

# URBAN IMAGE AND OTHERNESS

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An Investigation Through Practice of Installation Art

## Appendices

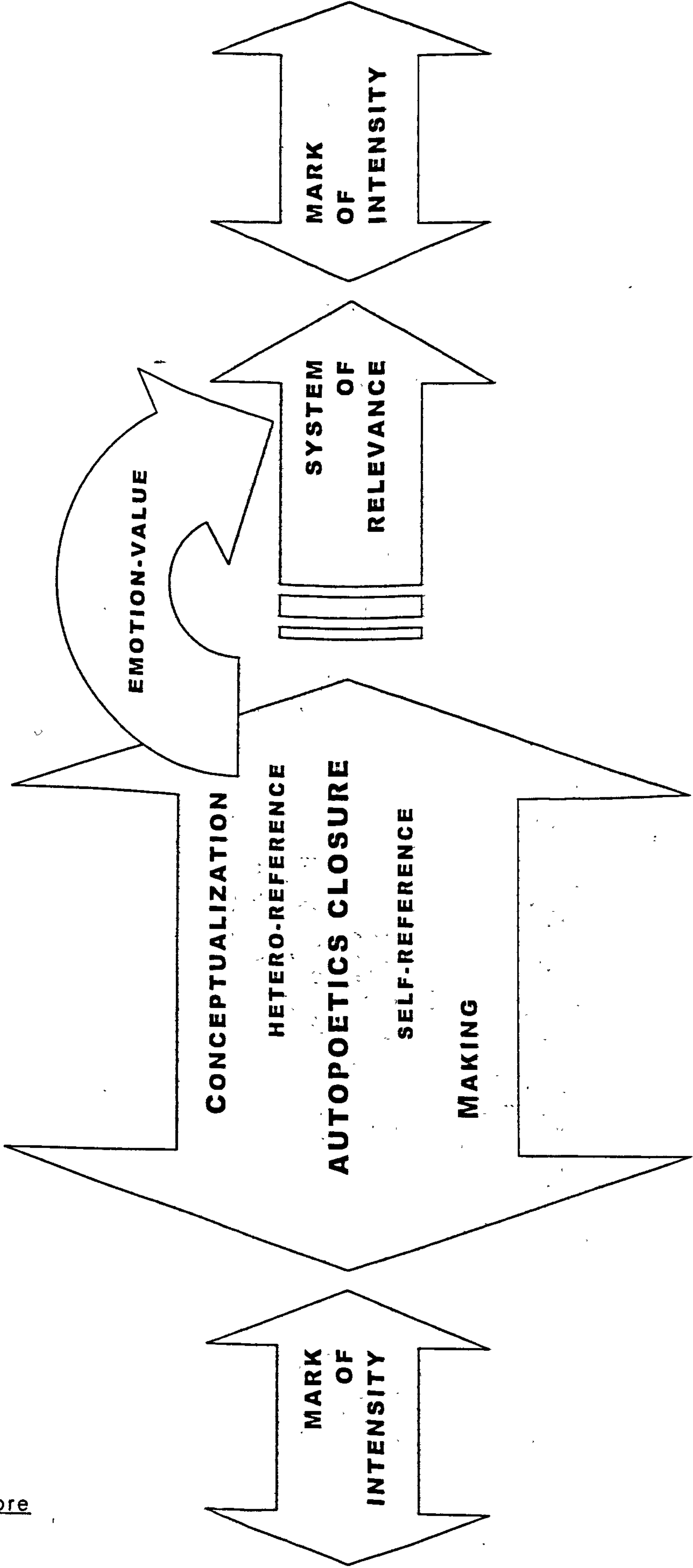
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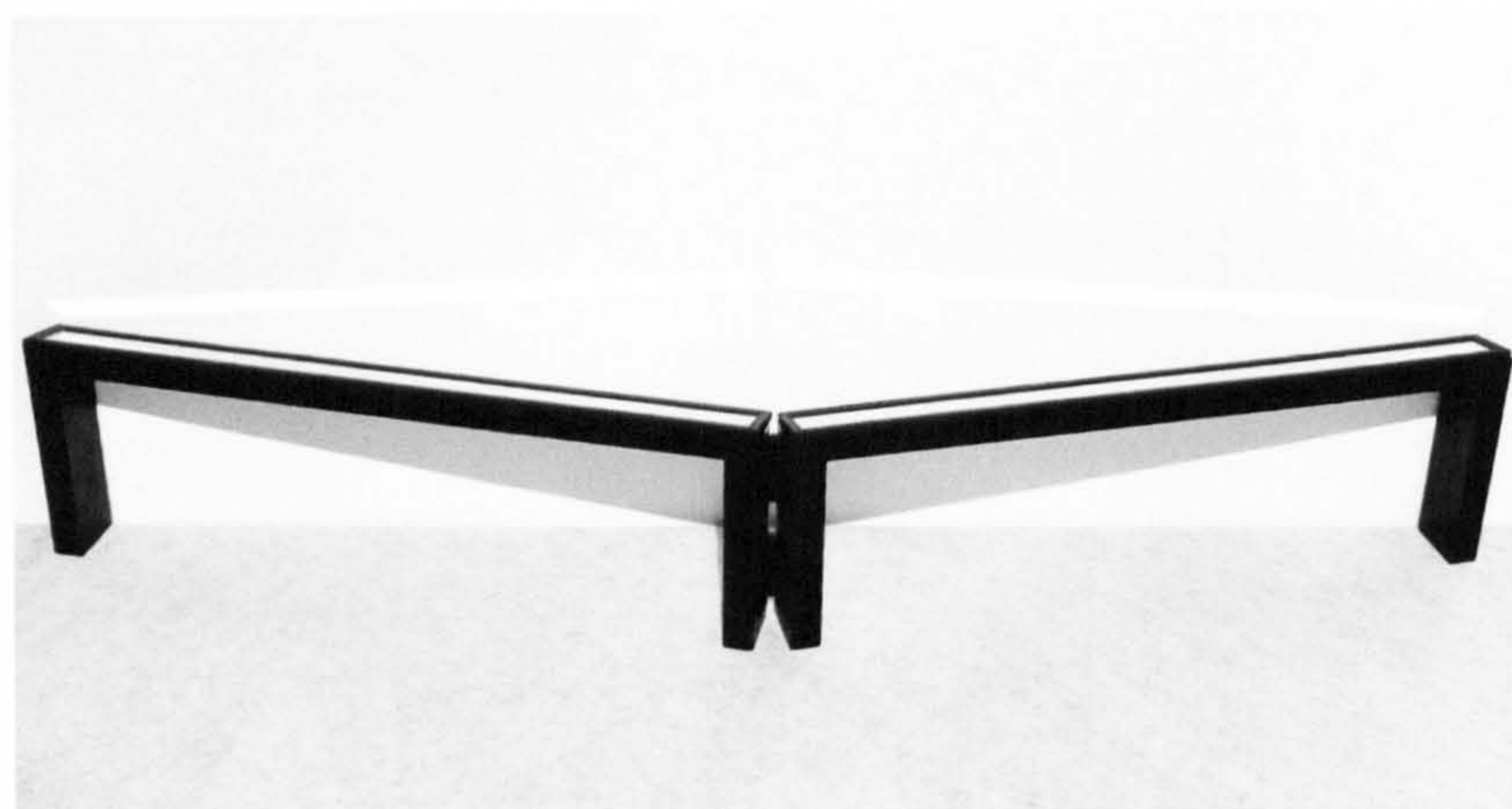
Images

Chance Encounters Portfolio

## Images

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02

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The Tranquil Object: Situations

[1984 - 1993] Maria Moreira

Installed objects series.

Photographs by Marcio R.M.





Objeto in Situ

[1990] Maria Moreira

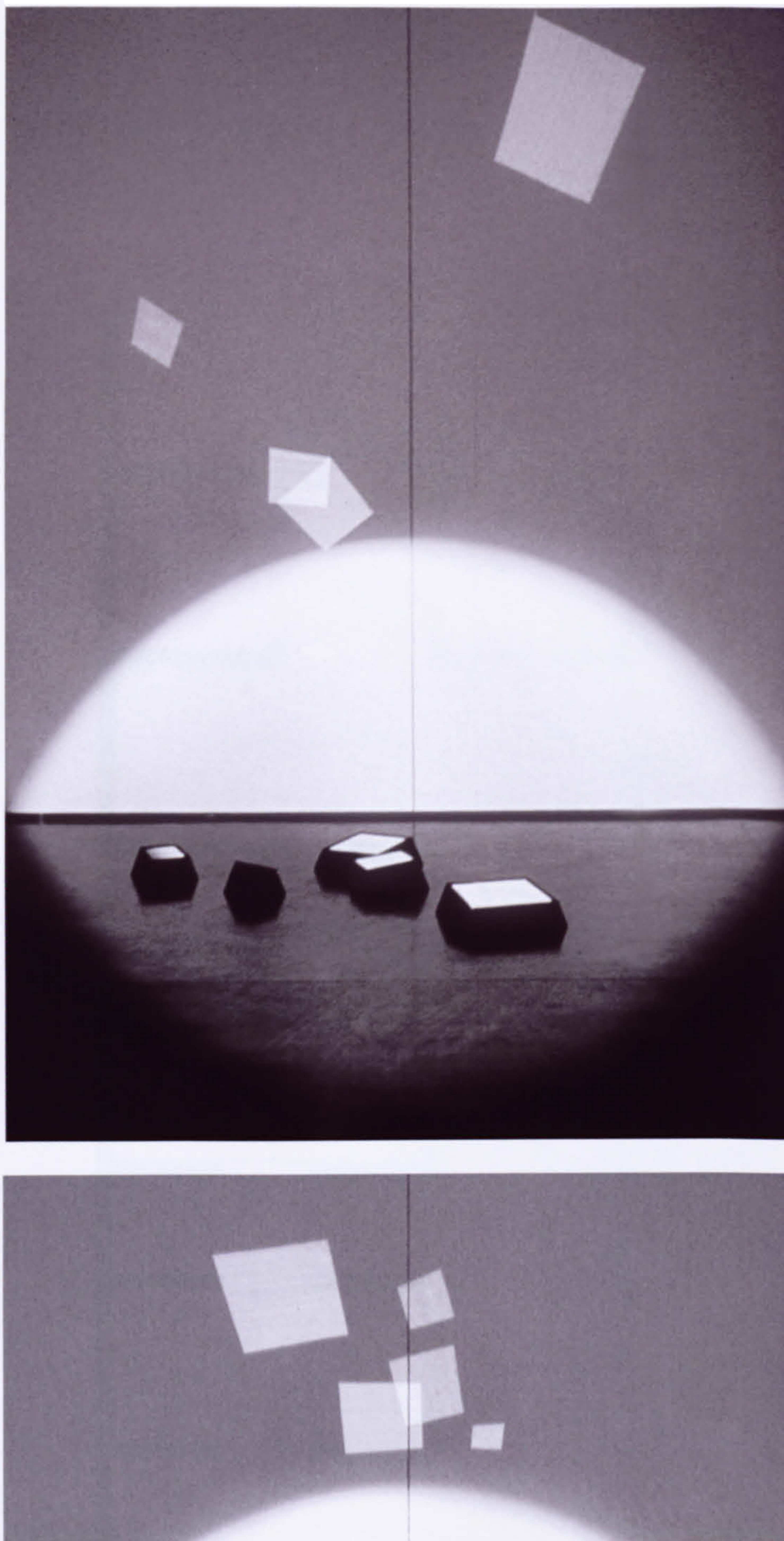
Wood, rubber, mirror, reflected light.

Orlando Bessa Gabinete de Arte, Rio de Janeiro, BR.

Solo show. Photographs by Marcio R.M.







The Tranquil Object: Situations

[1989] Maria Moreira

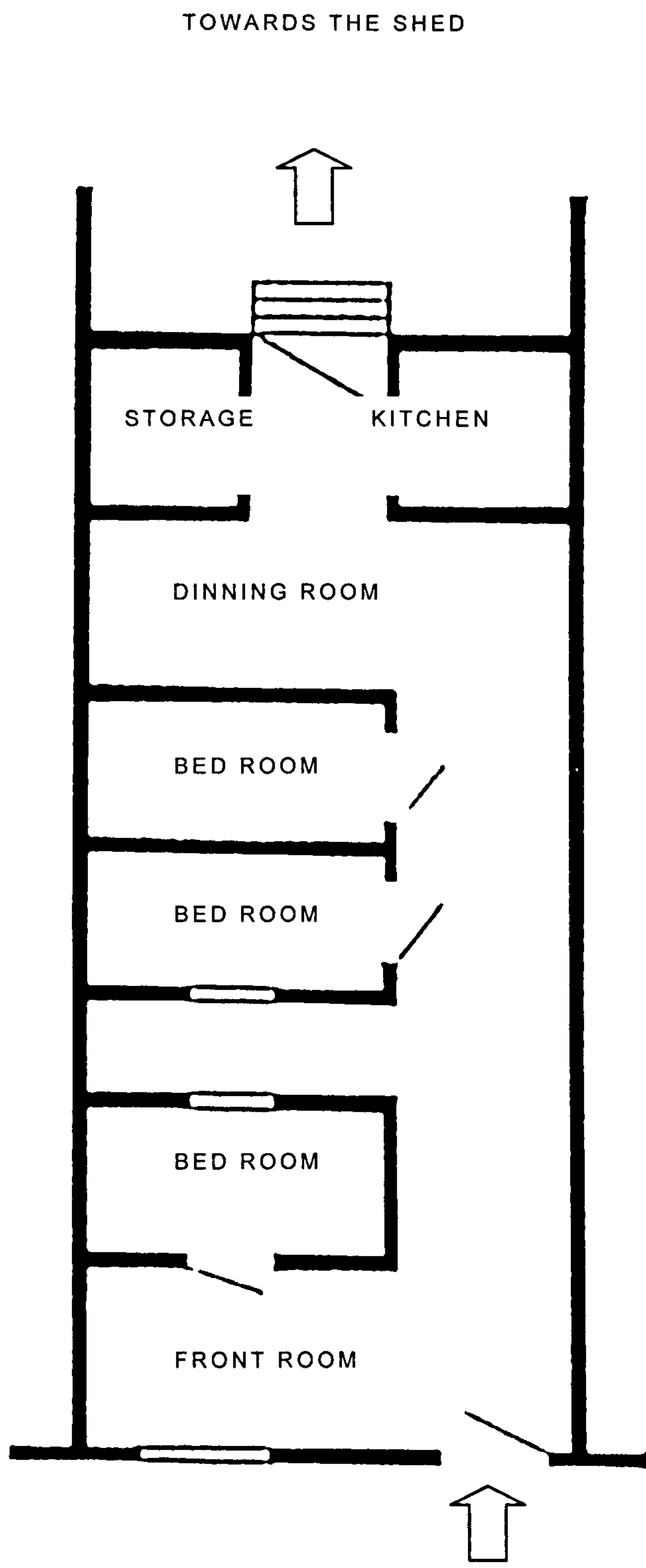
Wood, rubber, mirror, spotlight, reflected light.

Coleção Cândido Mendes: Dez Anos de Acervo

[1991] MAM, Rio de Janeiro, BR.

show. Photographs by Marcio R.M.





Tia Ciata's house

05 Moura, Roberto. (1983) Tia Ciata e a Pequena Africa no Rio de  
p. 68 Janeiro. Rio de Janeiro: Funarte. P. 67





International Transportable Art: Fair Art for Art Fair

[1991] Maria Moreira

Metal, mirror, spotlight, reflected light, video camera, monitor, video printer, case, glove, lettering.

Partial view and details.

