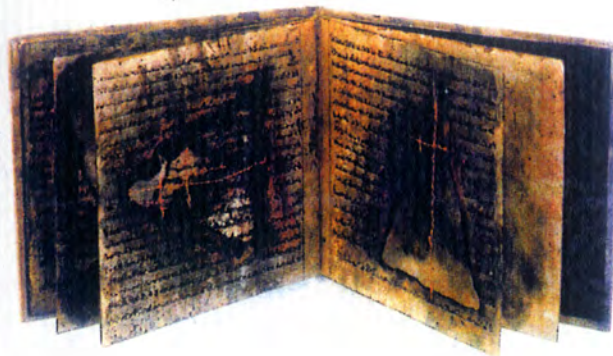
4 | Introduction: Brazilian Experimentality
by Guy Brett

This title was used by Hélio Oiticica as the heading for one of the chapters in the book he planned to write during his years in New York: *Conglomerado*. 'Brazilian Experimentality' was to be about the work of the Brazilian avant garde of the sixties and seventies. Another chapter was to be called 'Bodywise', containing his own propositions on transsexuality, Lygia Clark's *Nostalgia do Corpo*, and a collection of thoughts and writings on the body.

If we knew 'Brazilian experimentality' as well as we know the North American equivalent our view of recent art would be different indeed. We would be aware of complexities and subtleties. We would see beyond the simplistic assumptions which imagine art produced by Brazilians either in exotic and primitivist terms, or as a provincial, imitative version of developments that have taken place in Paris or New York. We would see there was something more than a 'Brazilian version' of movements (Minimalism, Conceptual Art, Body Art) whose scope has been defined for us by European and North American artists we already know. In the case of certain life's-work, we would become aware of something much more radical: a proposal of themes and issues which, as Sonia Salzstein has written, "go beyond the premises of modernity... [into] the most crucial dilemmas of contemporary culture."

The brilliant period of the fifties and sixties in Brazil was a 'conglomerate', incorporating and cross-fertilising visual arts with music (Bossa Nova, Tropicalia), architecture (Niemeyer, Bardi), concrete poetry (the Noigandres group, etc.), film (Cinema Novo) and theatre. Important to the practice was the critical encouragement of writers, like Mário Pedrosa for example. The Neo-Concrete movement (1959-61) was an inspired and rigorous undertaking which, to put it in the briefest and most schematic terms, moved the geometric paradigm of abstract art to a new conception of the art work as a "quasi-body". This was the basis from which the great experimenters, Lygia Clark and Hélio Oiticica, evolved their precarious and ephemeral work: objects existing in

5 | rita bonfim, *the internal journey - cross 1*, 1992, mixed media/ etching
lygia clark, *animal*, 1960, articulated aluminium hinged sculpture



an elastic, participatory, transformational relationship to the human body. Their key concepts: 'The House is the Body', 'Nostalgia do Corpo', 'Collective Body', 'Relational Object', 'Structuring of the Self' (Lygia Clark); 'Parangolé', 'Penetrable', 'Creleisure', 'Worldshelter' (Hélio Oiticica) were not a projection of the artist's expressivity, but proposals for the public to work upon themselves. Lygia Clark, for example, distinguished her work from 'Body Artists', who, she felt, merely perpetuated the myth of the unique artist by other means.

The fifties and sixties in Brazil encompassed ideas which rejected the artistic institution, and others that accepted it. Sérgio Camargo's exploration of the dialectics of form in his sculpture - oscillating between equilibrium and polarity - always returning to the same elements, may be contrasted with a practice such as Lygia Pape's: continuously changing formats and contexts for enlarging art's interrelation with life. Another outstanding artist, Mira Schendel, explored an interface between cosmic energy and the order of language and the text: a special work of sensitisation where, as Haroldo de Campos put it, "the utmost redundancy begins to produce original information". Despite their differences, one common factor uniting all these artists is the significance they gave to the philosophical notion of the 'void'.

I think art in Brazil in the 1960s reached a visionary stage. New propositions were made concerning the inter-relationship of body and mind, the 'cosmic' and the everyday. These undoubtedly flowed from a fusion between the most advanced positions of the 20th century avant garde and the Brazilian grass-roots 'way' (plá), that mixture of Amerindian, African and European elements created by the most dispossessed section of the population - a resistance culture, a kinesthetic culture, a culture of the dream.