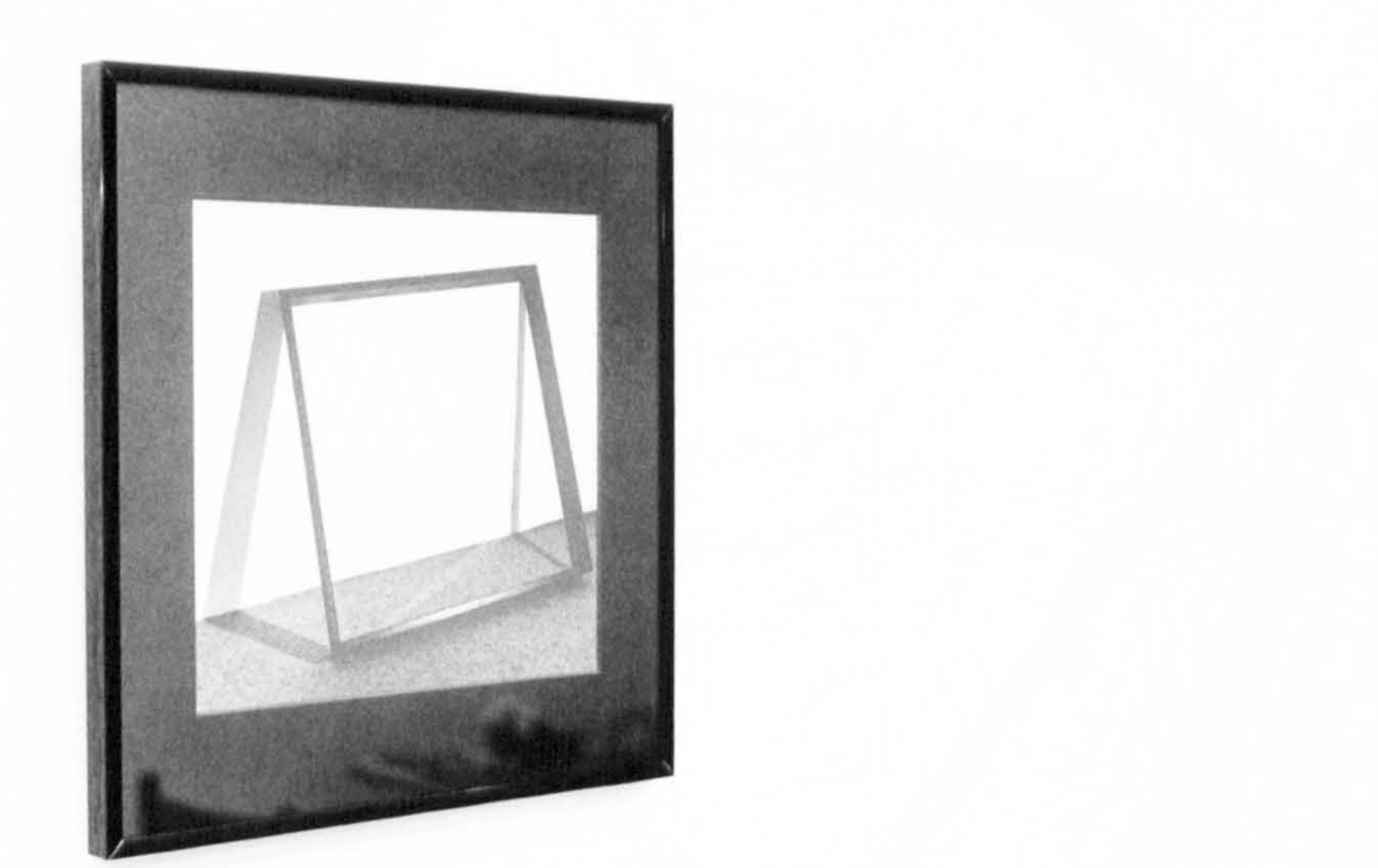
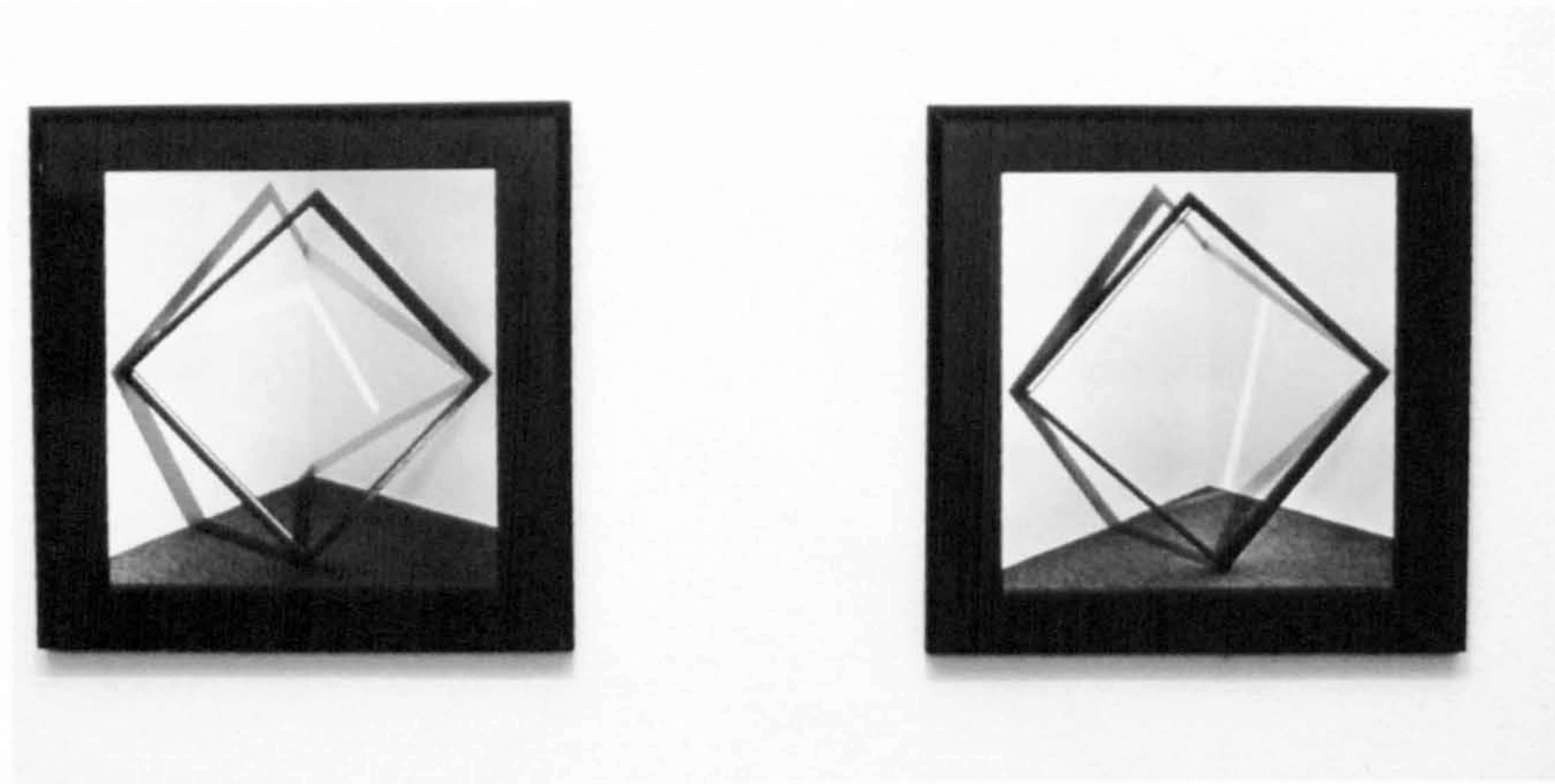
Homenage à Avenida Paulista [1991] Galeria Sesc Paulista, São Paulo, BR. Group show. Photographs by Marcio R.M.











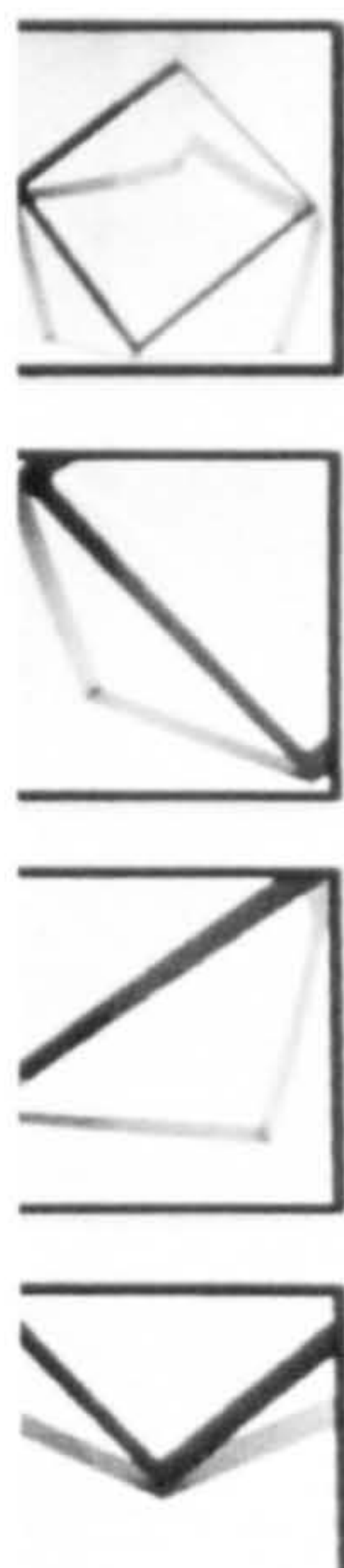
Objeto in situ: the narrative space

[1992] Maria Moreira

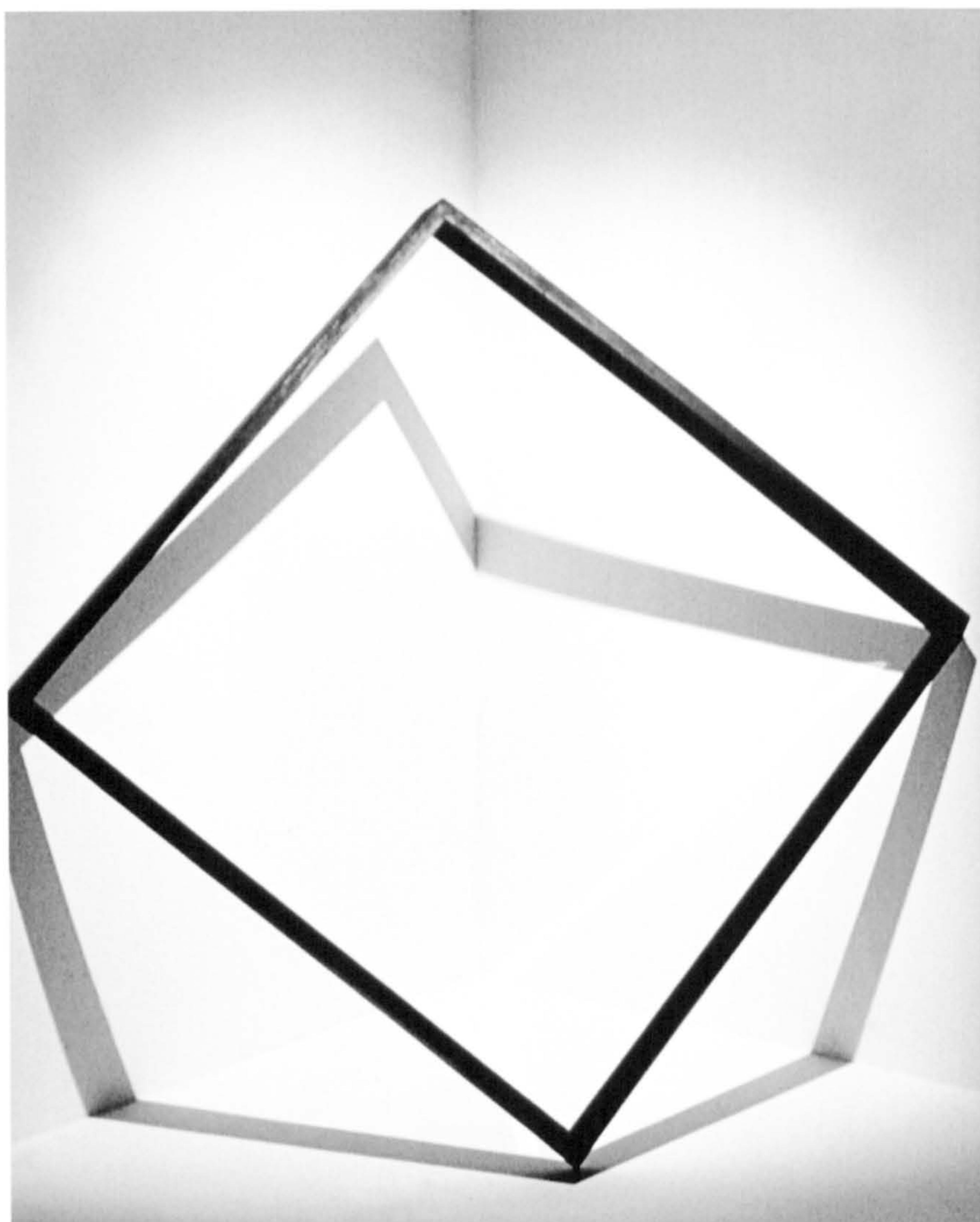
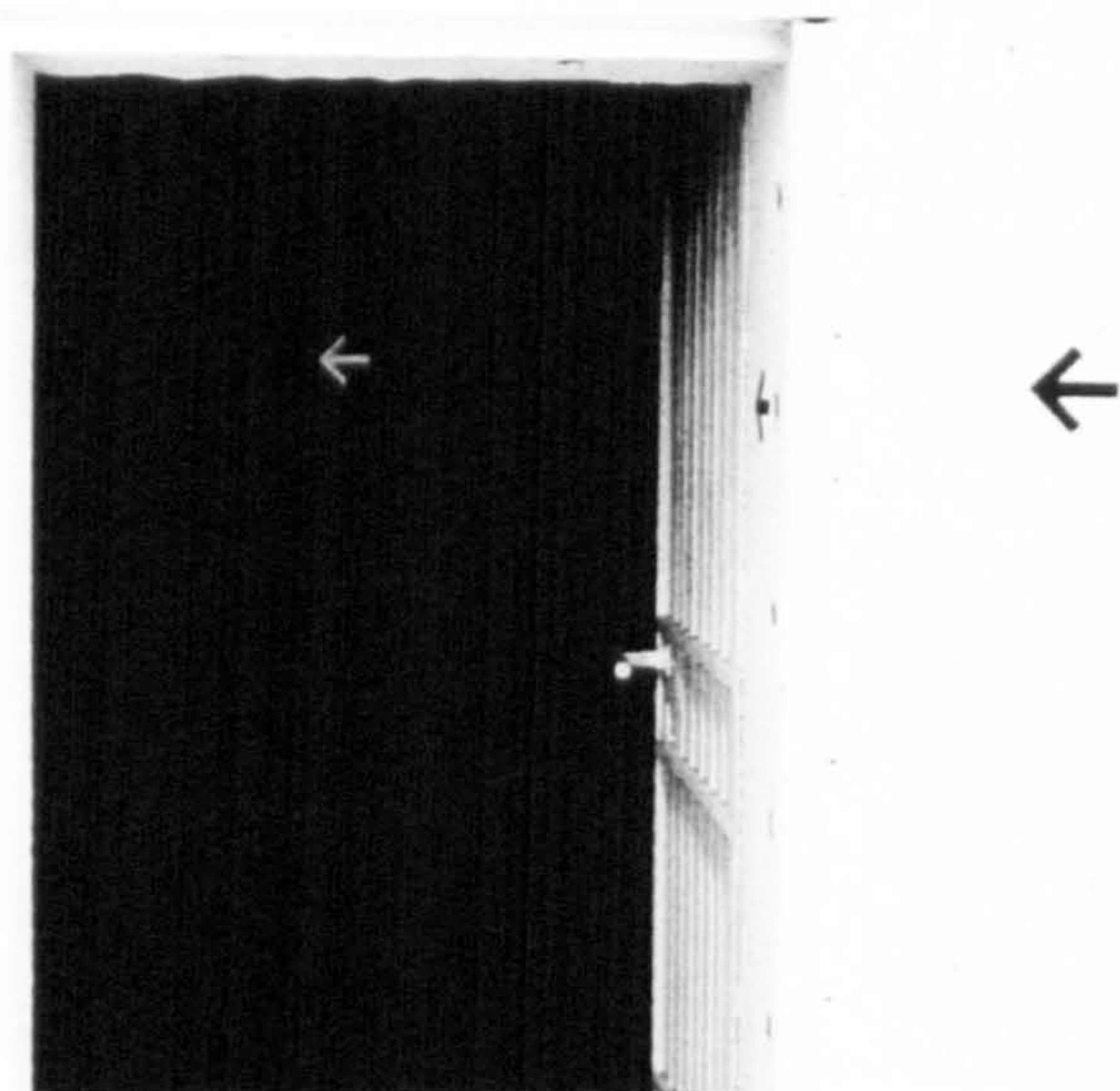
Seven framed photographs. Partial view and detail.

S6 [1992]Orlando Bessa Gabinete de Arte, Rio de Janeiro,  
Group show. Photographs by Marcio R.M.