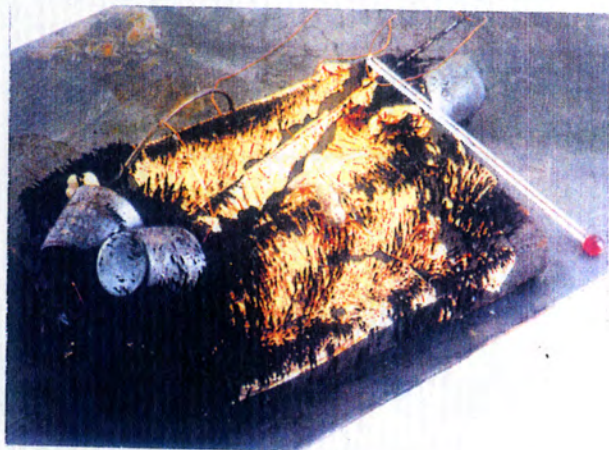
Though born in a spirit of optimism, this artistic fusion persisted in the grim period of military dictatorship which followed in the seventies, surviving in sophisticated works of negative defiance such as Oiticica's 'Nada Penetrable',

one of his Subterranean Tropicalia Projects (1971), and Cildo Meireles's *Fiat Lux: The Sermon on the Mount* (1973-79). Should the present period in art in Brazil be described as a continuation or break with the past? Much could be said on both sides. One cannot help being struck by a contrast between a material modesty and economy in the sixties and a material profusion today. Oiticica and Clark used valueless and often found materials for their works, directly identifying with the improvisations forced on ordinary people in third world countries. Besides this, the material, for these artists, only facilitated the 'act': "the primary condition", according to Oiticica, was "propose-propose". Subsequent changes have coincided with the gradual growth of a visual arts infrastructure in Brazil, and increasing visibility of Brazilian artists on the international art scene - but equivalent changes have happened internationally too. This recent 'materiality' is a compelling and contradictory phenomenon, a parallel perhaps to the contrast in the country itself between staggering natural richness and staggering human want. Recent Brazilian art has a high degree of material sensibility and sensuality - always outstanding in an international mixed exhibition - which sometimes tips over into profligacy.

If one was to study this evolving scene for its inner dynamics and poetics - rather than merely in connection with international art trends - I think one would discover a continuation of at least one sixties pro-occupation: that of the 'void'. It can be seen still functioning as a dialectical necessity, a corrective to material excess, as well as pin-pointing the great question of whether it is still possible to put process before product. Thus the void appears in Tunga's *Exogenous Axis* (solidification of the air between two bodies); in José Resende's sculpture; in Jac Leimer's 'Ghost Versions' and *Errors*; in Sonia Labouriau's collapse of the solid; in Ricardo Basbaum's recent 'mental' proposals for transformation in his NBP (New Bases for Personality) project; and in Waltercio Caldas's work which, since the sixties, has made a practice of a kind of 'economy within richness', an ironic art of "lapse, absence, expectancy, pause, the act of waiting" (Ronaldo Brito).



11 | **cristina salgado**, *angel* from the series *meninas*, 1993, iron
tunga, *gardens of mandragora*, 1992, mixed media



13 | *continuum* - Brazilian art, 1960s-1990s
by Paula Terra Cabo

This exhibition brings together a selection of works from the 1960s to the 1990s, by fifteen Brazilian artists, drawn from the University of Essex Collection of Latin American Art and British private collections. Although from different generations I am considering these works as 'contemporary' art since the ideas they express generate synergy, continuum, and cannot be limited by chronological patterns.

Each of these works in its own being preserves its particular distinctiveness. However when brought together they offer us the possibility of seeing similarities between them although they respond to different historical circumstances and outline distinct conceptual, aesthetic, and philosophical assumptions.

For me, *continuum* is associated with temporal and spatial dimensions - a sequence of time and space not metrically quantifiable but innerly experienced. The exploration of the idea of time/space in art is central to the artists in *continuum*. They are working out ideas of change and metamorphosis beyond classical space and time.