OBJETO IN SITU: O ESPAÇO NARRATIVO



Objeto in situ: the narrative space

[1992] Maria Moreira

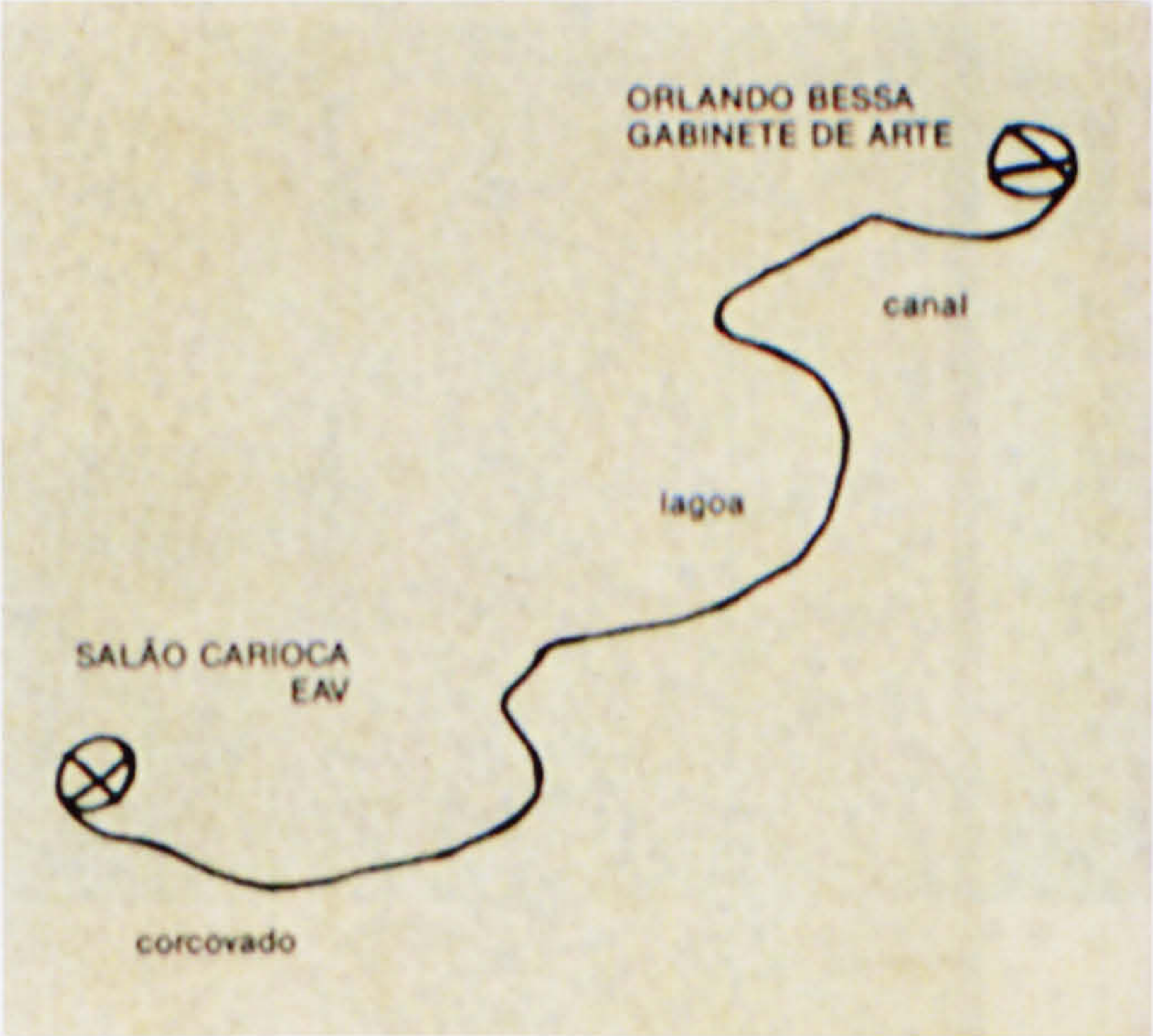
Four photographs, lettering, wood, rubber, mirror, reflected light.  
Partial view and detail.

XV Salão Carioca de Arte[1992] EAV, Rio de Janeiro, BR.

Goup show. Photographs by Marcio R.M.







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**OBJETO IN SITU: O ESPAÇO NARRATIVO**  
fotos: márcio r. m.

objeto: maria moreira

madeira, espelho, luz reflexa, sombra; dimensões: 90x93x10 cm.

ORLANDO BESSA  
GABINETE DE ARTE

canal

lagoa

SALÃO CARIOCA  
EAV

corcovado

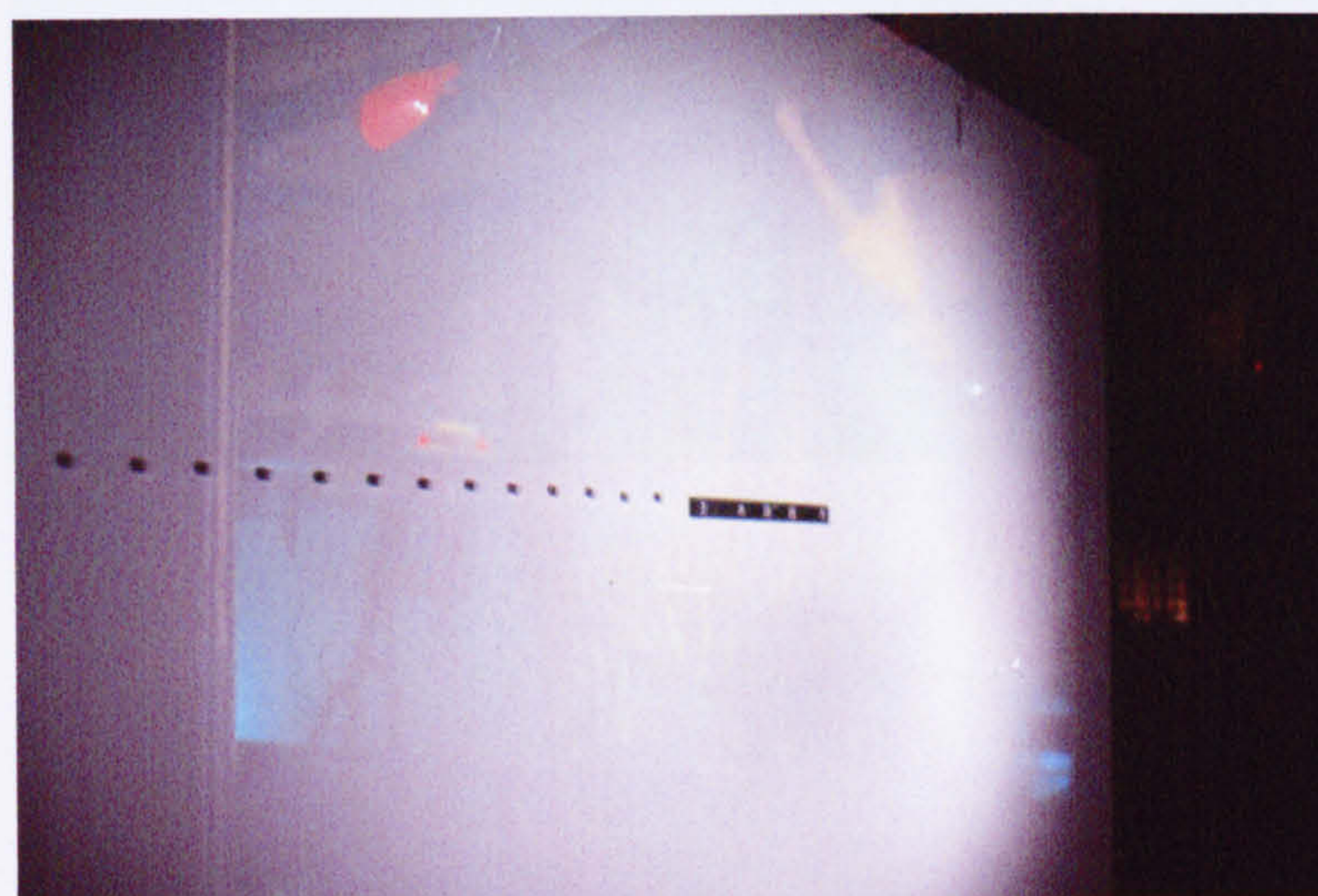
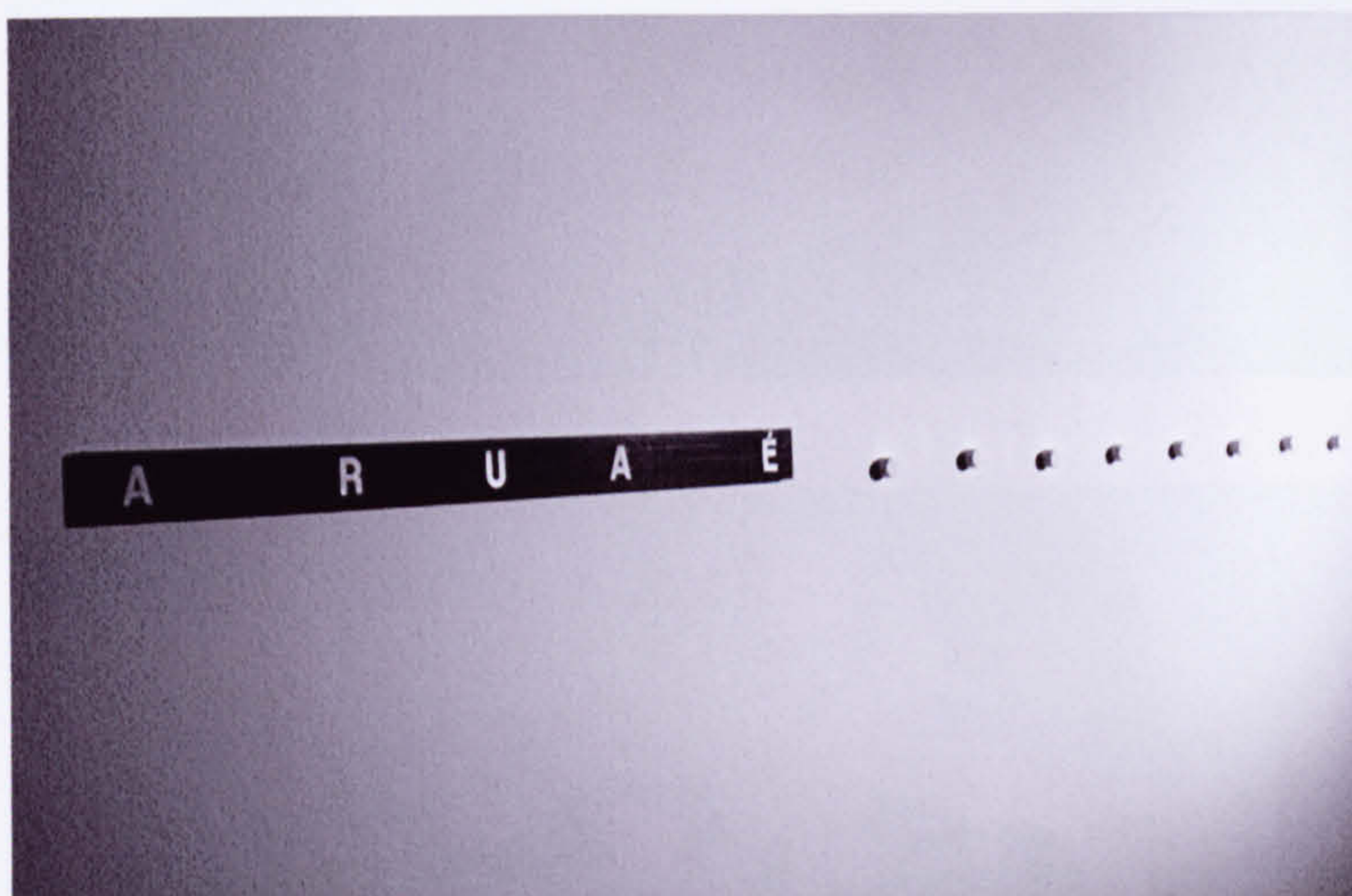
madeira, espelho, luz reflexa, sombra; dimensões: 90x93x10 cm.

**1** COLETTA NA GALERIA ORLANDO BESSA GABINETE DE ARTE, DE 7 A 30 DE NOVEMBRO DE 1991. O OBJETO FOI EXPOSTO APENAS ATRAVÉS DE SEIS FOTOGRAFIAS. AUTORA MÁRCIO R.M. CADA FOTO MOSTROU A MESMA PEÇA EM UMA SITUAÇÃO DIFERENTE, DENTRO DO ESPAÇO DA GALERIA. PARA A PRODUÇÃO DAS FOTOS, O FOTÓGRAFO E A LUZ PERMANECERAM ESTÁVEIS, O OBJETO É QUE SE MOVEU NO ESPAÇO.

**2** UM DOS TRACADOS POSSÍVEIS PARA O PERCURSO DE DESLOCAMENTO ENTRE A GALERIA E O PARQUE LAGE, ONDE ESTÁ LOCALIZADA A EAV. O PERCURSO, ONDE UM ESPAÇO DE RUA UNE DOIS ESPAÇOS INTERNOS DO CIRCUITO DE ARTES PLÁSTICAS CARIÓCA, FOI POSSÍVEL DE SER INCORPORADO AO TRABALHO, PELOS VISITANTES, NO PERÍODO DE SOBREPOSIÇÕES DAS DATAS: A SABER, NO EXTERIOR, AO LADO DA ENTRADA, QUATRO FOTOS, AUTO-

**3** 15º SALÃO CARIÓCA DE ARTE, EAV, DE 19 DE NOVEMBRO A 15 DE DEZEMBRO. O MESMO CUJAS FOTOS ESTAVAM NA EXPOSIÇÃO ANTERIOR, FOI EXPOSTO DIRETAMENTE NUM ESPAÇO FECHADO, COM AS CONDIÇÕES DE LUZ ADEQUADAS AO SURTIMENTO DO REFLEXO E DAS SOMBRAS, QUE CRIAM E COMENTAM O SEU VOLUME VIRTUAL. NO EXTERIOR, AO LADO DA ENTRADA, QUATRO FOTOS, AUTO-





### Data Display

[1993] Maria Moreira

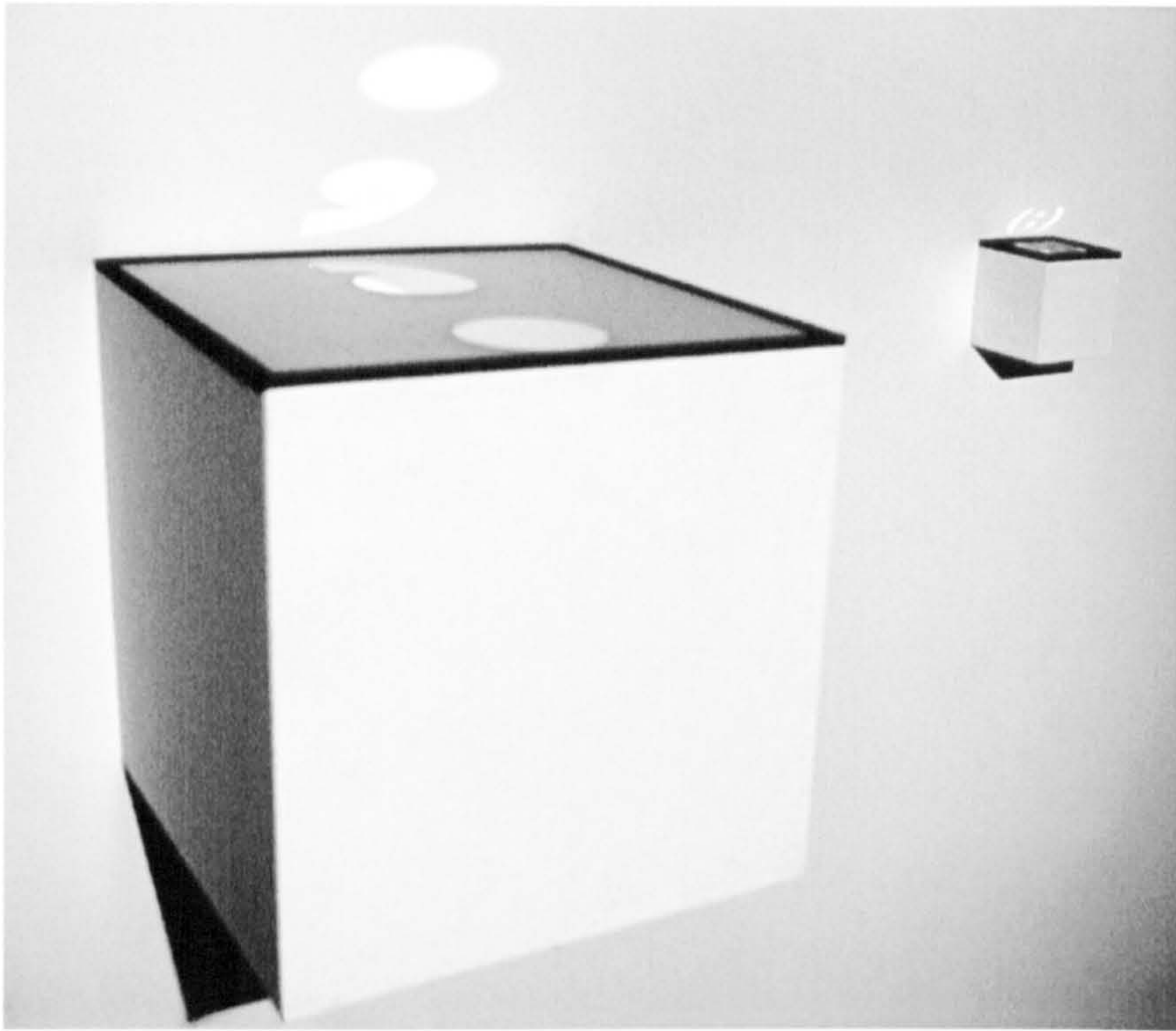
Wood, mirror, reflected light, metal lettering, reflection on the window.  
Partial view and detail.

Galeria Cândido Mendes [1993] Rio de Janeiro, BR .

Solo show. Photographs by Marcio R.M.