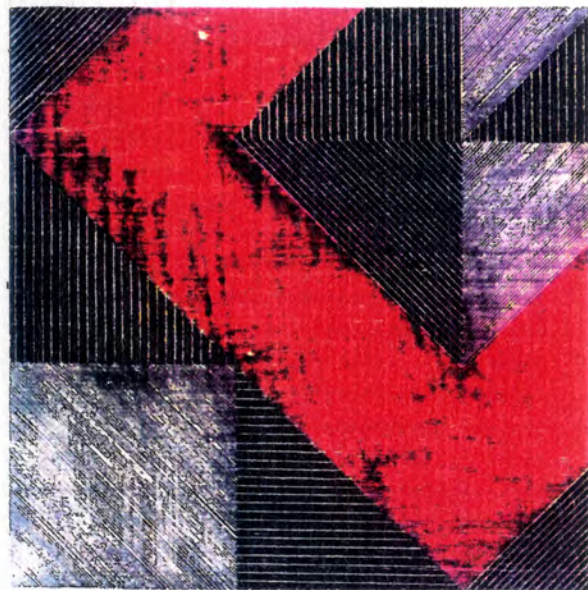
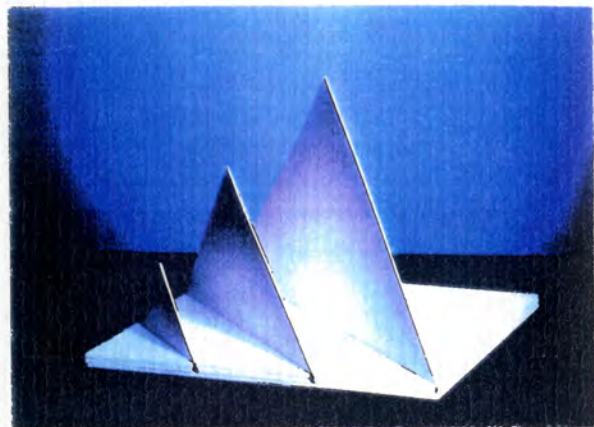
Rita Bonfim's book, *The Internal Journey - Cross 1*, consists of prints metamorphosed into sculptures. The printing plate transforms itself into the pages of the book, which is itself a sculpture made from her poetry, which is in turn a text about her personal memories, which are dissolved in the printing plate. Bonfim explores the relationship between language and memory, meaning and materiality, just as Lygia Clark in *Nostalgia of the Body!*. What connects these artists is that both affirm the impossibility of translating primal experiences into verbal signs. For them, the character of human experience 'lived-through' transcends grammar.

Clark's works from the series *Nostalgia of the Body* were explorations into the constitution of subjectivity, touching issues such as the precarious limits of personal memory and collective experiences. The *Relational Objects* - stones of an enormous variety of textures and weights, mattresses, shells, air bags, elastic strips, mirrors, cotton

sacks - were a way of facilitating the reparative impulses of the participants by re-awakening their senses, the 'memories' of the body, their pre-verbal experiences. Clark's work *Bicho (Animal)* is made out of hinged manipulable structures, interweaving clusters of aluminium sheets, to be folded and unfolded by the spectator who brings life to the work. They refer to the process of becoming, of ad infinitum metamorphosis, a process also explored by Hélio Oiticica.

Oiticica's *Parangolés* are works which emphasize the notion of an endless space-time, of multiplicity and totality. They are to be worn, held up, moved, and brought to life by the human body. The spectator brings life to the work co-experiencing the creation of the work with the dance, the movement. Oiticica re-elaborates with *Parangolés* the idea of union between men and universe, body and world, seen and seer. The idea of 'playing' and of emancipation from repressive structures is central for him. Oiticica's works presented here, *Parangolé* cape - *Sex and Violence this is what pleases me*, and the banner *Be an Outcast, Be a Hero* can be connected to a project for emancipation of the participants from aspects of their socio-cultural and personal conditioning. As Haroldo de Campos said, 'one of the important things about Hélio was the celebration of the body, which has something to do with deconstruction, of the destruction of schemes which takes place when art is led from the intellectual to the corporeal side'². To Oiticica, *Parangolés* meant, among other definitions, 'captivation of the latent energies from nature' and 'the return to the mythic primordial structures of art'³.

Tunga is another artist whose works deal with corporeality and energy, relating science to the mythical sphere, as well as expressing concerns with flow and mutation, but from another perspective. Magnetism is what unifies all these issues in Tunga's work. In *Jardins de Mandrágora (Gardens of Mandragora)*, the artist assembles inorganic materials such as copper, wires, magnets and organic things such as a dead frog and a tooth.



It is interesting to observe that this work is part of a series in which the artist burns the work as if to unify their opposite elements with fire, as can be seen in the video that accompanies the exhibition. As the alchemist, the artist brings together the mythical with the scientific to realise his dream of transformation and transmutation.

The allegory of the relation of life and matter, is also presented in Tunga's *Installation for the Third Eye Centre*, Glasgow, 1990. The metaphor of the body with its natural process of magnetism is presented through complicated systems of transference of magnetic forces that generate circuits of energy. Cracked fragments of magnets were built up into an arc of twelve teeth. One tooth which was out of line was suspended by black steel wire running across the ceiling to the other side of the gallery, where a second tooth was halfway immersed in a tank of blue copper sulphate solution. The molecules were transferred from the strands of copper wire onto the cast iron tooth (Catalogue Third Eye Centre). It is as if the invisible process that takes place in our inside-body, not interior, is exposed to our eyes in compulsive physicality and dramatic theatricality.

Cristina Salgado's recent sculptures are pieces of the body fragmented, perforated, re-interlaced by wires presented in a theatrical way, they refer to our human-inhuman duality. *Humano inumano* was the title of her last exhibition. *Angel* from the series *Meninas*, a doll-angel cast in iron, is also referring to a search for a new constitution of a post-human personality, a new conception of the self, and a new construction of what it means to be a human being.⁴ This doll-angel is neither human nor inhuman, an 'anthropomorphous' dead thing 'with no psychological interiority', with its heart perforated by a bolt. When we stare, eye to eye (it is strategically placed to be face-to-face with the viewer) with this angel whose wings are hands, it is as if it provokes in us an alteration, as if the inhuman reawakens what is human inside us.⁵

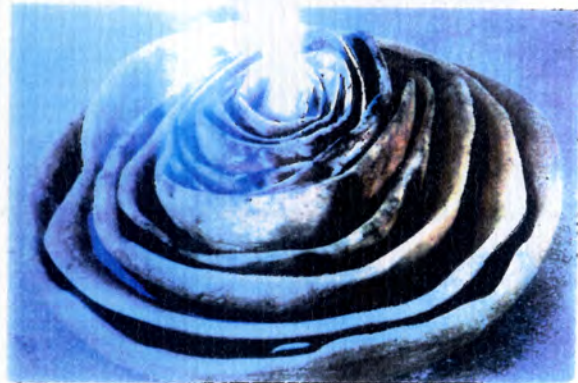
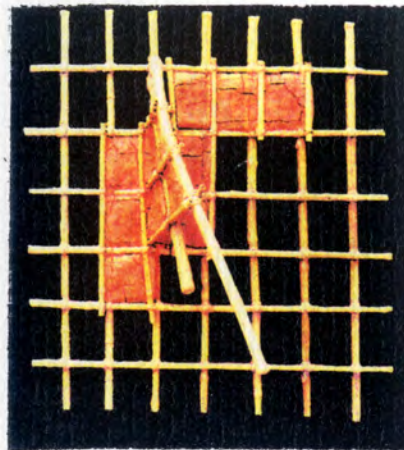
The subtle and whimsical theatricality of Sérgio Camargo's *Relief 320* with its homogeneous whiteness and geometric