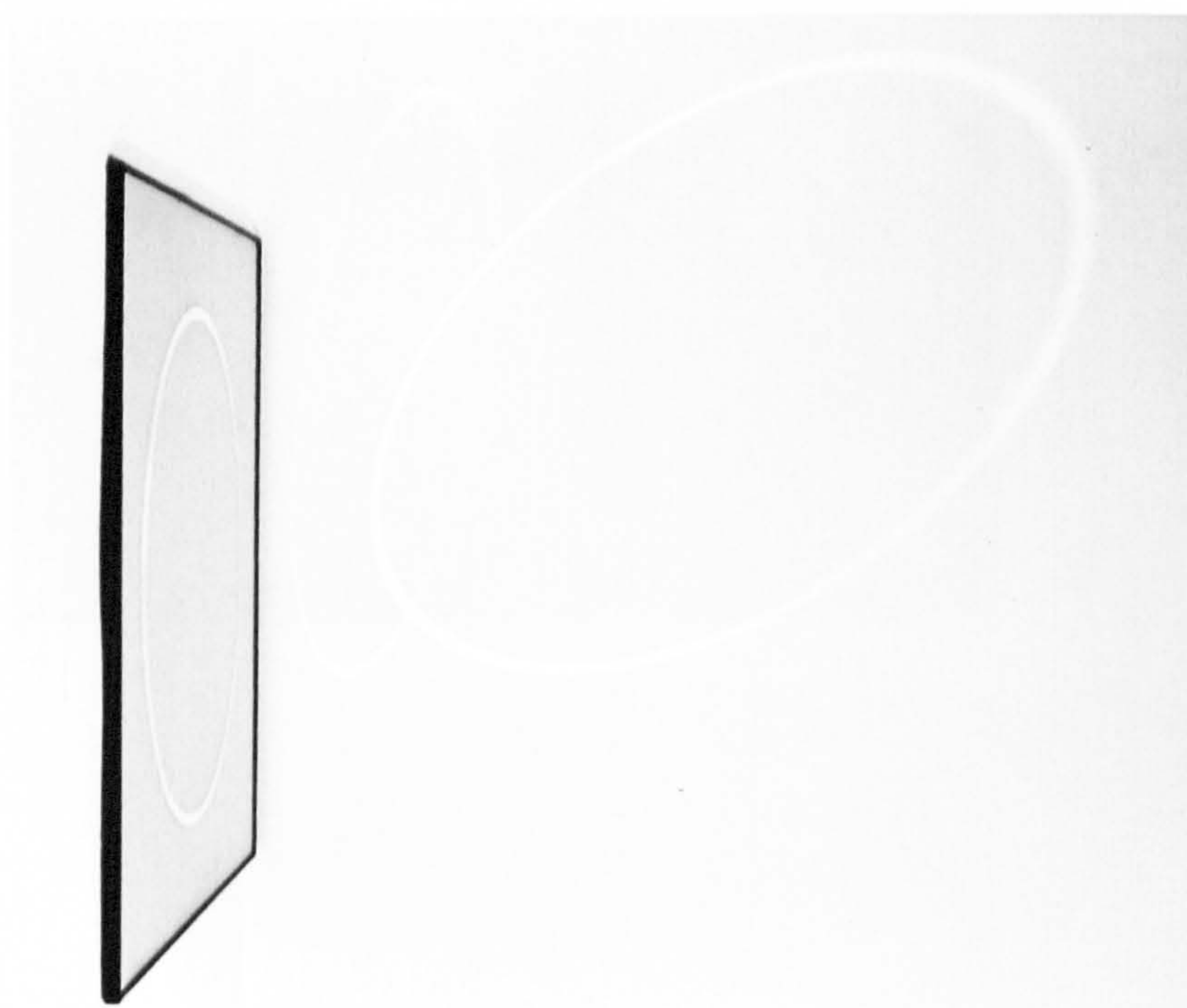
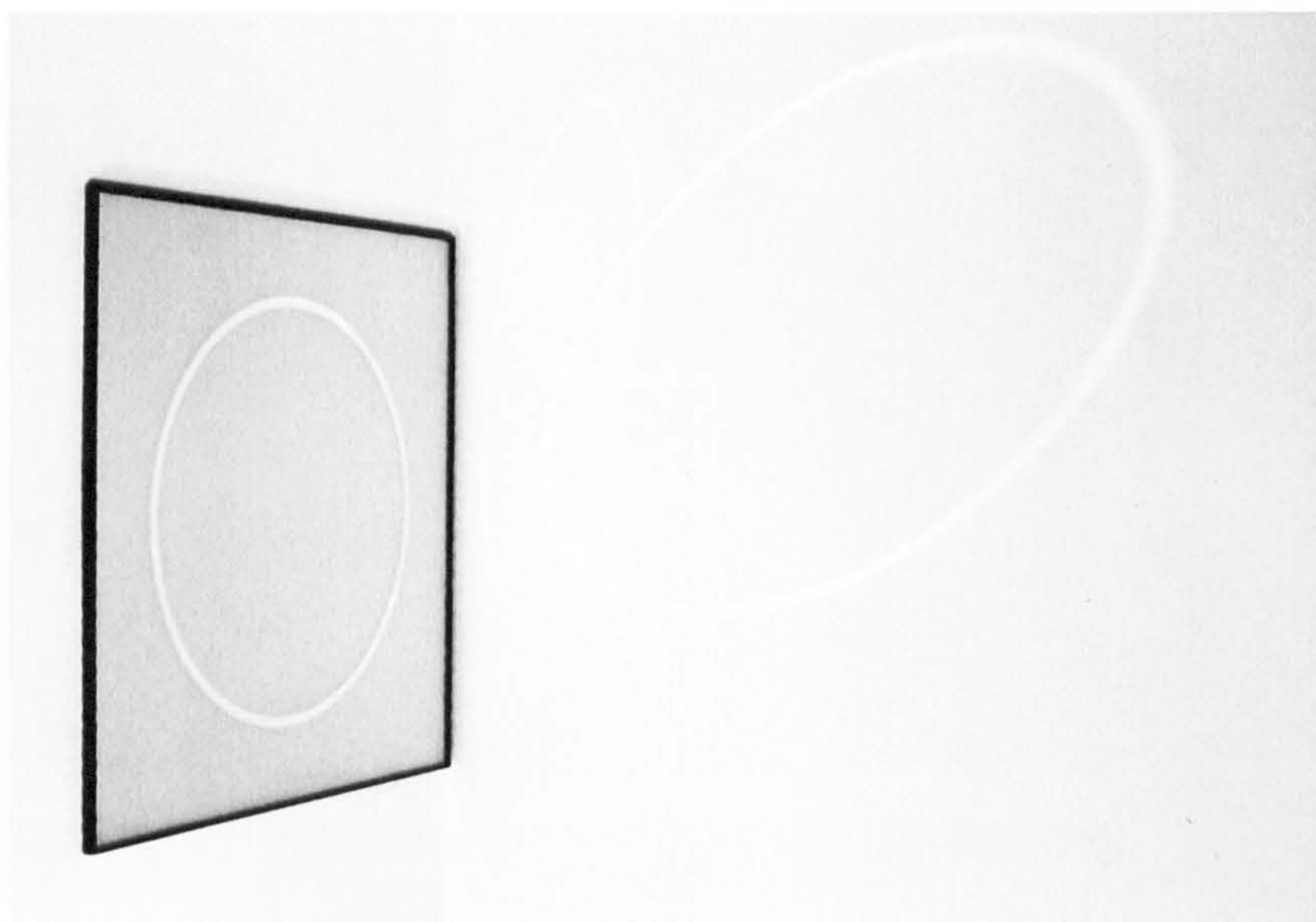
# Data Display

[cont]



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p.80

Wood, mirror, reflected light, appropriated desk.  
Partial view and detail. Photographs by Marcio R.M.



No Title

[1993] Maria Moreira

Metal framing, sandblasted mirror, two spotlights, reflected light.

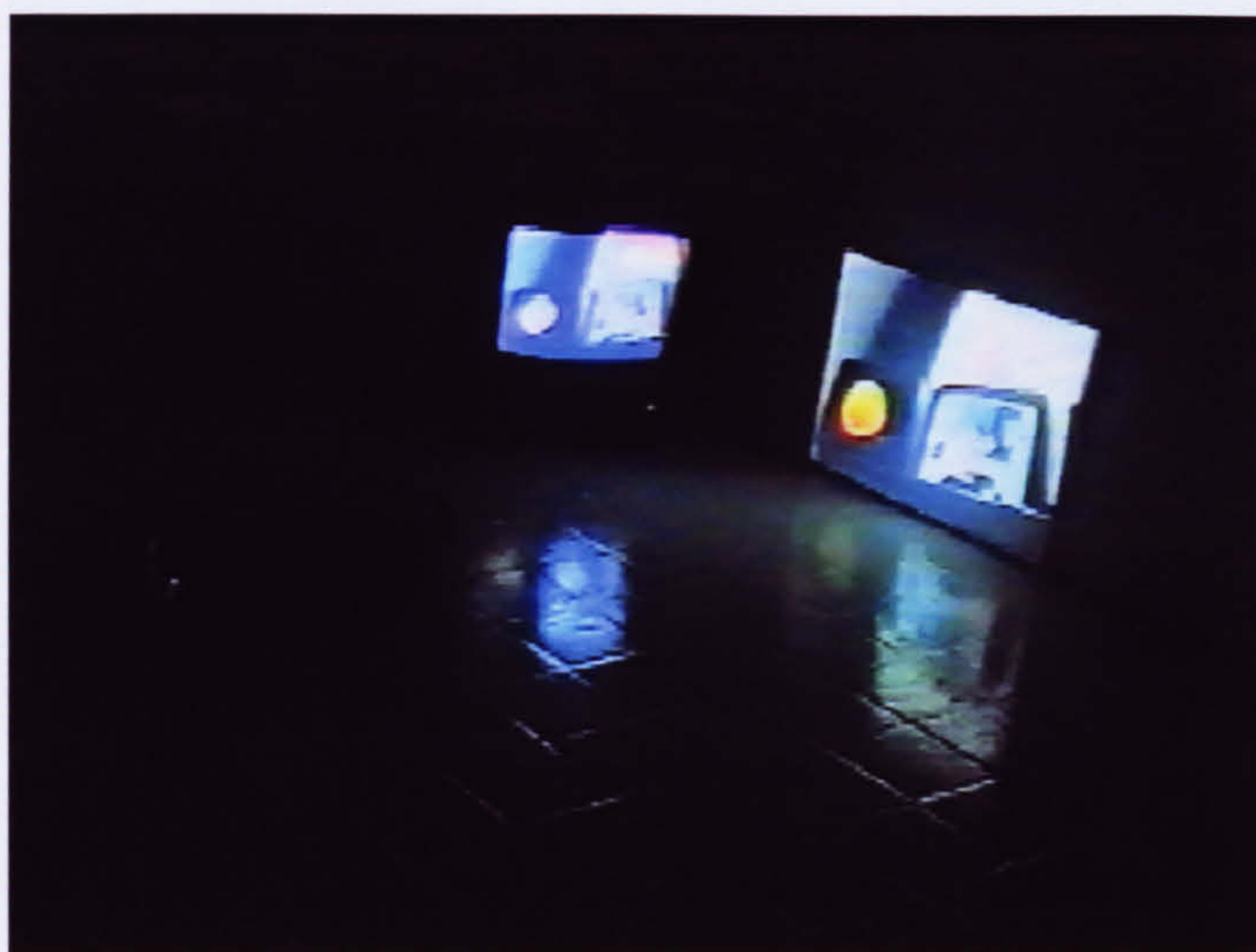
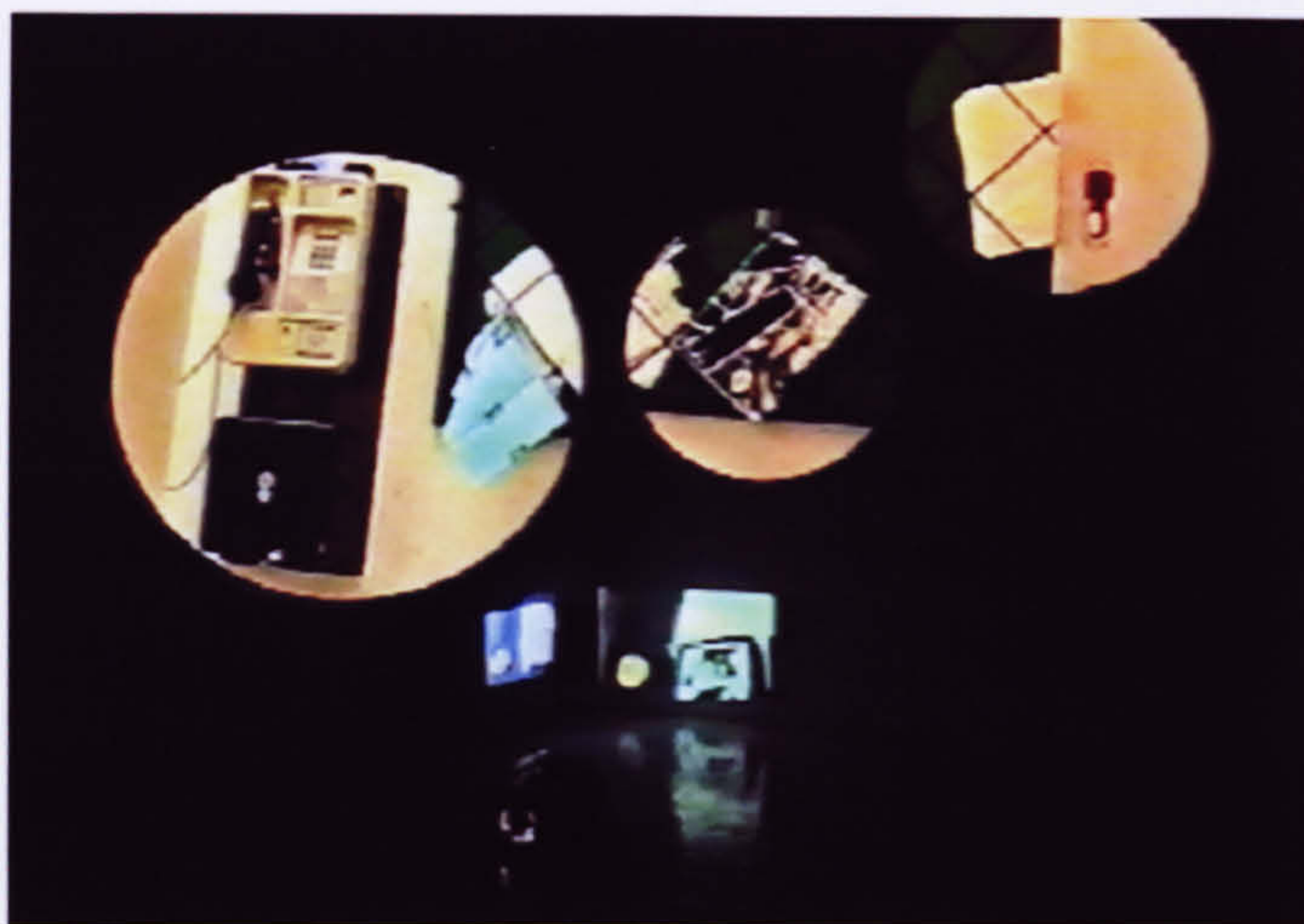
Installation view

Singular/Plural [1994] Galleria da UFF Niterói, BR.

Group show. Photographs by Marcio R.M.







### Anagram

[1996] Maria Moreira

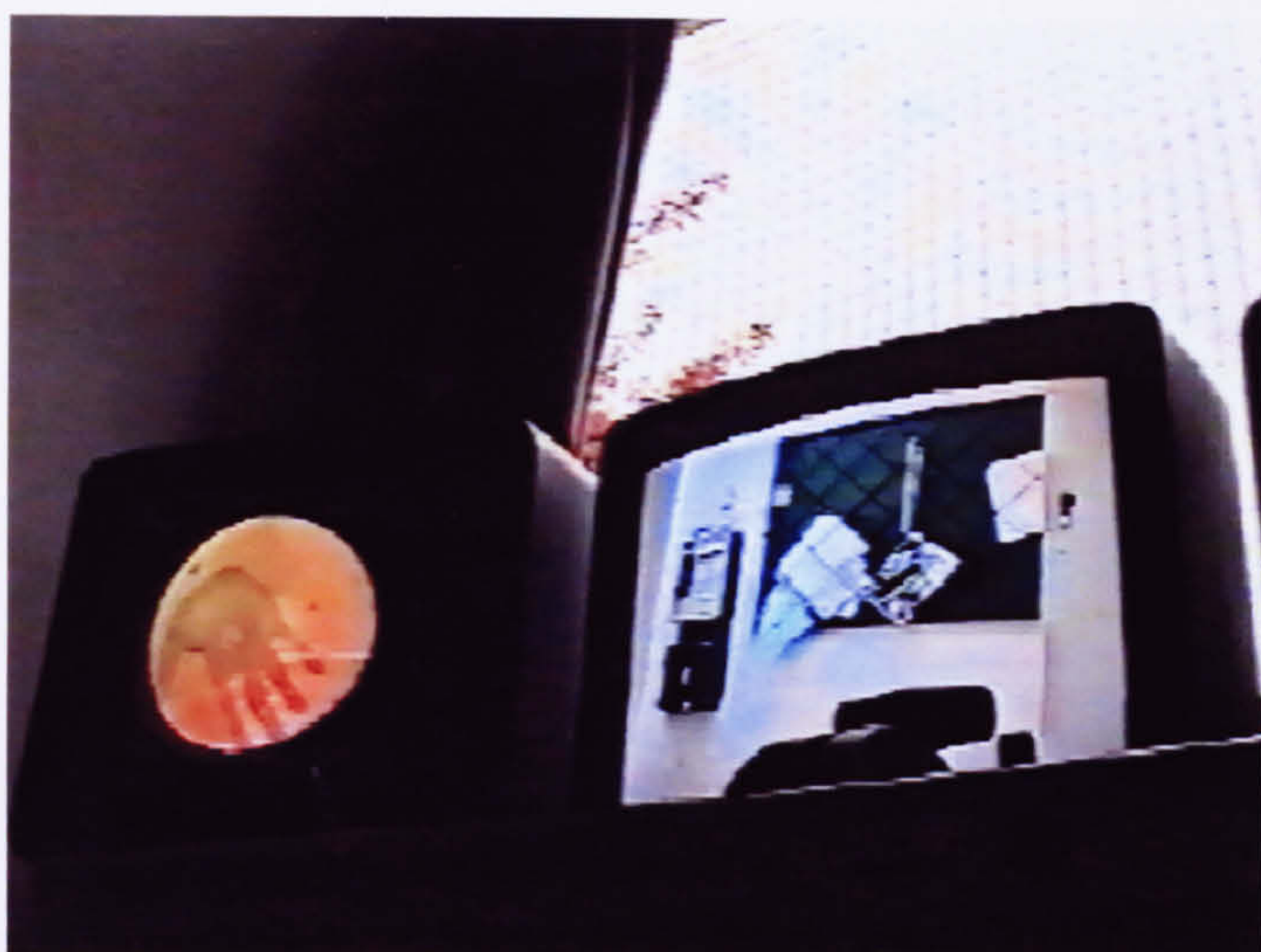
Five-channel video, two projectors, three monitors, sound.