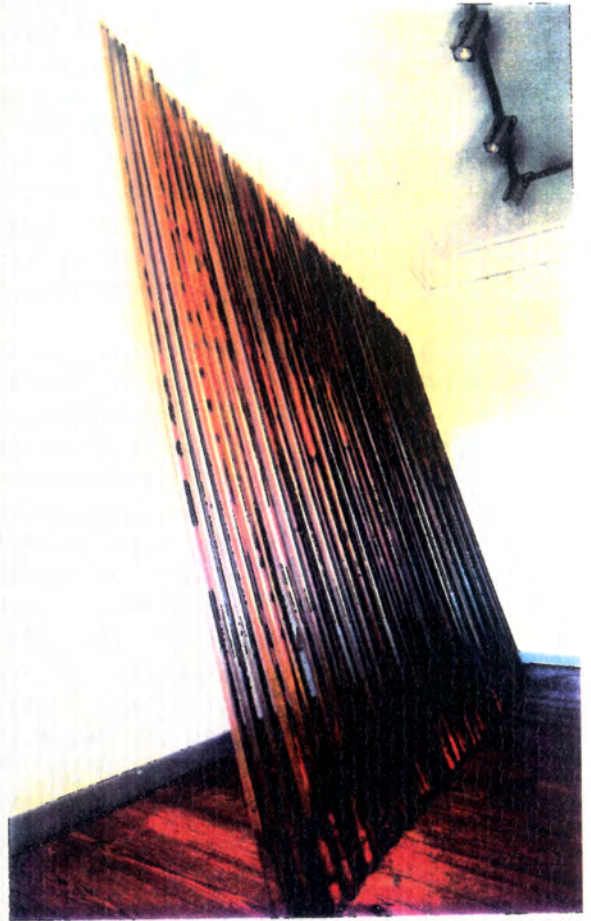
forms, 'does not recover the Greek Scene, but the unsuspected Madness of the Greek Scene'. The wall relief is an assumption of the paradox of space/time as geometry and space/time as 'lived through'. In Camargo's work - 'that which at first sight seemed Perfect Form starts disintegrating, crumbling away, suggesting the inconceivable. Unfolding, as expansions and twisting that result from a method but seem to question it'. The work of Camargo indeed speaks out of 'a logic of chance'.⁶


Clark, Pape, Oiticica, members of the **Neoconcrete group**, along with Camargo, are all artists whose work is entwined with the constructive tradition but which simultaneously question the limits of its objectivity. They have addressed the issue of the insertion of their works into the space of real life and have refused the formal orthodoxy of constructivism. They assumed Rimbaud's challenge to be absolutely modern⁷ in a sense that Rimbaud marked in modern western literature a point of rupture. Rimbaud had radicalized Baudelaire's idea - of the passage of the referential to the existence of the real, by replacing it with the values of the being in essence, its ontology. Art and life were to complete themselves as indivisible values.⁸

In a sense, **Lygia Pape's Books** are reaffirming that neither time nor space exists beyond the measure of the human. The books of **Architecture**, **Creation**, and **Time** both refer to the process of human evolution as related to the way mankind inhabits space and measures time. In her Neoconcrete *Book of Creation* she tells the history of the creation of the universe by re-creating the non-verbal narrative in visual form. The plates represent the archetypal ideas of time, cosmos, light, and natural cycles as the agricultural, the crops, in a lucid geometric metaphor.⁹ In Pape's woodcut **Tecelares**, she explored how the texture and marks of the veins of the wood create a notion of organicity in the otherwise antiseptic geometric works, an exploration that was beyond the main tendencies of constructive orthodoxy at the time.

Alex Gama's woodcut engraving **Trama XXXI** is intrinsically connected to Pape's **Tecelares**. He transports the technique







of metal engraving from the 18th century to woodcut. His engravings explore the relations of lines and transparency. As Pape said, when the artist makes a life-choice of working with engraving it is as if he accepts the limitations imposed by the materials and by the ancient technique. In the case of Gama, he acts as a borderliner subverting the medium to which his work belongs. He contradicts the organic nature of the wood, and of the technique. He works with soft wood and geometric forms, so that each incision must be controlled and precisely done. In woodcut there is no room for error. This is not the only contradiction in Gama's works, he also counterpoints the mythical systems of our ancestors with modern geometric systems. He takes patterns of the body-painting of the Brazilian Indians and creates quasi-architectural works by juxtaposing layers and layers of imprinting in works of monumental scale.

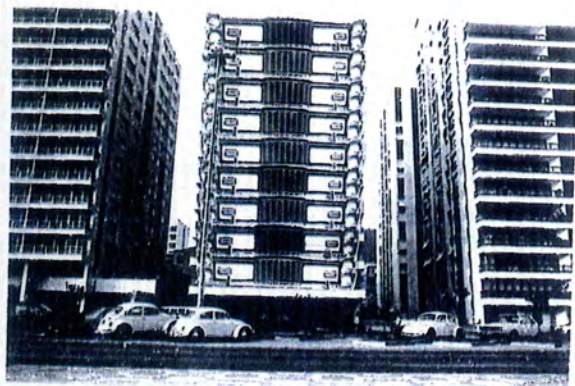
Martha Niklaus in contrast applies raw material, clay, in her architectural abstractions. Niklaus's *Popular Construction*, a fragment of architecture made of bamboo and clay, refers to mankind's activities of construction as Pape does in her work *Book of Architecture*. Half man-made, half-organic, a fusion of tactile experiences with logical and geometric structures, this piece also expresses the experience of mankind's social existence. It is reminiscent of the rudimentary constructions of pau-a-pique - a technique of constructing houses by interlacing bamboo and roots filled with clay. The organicity of this fragment contrasts with the institutional ambiance of modern art galleries, with their immaculate white walls, echoing the poor condition of life of people who live in a world where modernisation has not yet arrived. The idea of handling raw nature with tongs of aesthetic protocol is among the most vital in recent art.¹⁰ It is certainly an idea that Niklaus shares with Labouriau.

Sonia Laboriau also works with clay, but to mark the passage of time in works that either disintegrate or are activated by natural forces such as water, fire and gravity. In *Colonnades*, the columns - which are made of clay powder compacted into a plaster mold, cast from an imperial palm tree - collapse as result of the action of time, chance and

gravity. The dust left on the floor is re-formed and the columns are eventually replaced. In *Migratory birds*, the little birds made of *Urucum*¹¹ flour are dissolved when laid on a surface coated with water, and not even the original red colour of the *Urucum* seeds remains after they 'migrate'. *Rose for Heraclitus* is activated by fire - alcohol is poured into the ceramic sculpture and lit. In Heraclitus' philosophy, fire is the prime element, unifying the things in the world which are separated by opposites. Fire is partly identifiable with Logos, the common characteristic of all natural objects. Fire and Logos, ensure the ultimate balance and continuity of changes between opposites.

Carla Guagliardi's *Untitled* installation is also a process that reveals the capability of matter to be affected by organic forces, revealing to us a poetic of transmutation, of metamorphosis, of the flow of time - of *continuum*. Her work twists the traditional conception of the three-dimension as space created from the outside to the inside. She departs from the intrinsic quality of matter as an imperative that determines its spatialization. Guagliardi explores the sensorial qualities of matter, the transparency of the plastic, the transformational power of water - its active character, and the apparent resistance and solidity of the iron, but also mutable quality, to create a quasi-body.¹² The plastic as a skin encapsulates the water which encapsulates the iron. The action of the water in the iron is revealed through the transparency of the plastic. This installation, according to Márcio Doctors is *the one of the passage of time*.¹³

Milton Machado like Laboriau uses fire in one of his works called *The Wicked One and Wicked Two*, to manifest the idea of the passage of time and of mutation (shown in the video in the exhibition). Two gigantic candles lie parallel to one another. Both candles can be lit at both ends. While one is activated exposing the impermanent character of the object, the other is left intact. Whereas one is reduced to smoke the other affirms its materiality but also its transitory condition as matter. This work plays with the dialectics of time as suspension and time as consumption. As Achille Bonito Oliva has said, 'to Machado the



imagination is a simulacrum that contains the force of the concept and the fragility of the object. To construct a work signifies primarily the intention to represent the simultaneous moment of its spatialization.¹⁴

In the multiple exhibited here, *Galaxy Building about Mobility*, the artist plays with the semantics of words (automobile, automóvel, car in Portuguese, vs. immobile, building-property, imóvel in Portuguese) and with visual perception vs. virtual reality, while also referring to mutability and alteration. *Galaxy*, the name of this expensive car, is also a metaphor for the universe. Does he refer to the possibility that the world of such cars and building owners is limited to the confined spaces of their automobiles or their immobiles? Or that their drive for life - desire - is limited by their dream of consumerism? Or maybe it is connected to the way men relate to the space of the city, or of the universe. In between 1 (one, uno and the unique) and 0 (zero, nothing, the void), there is an infinite number of possibilities, n possibilities. This equation, $n=1$, is a dear one to Machado¹⁵ - one never knows what is the significant when there are multiple possibilities of connection between signifier and signified. Perhaps meaning is also a matter of power.