Partial view and detail.

Project Room. Swimming Baths Studios, Goldsmiths College, London















The Obsessional [2000] Maria Moreira

Studio furniture, cotton sheet.

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Full view and detail. CSM, Charing Cross Road. London





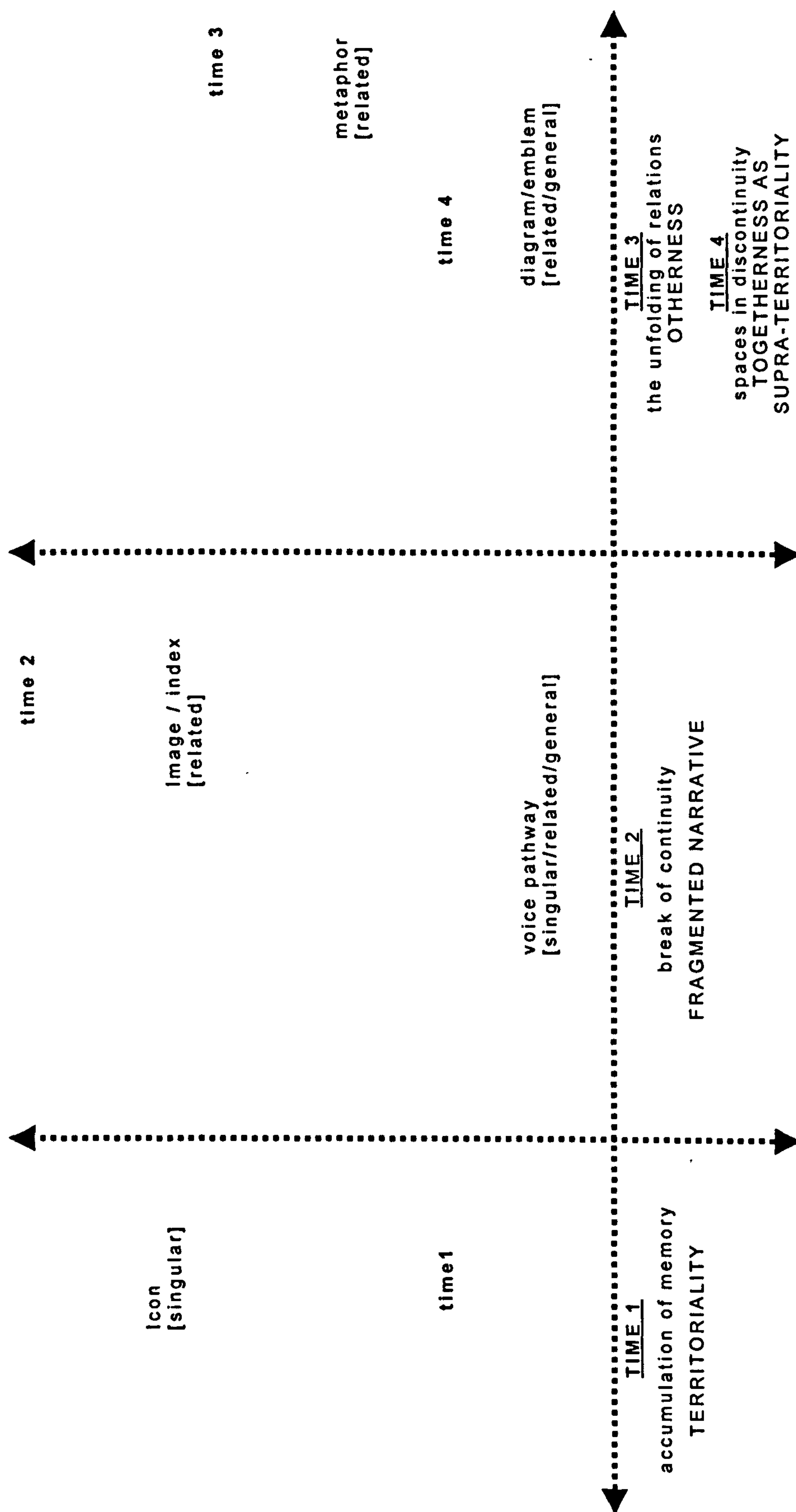
The Migratory

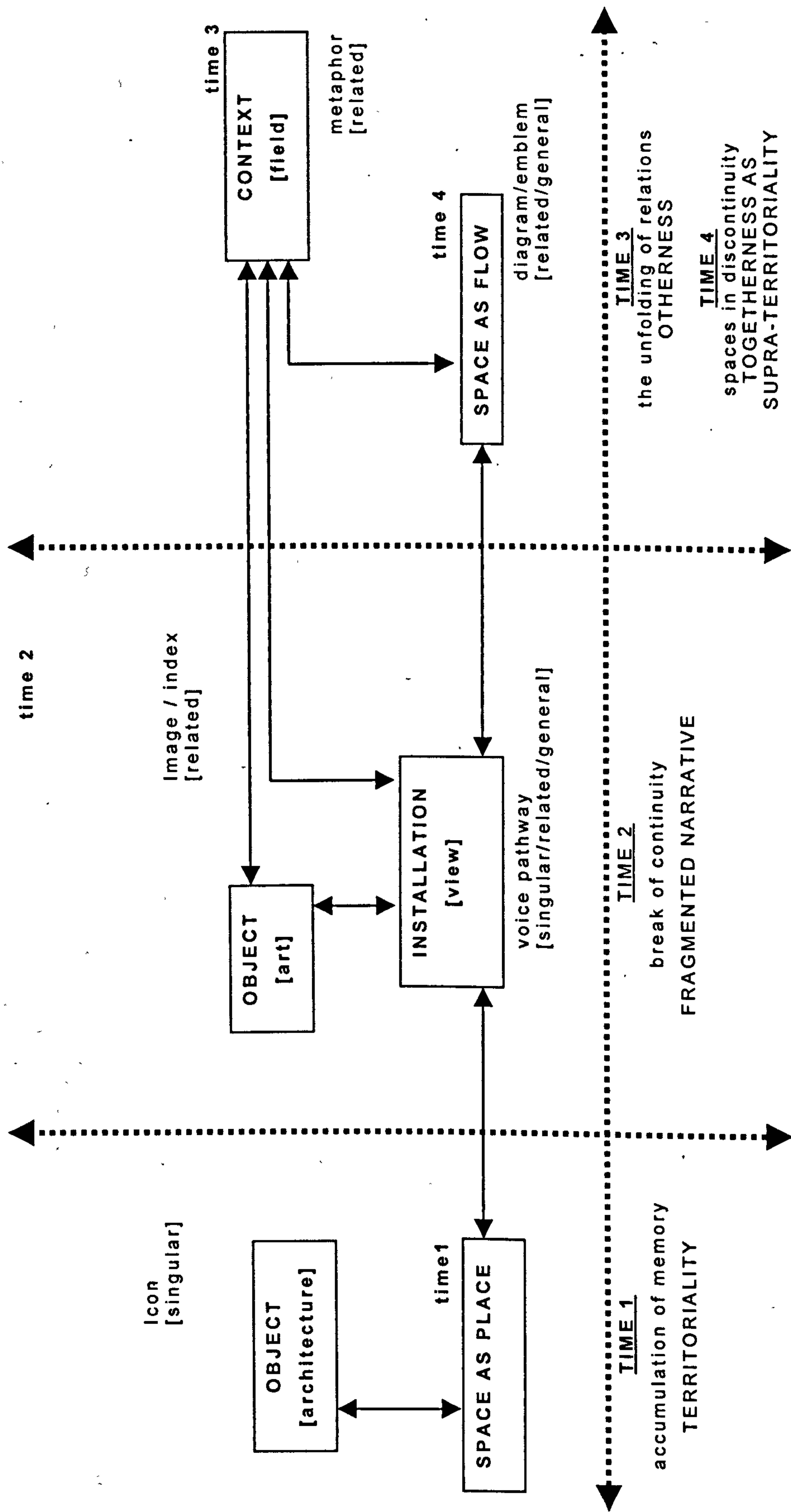
[2000] Maria Moreira

Wax casting, copper mesh, snapshots, clips.

London







The experience of space as place is always an emotionally charged experience of territoriality that consecrates an axial point and, simultaneously, enhances the awareness towards the field of contextual relations surrounding the stabilised identity.

Space is recognized as place of identity when, usually marked by form (a monument, a building, a beautiful landscape), memory and narration have accumulate through out time, in a process parallel to the constitution of language. Therefore seems logical that identity could, maybe, be forced into a condition of dislocation by the challenge of language. Strategies of fragmentation and dislocation of names and meanings, as used by Dada for instance, are a way of enlarging the space of uncertainty between signifiers and signification, allowing perceptions about shifts of identity to surface, as a possible option of playful transformation inside culture.

Objects, as far as visual arts vocabulary are concern, are a small and less coded unit of presence inside space than, for instance, a piece of sculpture. Since the beginning of the XX century, they have being chosen as a surrogate for names, to be used in the emulation of the strategies for disruption of meaning, as developed by verbal language. Fragmentation and juxtaposition, two of these very well-used strategies, when presented as complementary processes for the making of the contemporary object, end by highlighting the space-in-between that separated the parts, and indicating it as a privileged space for the constitution of meaning. The use of these strategies, transforms the art object, from thing into an event, where its own objecthood becomes the support for the trans-migration of contrasting language devices. Coming from diverse means of expression and forms of knowledge, such as cinema, science, pop culture, those devices manage to insert shifts of apprehension into the space-in-between that fragments and reorders perception.

The after-effect of those shifts in perception is to make the very space-in-between visible as a space on its own right, therefore adding inhabitability to its virtues. Inhabitability inside a fragmentary space allows differences to cohabit in a state of no-translation. Meaning becomes a matter of acknowledging reading as an exercise of reception for difference in voicing.

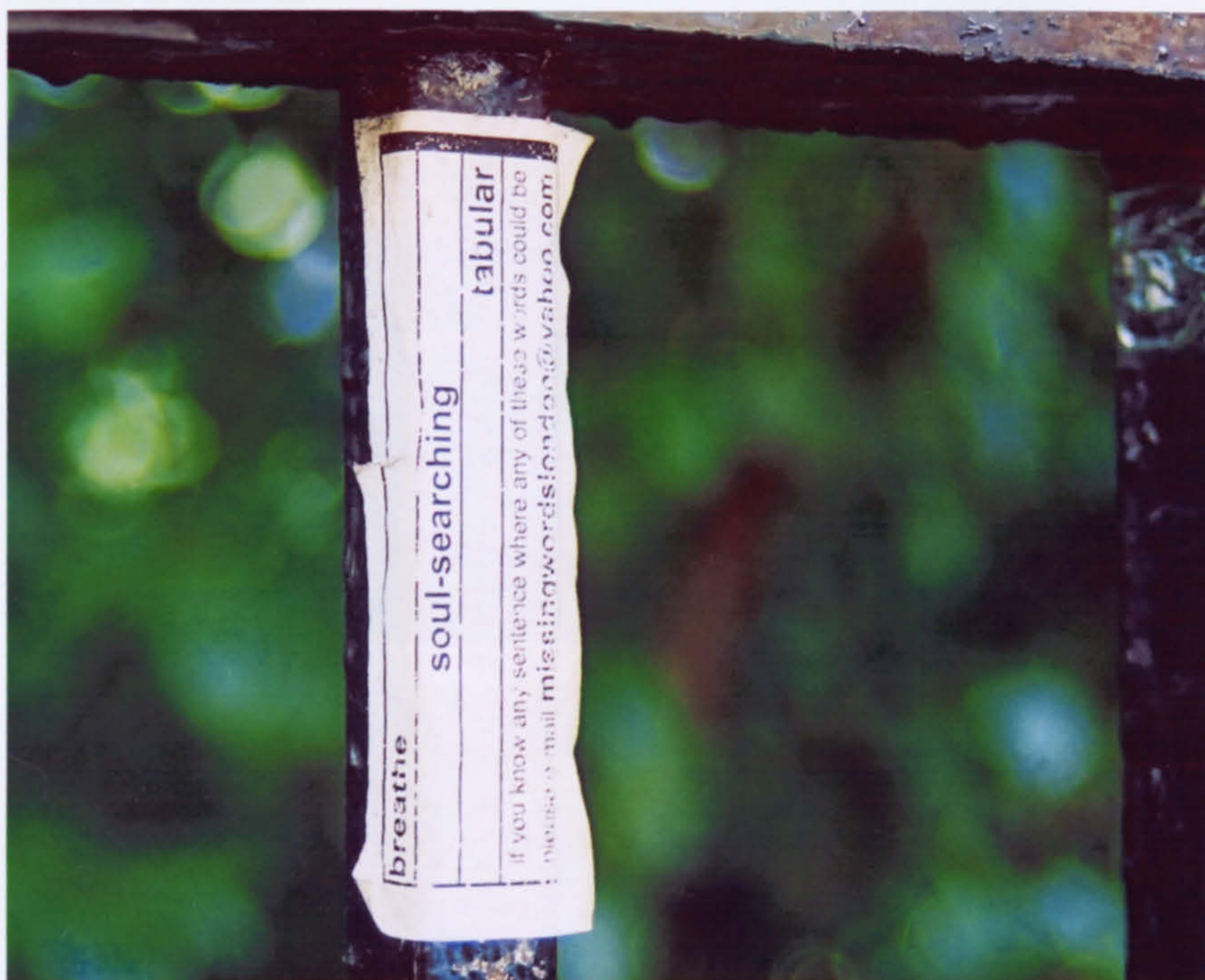
Would a double figure of a mutual other be able to emerge from this?

Installation form organises itself out of the will to capture, understand and express that formative space-in-between, making clear that it is the source from where a contextual reception of the art object began. When brought into real space, that internal space-in-between is supposed to unfold its devices in a pathway-like structure, a " field of encounters" where the artist and the viewer's voice would be able to join in an experience of on-going added meaning, building up to become a shared construct. As a field of contextual relations, installation is then a transient territory that only finds duration as a memory of togetherness. Nevertheless, being a situation and not a place, installation generates a togetherness that has the paradoxical quality of being supra-territorial.









### Missing words

[2000] Maria Moreira

Collaborative urban intervention – stickers placement.

Hoxton Square, Soho Square and Coldharbour Lane

London Biennale 2000, London.







### Semi-requested

[2000] Snapshots as passing by.

Participation in Tunning-in, public concert by  
Foreigner Investiment, Piccadilly Circus

London Biennale 2000, London.











Getting in Touch [as backdrop]

2000] Maria Moreira.

Video projection, appropriated live music.

London Biennale 2000, London UK.





Unattended

[2000] Maria Moreira.

Urban snapshot, balloon placement.

Soho Square W1, London.





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Unattended

[2000] Maria Moreira.

Urban snapshot, balloon placement.

Summer studio, CSM, Charing Cross Road WC2, London.





### Unattended

[2000] Maria Moreira.

Urban snapshot, balloon placement.

Greek Street W1, London.





Unattended

[2000] Maria Moreira.

Urban snapshot, balloon placement.

King's Road SW3 and Manresa Road SW3, London.





Unattended

[2000] Maria Moreira.

Urban snapshot, balloon placement.

Charing Cross Road WC2 and Soho Square W1, London.





Unattended

[2000] Maria Moreira.

Urban snapshot, balloon placement.

William IV Street WC2 and Greek Street W1, London.