Rubens Gerchman explores games of semantics and games of power. In this 'multiple', *Pocket Stuff* (original title in English), he packs life situations in small cubes of acrylic inside a wooden box. The box is similar to the box of coloured pencils Gerchman had as a child. The nostalgia of childhood is mixed up with the nostalgia of living in a foreign country. At that time he was living in New York. This multiple object mixes poetry and everydayness. Oiticica wrote about it, 'they are as experiments that take the idea of availability and of playing to another dimension, they are alphabet blocks for building things, like toys and pocket stuff. The disintegration of the body of the word into letters-objects, into gratuitous mini-architectures, have no metaphysical or aesthetic link to a structure but are open to structuring. The ones who do this structuring are you and I, that is, us - the social idea of a primer gains a more open, creative significance.' For Oiticica, Gerchman's

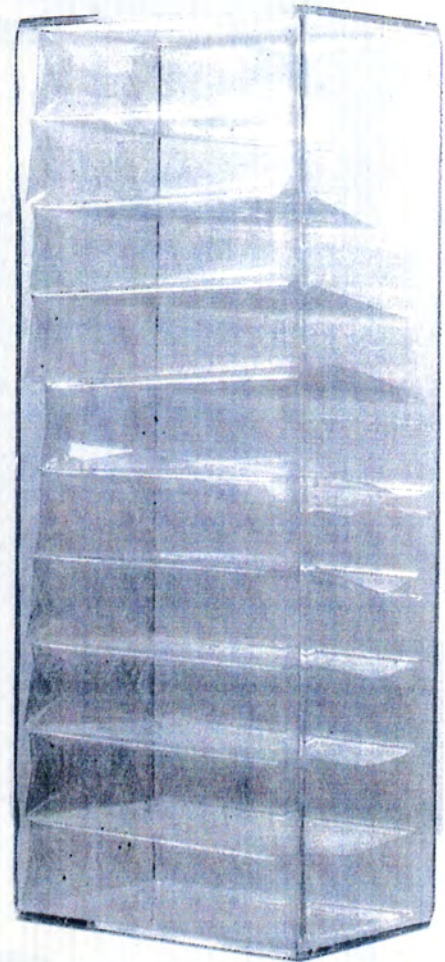
works are 'at one and the same time specific structural manifestations and elements wherein dialectical concepts assert themselves'.¹⁶

Meireles and Leimer are artists who play with dialectics of the aesthetic and the social, with fragments taken from another system and re-contextualised into the artistic system to de-stabilize structures.

Jac Leimer's *Lung*, is from a series of works she did with *Marlboro* packets that had contained cigarettes that she had smoked over a period of three years. Bruce Ferguson wrote that the work points to 'Leimer's personalized accumulations of desires and objects', while the intensive labour quality of her work 'seems almost to reinforce the evidence of an absence as her central reference in every case: the bank, the nation, the body, the product, the spirit'.¹⁷

Leimer's (*Os cem*) *The Hundred Book, Anonymous Text*, consists of phrases and words copied from what the Brazilians wrote on bank notes of 100 cruzeiros, transcribed and printed in offset. As Guy Brett says, Jac Leimer had the sensation, when producing *Os Cem*, that 'the banknote is almost an absence' (Hundred, *cem* in Portuguese has the same sound as *sem*, without). This work, based on the currency, points to the contrasts of a country where 'uncertainty between the real and the fictional value of the ultimate reality - money -, has been picked up clearly by a number of artists'.¹⁸

In the same way, **Cildo Meireles** works with money to tackle the problem of Value. Monetary value, moral values, cultural values, the value of art. But while Leimer's works are related to devaluation of money by inflation in the context of her homeland, Meireles' *Zero Dollar bill*, refers to the process that causes that inflation, to the economic domination of the rich nations over dependent countries, and more particularly on Brazil's dependency on the US. The image of Uncle Sam portrayed on the bill has powerful resonances in Brazil. American cultural domination during the post World War II period assumed





a patronising spirit via the policy of good neighbourhood established by Roosevelt, and brought to terms by Nelson Rockefeller through the *Office of Inter American Affairs*.

Meirelles' installation *How to Build Cathedrals*, is also made out of money but the system of domination refers to a time in the past, when the 'conquest' was carried out by the religious missionaries who assumed the Mission of saving the souls of the primitive Indians. The result was a massive genocide of Indians which took place in Southern Brazil when the Indians rebelled. Guy Brett says, 'a glance today at the catalogue of one of the earliest international surveys of 'conceptual' art, *When Attitudes Become Form*, which toured Europe in 1969-70, reveals that artists were still mainly occupied with formal, process and perceptual questions (no Latin Americans were invited). I say 'still' since many of the artists in *Attitudes* later produces politicized work. Cildo, however, perhaps under the pressure of events, had made the transition from an abstract to a social understanding of space as a 'flux of transforming densities'.¹⁹

This tactic of resistance that places the value of the work less in its objectness and more in the way this object makes its insertion into pre-existent social, ideological, historical and philosophical circuits is shared by all the artists in *continuum*. They all question the established/repressive mechanisms and ideologies through formal and logical conflicts. These objects, non-objects, installations, multiples, projects, wall/sculptures, banners, propositions, shown in *continuum*, are only effective when processing the transformation of their 'thingness' into a field of forces - potentialising the critical intelligence that is the ultimate guarantee of their effectiveness.

They give their art an ontological status previously reserved for philosophical thought. Art produced by artists, who in a very surreptitious way are playing and twisting our classical models of what is signifier and signified, of formal and non-formal, of representation and non representation, and of the traditional notions of time/space.

Alex Gama, b. 1961

Trama XXXI, 1987
Wood engraving
Donated by the artist

Carla Guagliardi, b. 1956

Untitled, 1989
Installation, PVC, iron and water
Donated by the artist and Paula Terra Cabo

Cildo Meireles, b. 1948

Zero Dollar Bill, 1978
Printing on paper
Donated by Simon Lee

Cristina Salgado, b. 1957

Angel (Anjo) from the series *Meninas*, 1993
Sculpture in iron
Donated by the artist

Jac Leirner, b. 1961

O livro (dos cem) texto anônimo,
The Hundred Book Anonymous Text, 1987
Offset printing
Donated by the artist

Sonia Laboriau, b. 1956

Rose for Heracitus, 1995
Sculpture in clay activated by fire
Donated by the artist

Martha Niklaus, b. 1961

Construção Popular, Popular Construction, 1984
Wall sculpture, bamboo and clay
Donated by the artist

Milton Machado, b. 1947

Galaxy Building about Mobility, 1982
Multiple, 7 Photographs
Donated by the artist

Rita Bonfim, b. 1957

The Internal Journey - Cross I, 1992
Mixed media and etching
Donated by the artist

Rubens Gerchman, b. 1942

Untitled 1, Untitled 2 and Untitled 3, late 1980s
Screen Print
Donated by Paula Terra Cabo

Tunga, b. 1952

Jardins de Mandragora, Gardens of Mandragora, 1992
Project for installation, mixed media
Donated by Charles Cosac, with thanks to the artist

Hélio Oiticica, 1937-1980

• *Parangolé Banner Seja Marginal Seja Herói*,
(Be an Outcast be a Hero), 1965
Silkscreen on cloth
Guy Brett Collection

• *Parangolé Cape 7, Sexo e violência eis o que me agrada*,
Sex and violence this is what pleases me, 1966
Cloth and Gauze
Guy Brett Collection

Jac Leirner, b. 1961

Pulmão, (Lung), 1987
Cellophane cigarette-packet wrappers in acrylic box
Guy Brett Collection

Lygia Clark, 1920 - 1988

Bicho, (Animal), 1960
Articulated hinged aluminium sculpture
Guy Brett Collection

Lygia Pape, b. 1929

• *Book of Architecture*, 4 plates, 1960
Cardboard and Wood painted in gouache
Guy Brett Collection

• *Tecelares*, 1959
Woodcut engraving
Dr. Paulo Câmara Collection

Rubens Gerchman, b. 1942

Pocket Stuff, 1971
Multiple, acrylic cubes in wooden box
Guy Brett Collection

Sérgio Camargo, 1930-1990

Relief n.320, 1970
Wall relief, painted wood
Gimpel Fils Collection

Tunga, b. 1952

Project to Installation to the Third Eye Centre, 1990
Gouache on paper
Katherine Wood Collection

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