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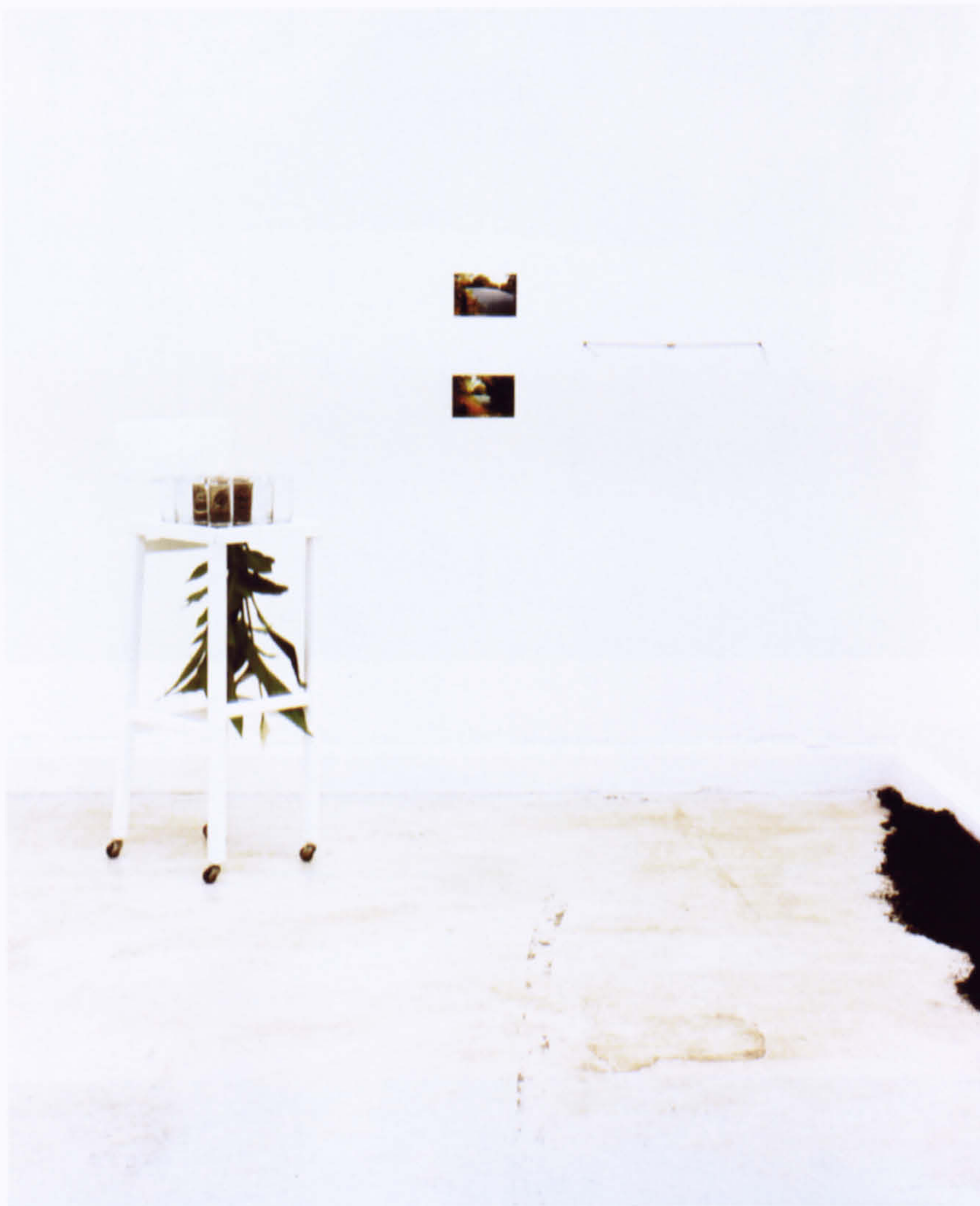
### The Welcome Enigma

[2000] Maria Moreira.

Chair, white paint, glasses, water, plant. Details.

The Thinkinhg Box 01, CSM, London.





The Welcome Enigma

[2000] Maria Moreira.

Chair, white paint, glasses, water, plant, snapshots, metal bead, black thread, soil. Partial view and detail.

The Thinkinhg Box 01, CSM, London.







The Welcome Enigma

[2000] Maria Moreira.

Snapshots, metal bead, black thread. Detail.

The Thinkinhg Box 01, CSM, London





Gulliver's Children

[2000] Maria Moreira.

'Gulliver's Children' chair, table lamp, glasses, water, snapshot.  
Partial view and detail.

The Thinkinhg Box 02, CSM, London







Gulliver's Children

[2000] Maria Moreira.

Snapshot detail.

The Thinkinhg Box 02, CSM, London







### Gulliver's Children

[2000] Maria Moreira.

Slide viewer, slide [unauthorised newspaper sampling], battery [as long as it lasts]. View and detail.

The Thinkinhg Box 02, CSM, London







## Gulliver's Children

[2000] Maria Moreira.

Paper tray, plasticine, jigsaw puzzel. View and detail.

The Thinkinhg Box 02, CSM, London







Passing by [the library board]

[2002] Maria Moreira.

Snapshots, text, plastic sleeves and pins, monitor, DVD player,  
digital video showreel.

Partial views. CSM, London











Passing by [the library board]

[cont.]





The Reminder

[2002] Maria Moreira.

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Snapshots on acetate, wood doors, cotton sheets, steel cables, iron weights. Partial views. CSM, London





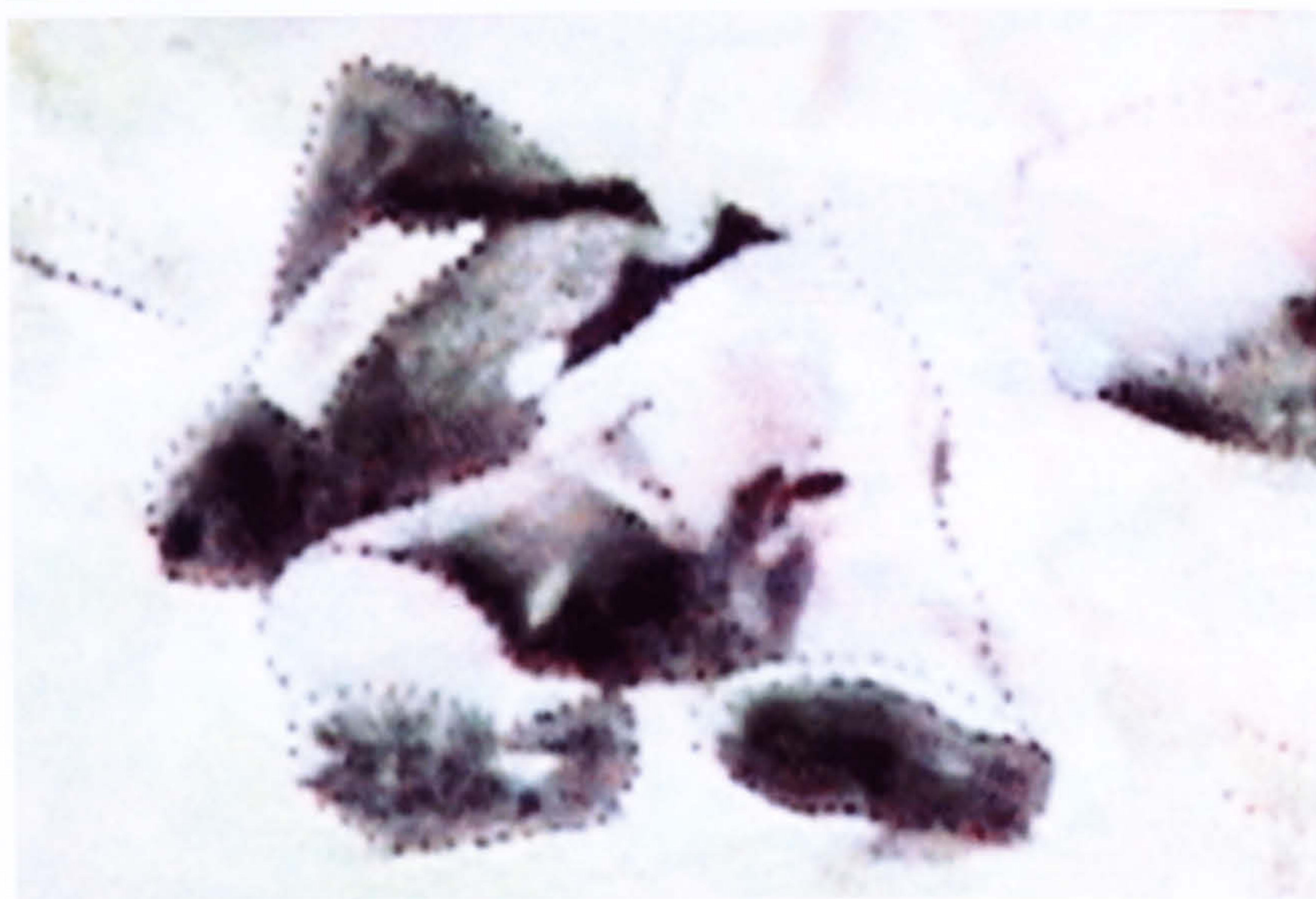
42

The Reminder

[cont.]

p. 103 al view and detail.





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The Reminder

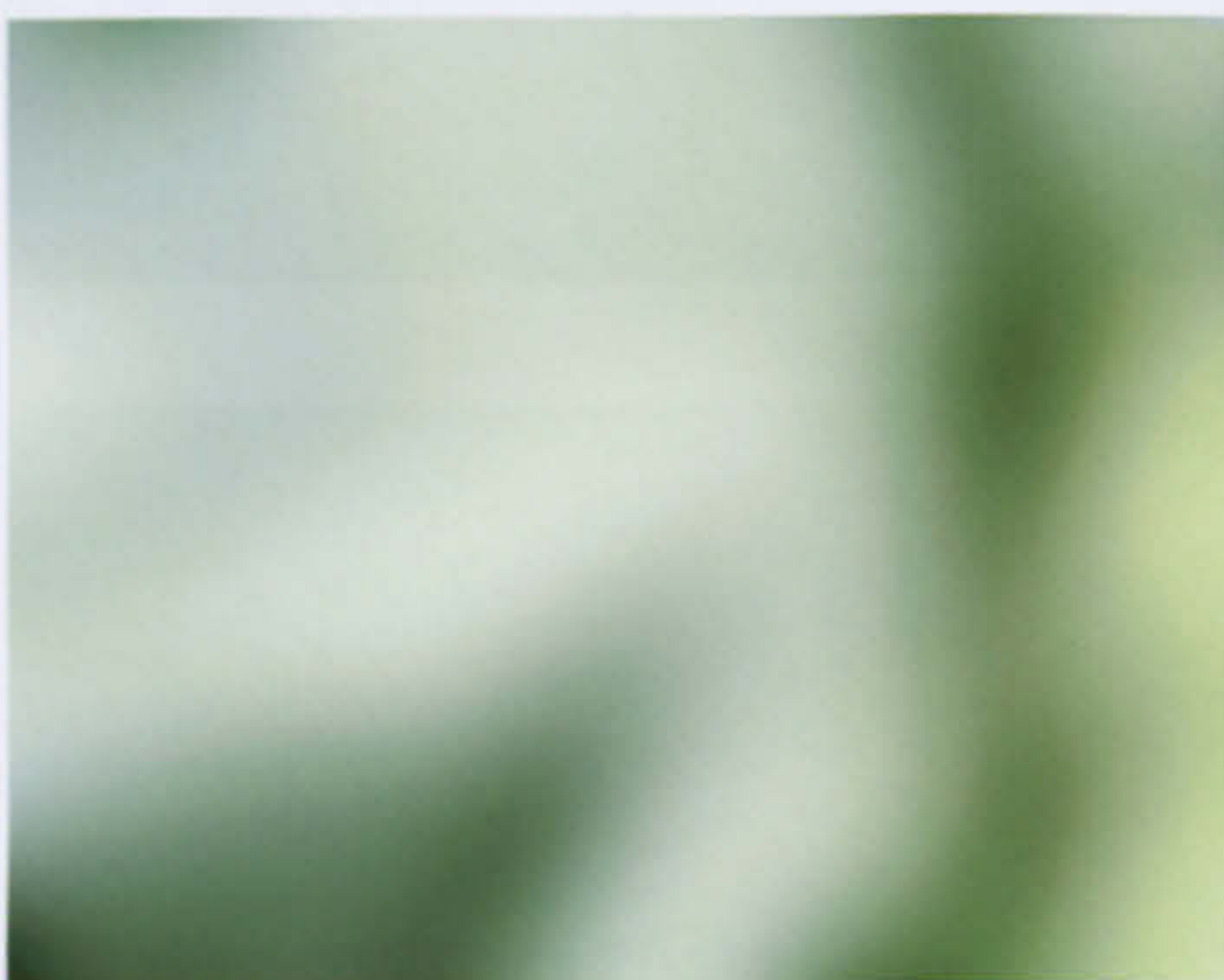
[cont.]

Partial view and detail









### Pocket Image

[2001] Maria Moreira

London

12 min loop [Digital Video: DVD]

Installation project for a café with

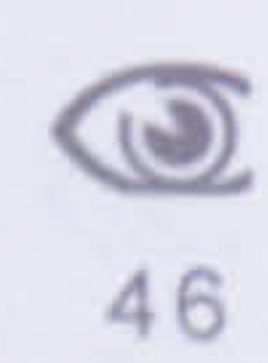
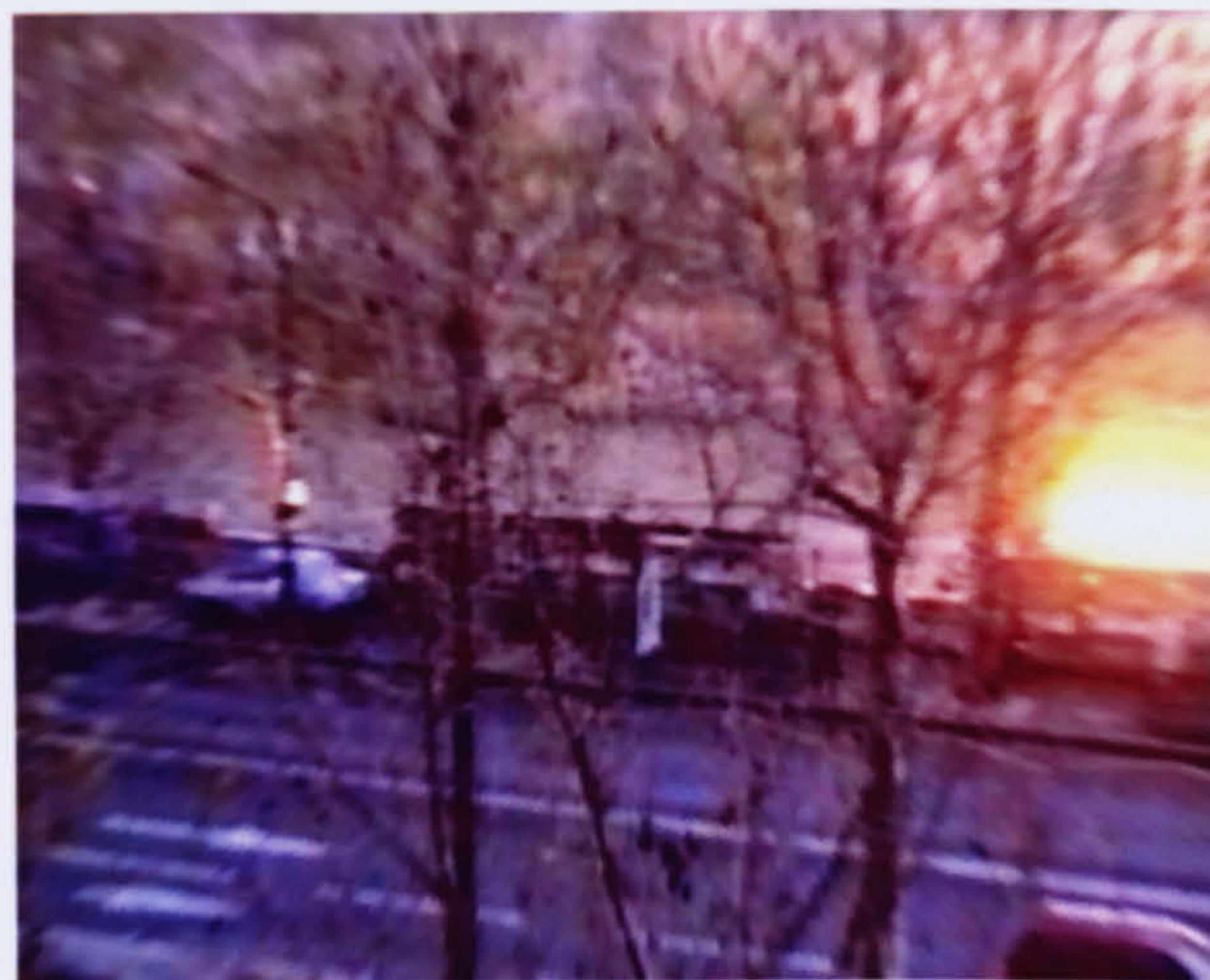
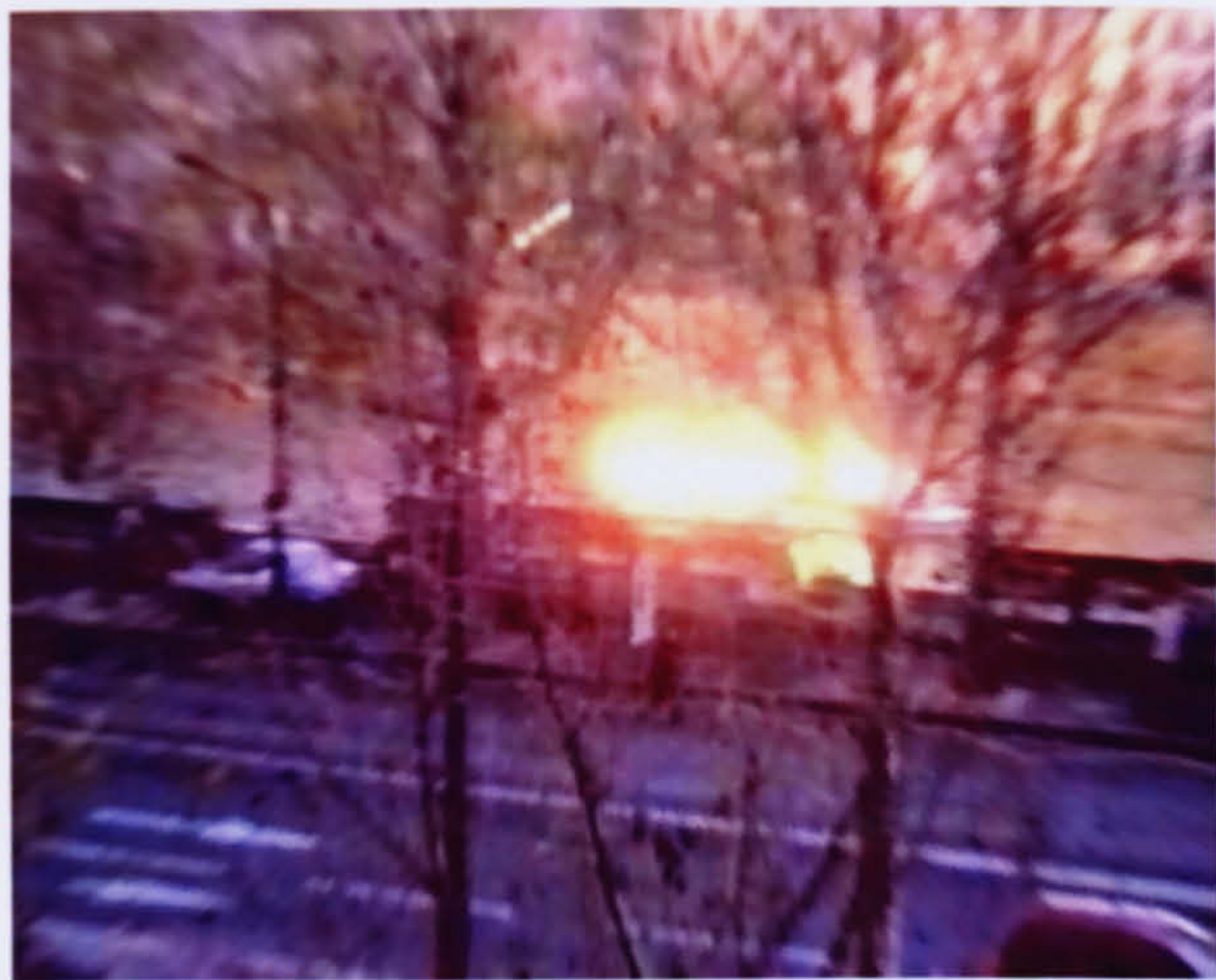
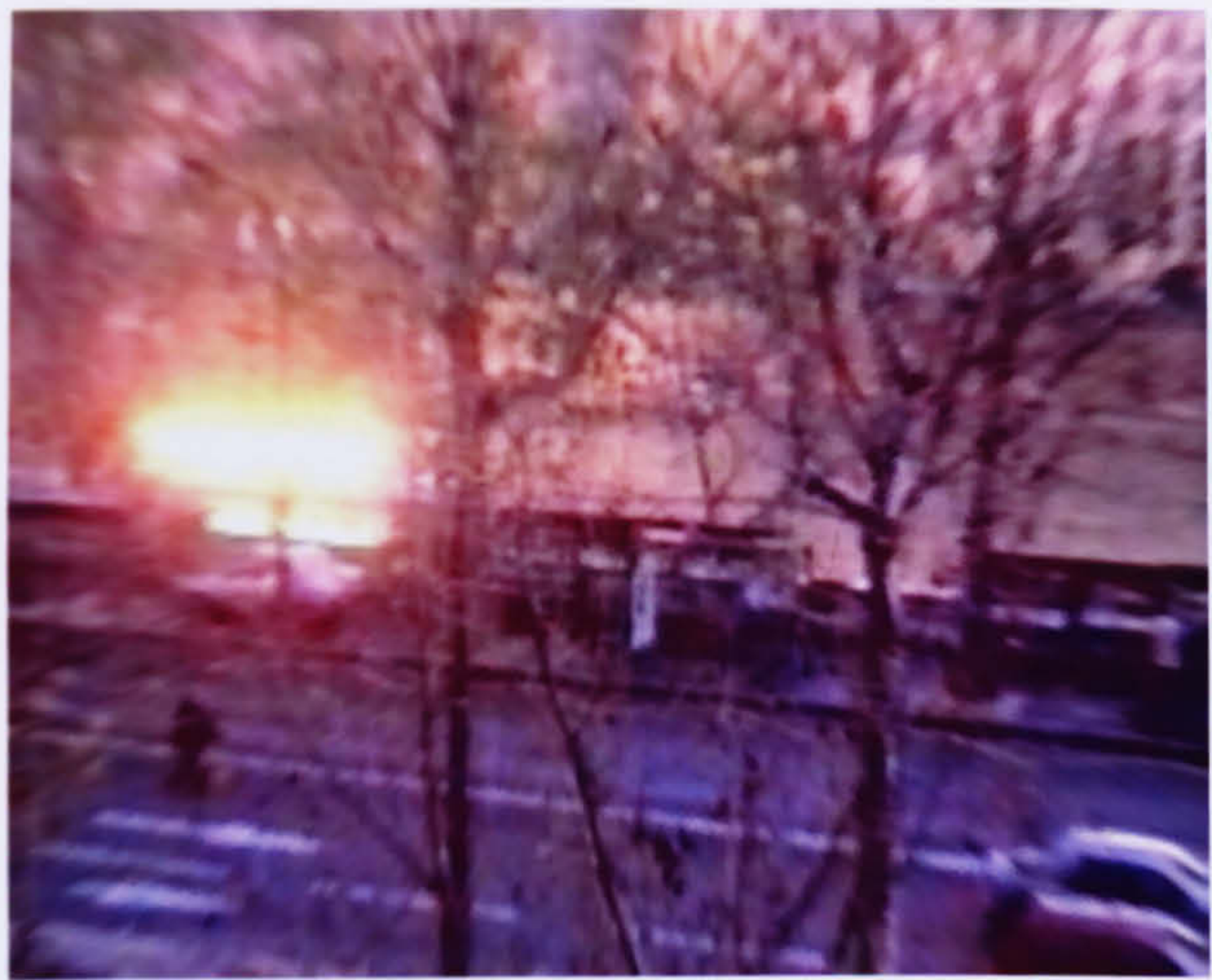
menu stands, banknotes, monitor and DVD player



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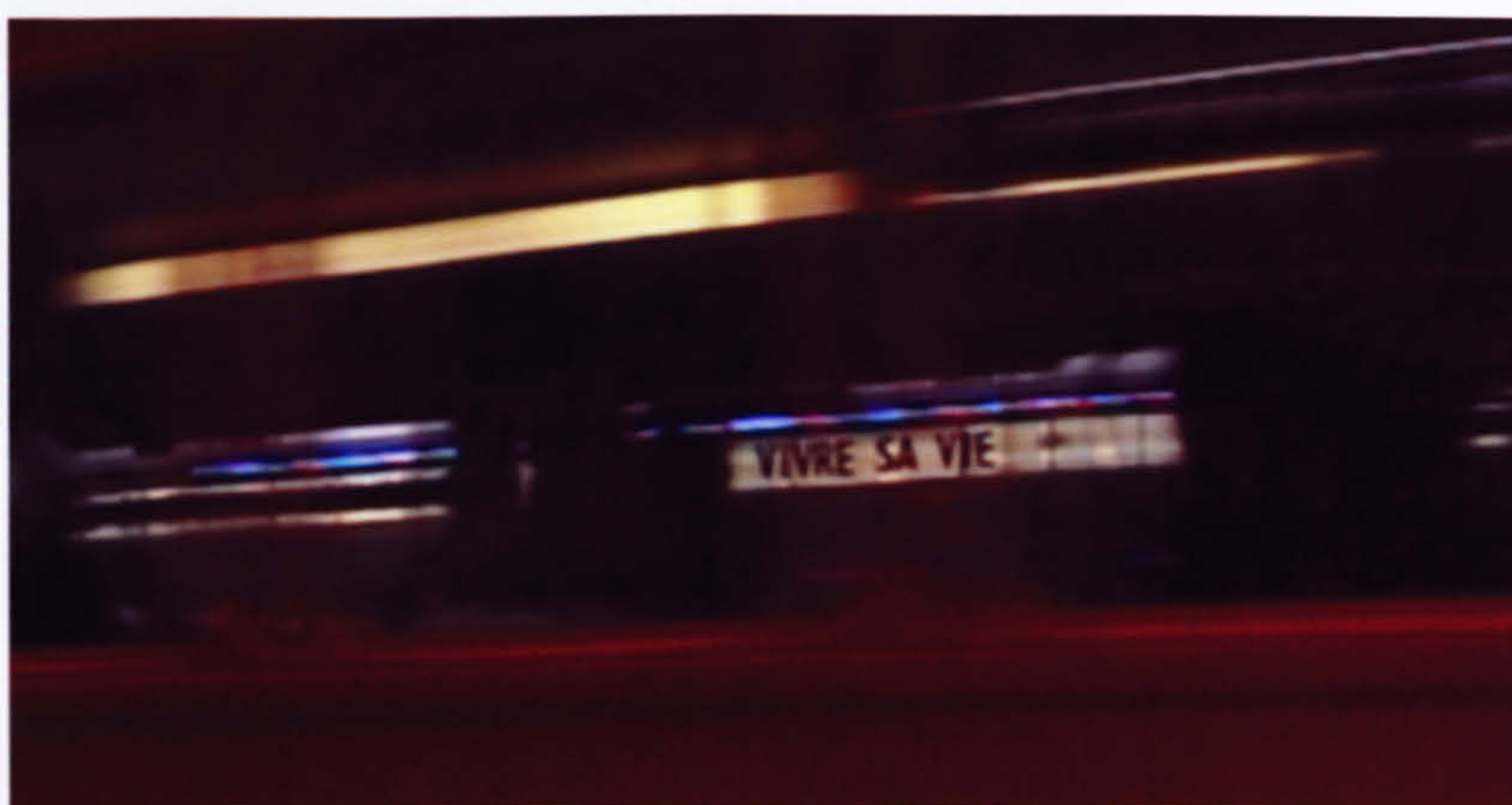
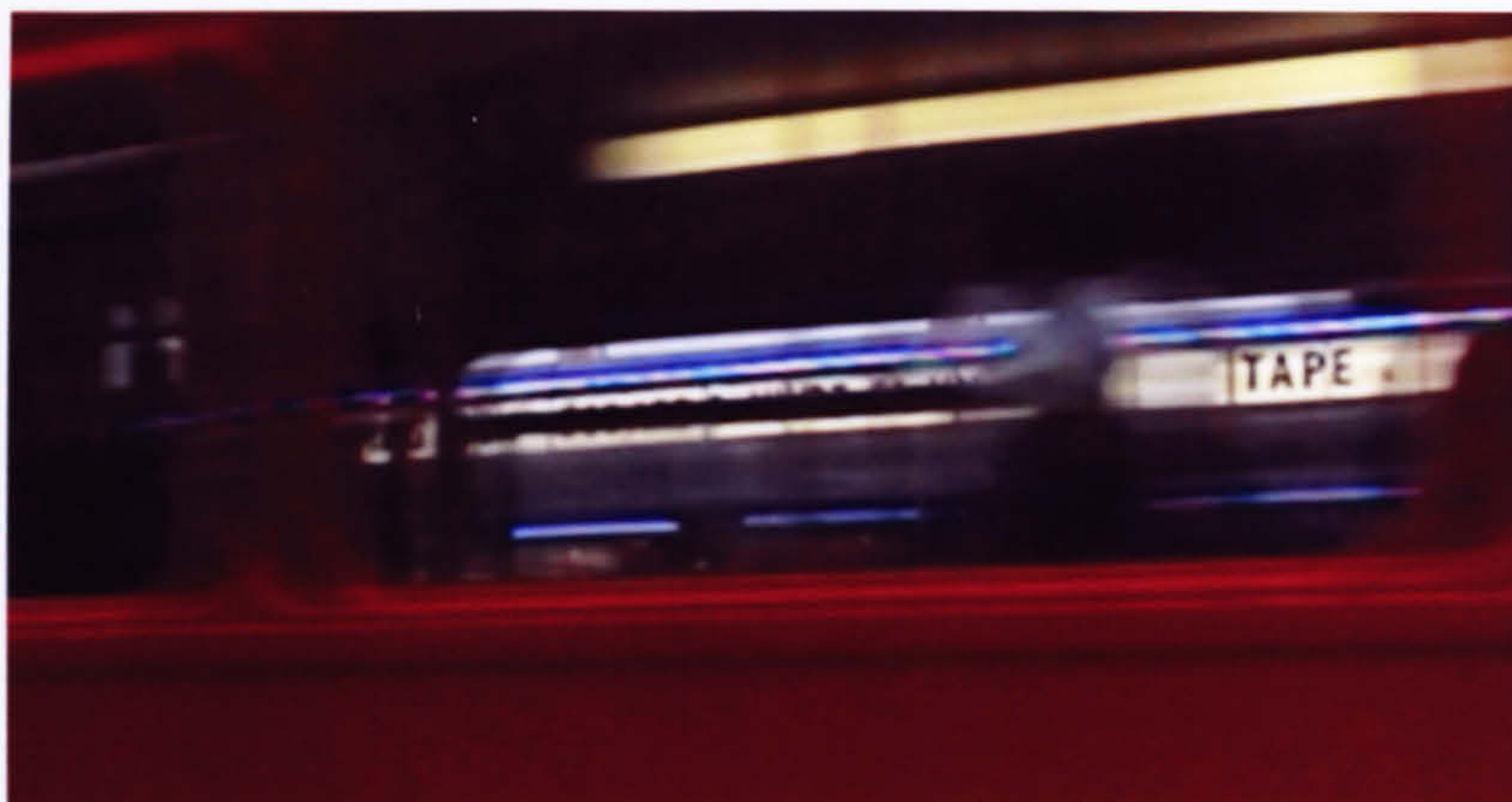
Cabine

[2001] Maria Moreira

London

4.8 min. loop [Digital Video: DVD}





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Tape

[2002] Maria Moreira

London

1.4 min loop [Digital Video: DVD]





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Passing By

[2002] Maria Moreira

London

7 min. loop [Digital Video: DVD]





A Voice

[2002] Maria Moreira

London

2.18 min. loop [Unauthorised Sampling Video: DVD]

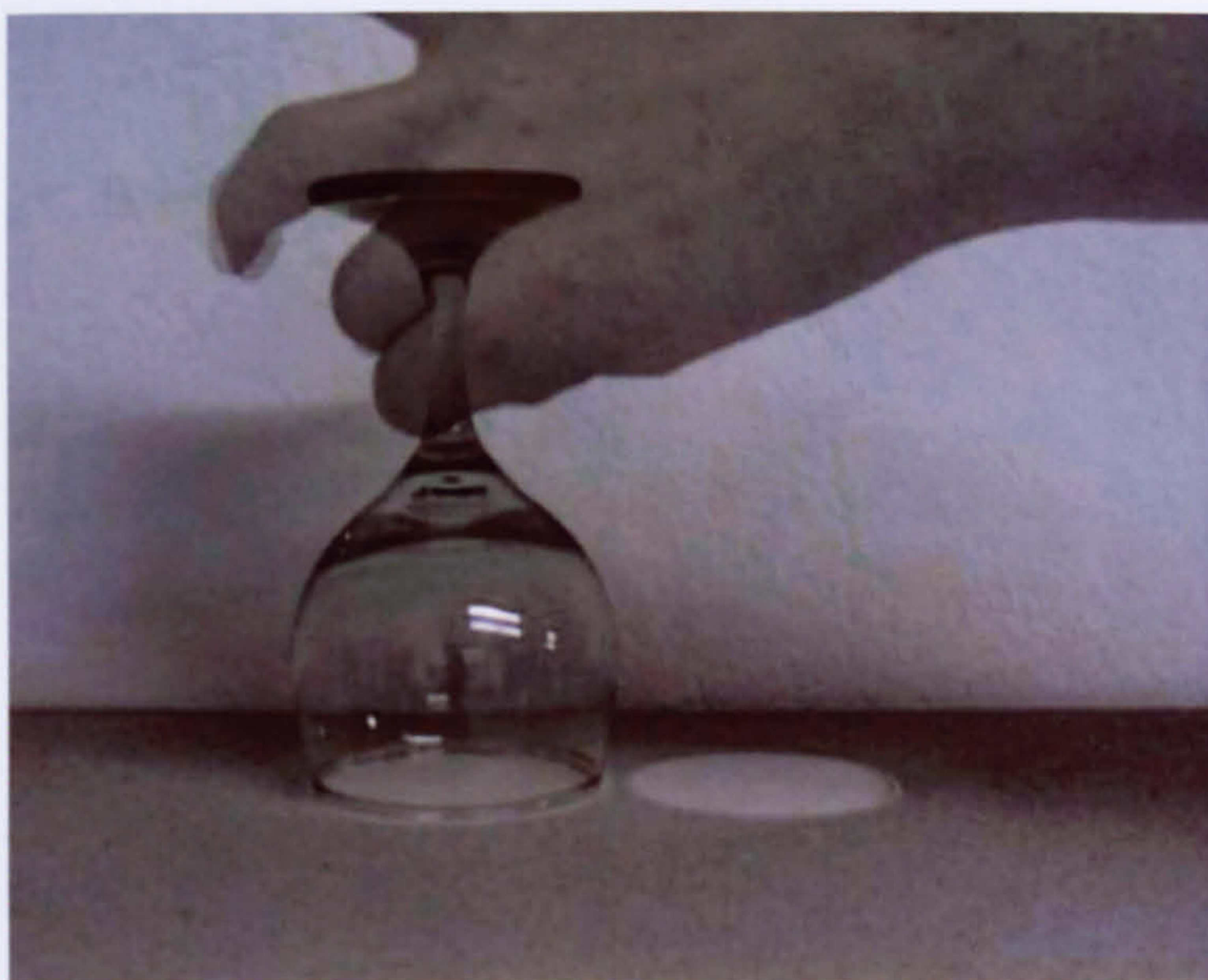
1492 The Conquest of Paradise (1992) Ridley Scott,  
UK/USA/France/Spain, colour 154 min [Video: VHS]









Studio Life Double Act

[2002] Maria Moreira

Performer: Verina Gfader, London

2.25 min. loop [Digital Video: DVD]





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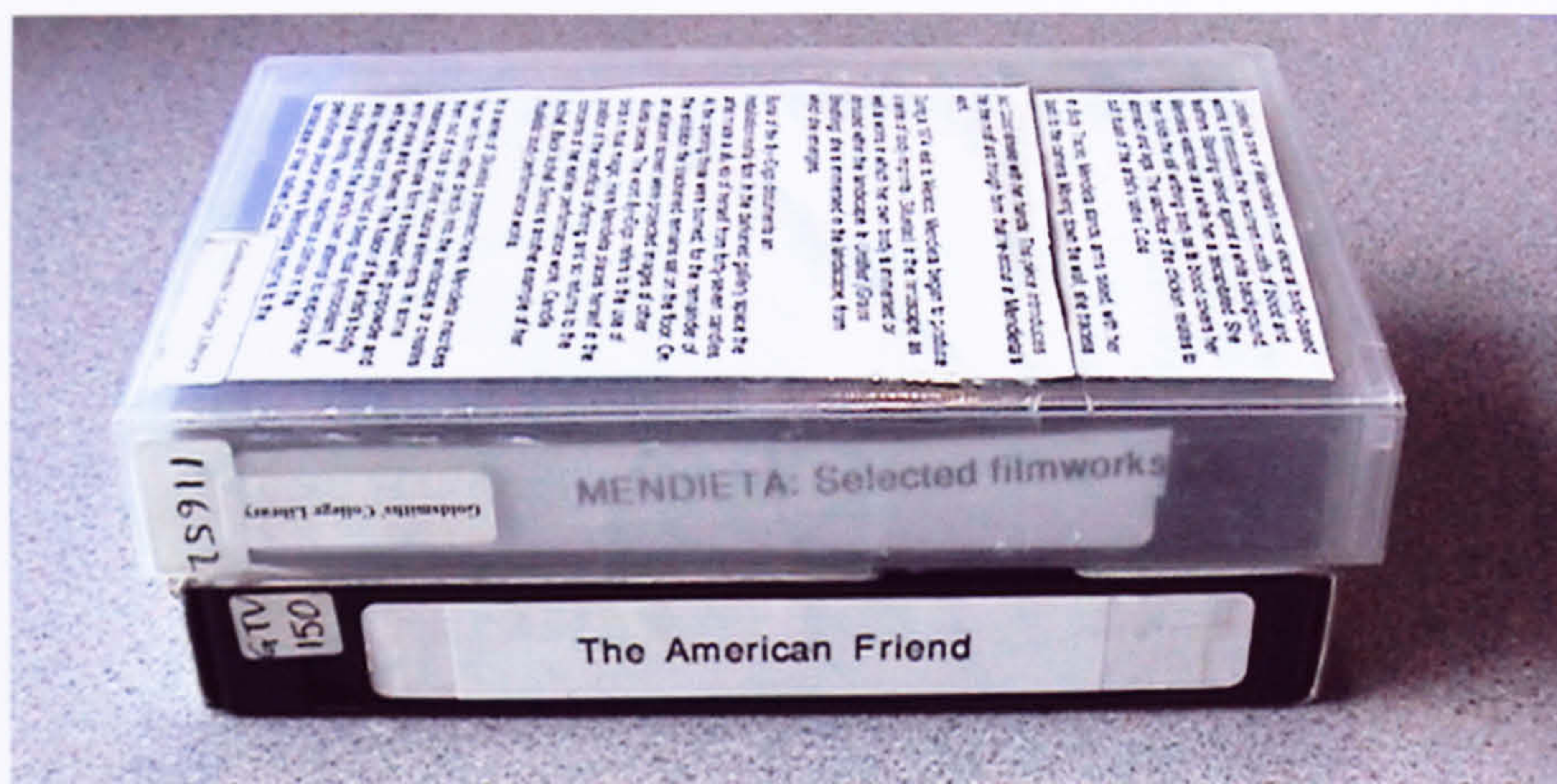
### Studio Life Final Act

[2003] Maria Moreira

Performer: Maria Moreira, London

8 min. loop [Digital Video: DVD]





Vivre sa Vie [1962] Jean Luc Godard, France, b&w, 85 min  
[Video:VHS];  
The Sacrifice [1986] Andrei Tarkovsky, Sweden/France, colour, 142 min  
[Video:VHS];  
Ulysses' Gaze [1995] Theo Angelopoulos, Greece/France, colour, 170 min  
[Video:VHS];  
Cyclo [1995] Tran Anh Hung, Vietnam, colour 130 min,  
[Video:VHS];  
Pierrot le Fou [1965] Jean Luc Godard, France, colour, 106 min  
[Video:VHS];  
Weekend [1967] Jean Luc Godard, France, colour, 95 min  
[Video:VHS];

#### The Welcome Enigma I

[2002] Maria Moreira, London

12 min. loop [Unauthorised Sampling Video: DVD]

Jazz, A Masterpiece at Midnight [2001] Ken Burns, USA, b&w+colour, 174  
min [Video:VHS];  
 $\pi$ : Faith in Chaos [1999] Darren Aronofsky, USA, b&w, 80 min  
[Video:VHS];  
Chronique d'une été [1961] Jean Rouch/Edgar Morin, France, b&w, 87  
min [Video:VHS];  
The American Friend [1976] Win Wenders, Germany/France/US, colour, 150 min  
[Film: 35mm]  
Vidas Secas [1963] Nelson Pereira dos Santos, Brazil, b&w, 105  
min [Video:VHS];  
Ana Mendieta, Body Tracks (Blood Sign 2): Selected Film Works  
1972-1981 [1974] USA, b&w and colour, 33 min. [Video:VHS];

#### The Welcome Enigma II

[2002] Maria Moreira, London

4.46 min. loop [Unauthorised Sampling Video: DVD]

Vivre sa Vie [1962] Jean Luc Godard, France, b&w, 85 min  
[Video:VHS];  
Vidas Secas [1963] Nelson Pereira dos Santos, Brazil, b&w, 105 min  
[Video:VHS];  
Ana Mendieta, Body Tracks (Blood Sign 2), Selected Film Works  
1972-1981 [1974] USA, b&w and colour, 33 min, [Video:VHS].



#### The Welcome Enigma: Abridged Version

[2003] Maria Moreira, London

2.22 min. loop [Unauthorised Sampling Video: DVD]





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Pass

[2003] Maria Moreira

London

3 sec loop [Digital Video DVD]





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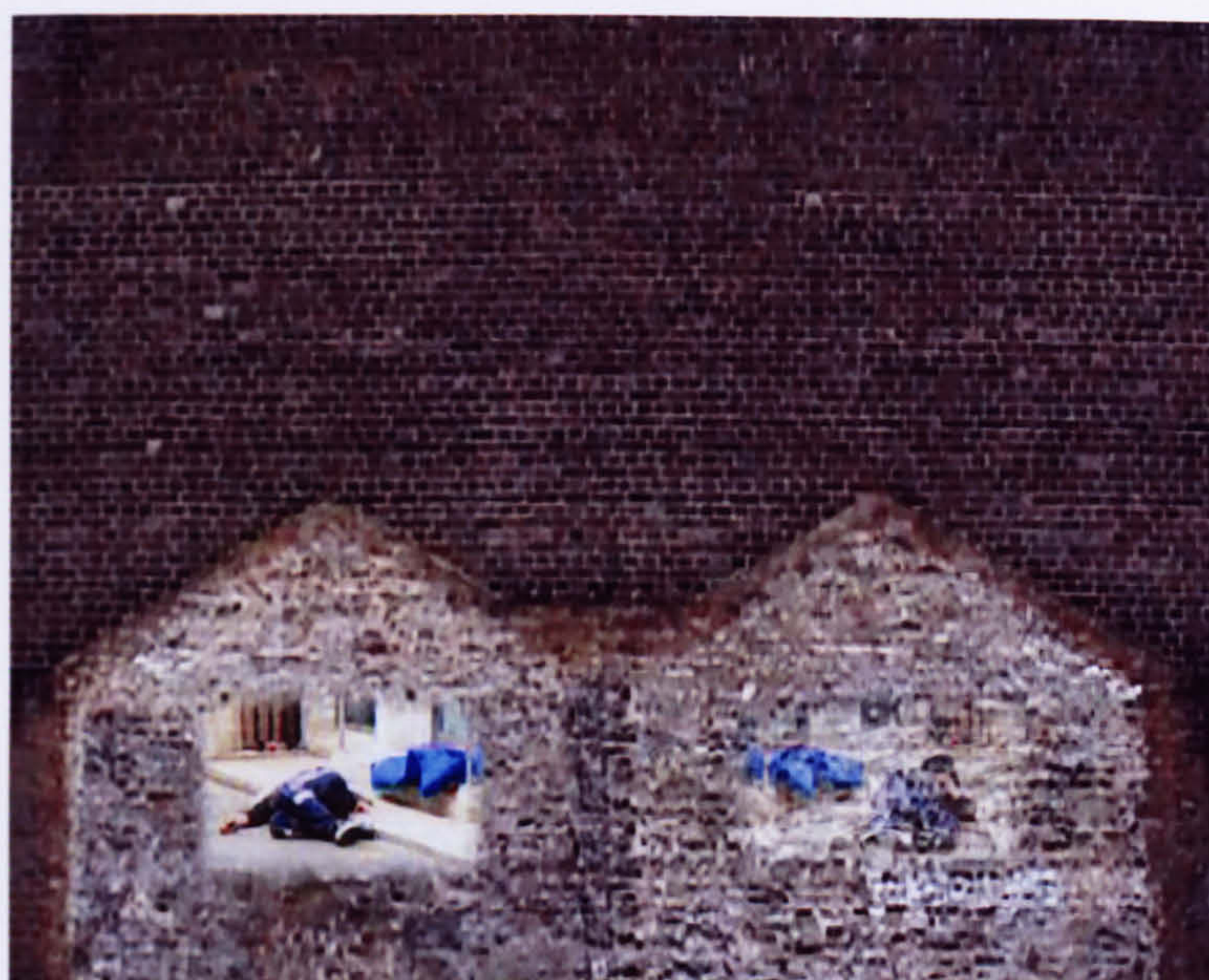
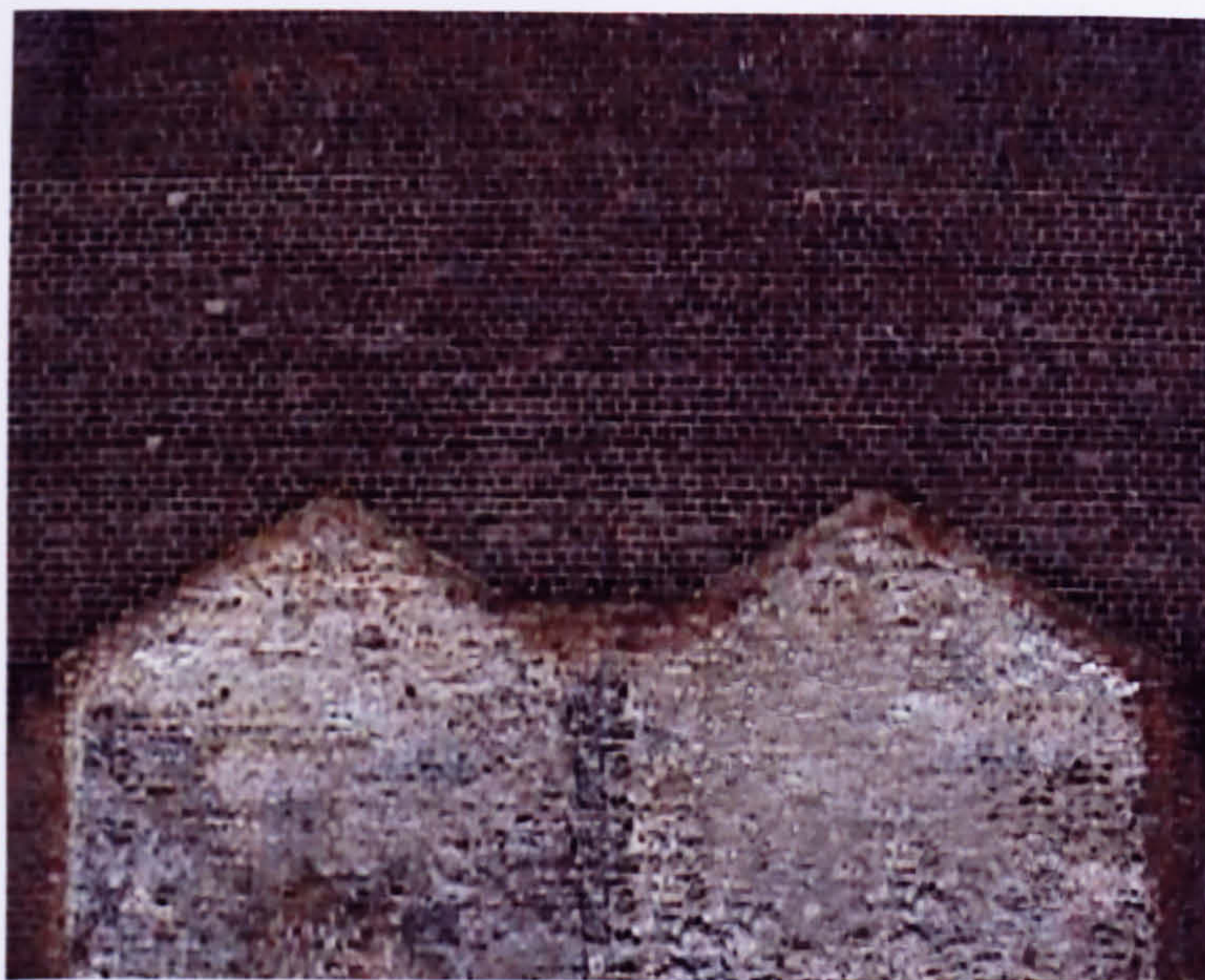
Say

[2003] Maria Moreira

London

1.26 min loop [Digital Video DVD]





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The Reminder I, II, III

[2003] Maria Moreira

London

variable [Digital Video: DVD]





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By the River

[2003] Maria Moreira

London

8 min [Digital Video: DVD]



[...] Oh, I need to talk to her as well [...] can I talk to you a minute? [...] Excuse me [...] you are recording, won't you? Do you mind if I speak to you? [...] Ok, I bringing together a guide of London – Occasional Sights [...] and I am just [...] down here by chance [...] I saw you filming [...] I wonder if might [...] to contribute an image for the guide [...] I give you my card and then you can do a video still and you could [...] whatever [...] if you are interested and everyone included in the project [...] whose image is included, are credited and paid by a small fee [...] I am afraid [...] but [...] I am working for the Photographers' Gallery [...] basically the idea is [...] My name is Anna [...] would you maybe be into that [...] can I write down your email? [...] Or, do you want to send me [...] Eh? Do you? He, he, he [...] How come [...] what do you know?

[...]

Can I chase you up, then? Right, right, I wasn't sure if you [...] It is an amazing image [...] the shadows [...] I didn't know [...] I was shocked [...] You've being down here a lot? [...] Was it? Was it? [...] An interesting situation [...] yeah, It is very unusual [...]

#### Footnote

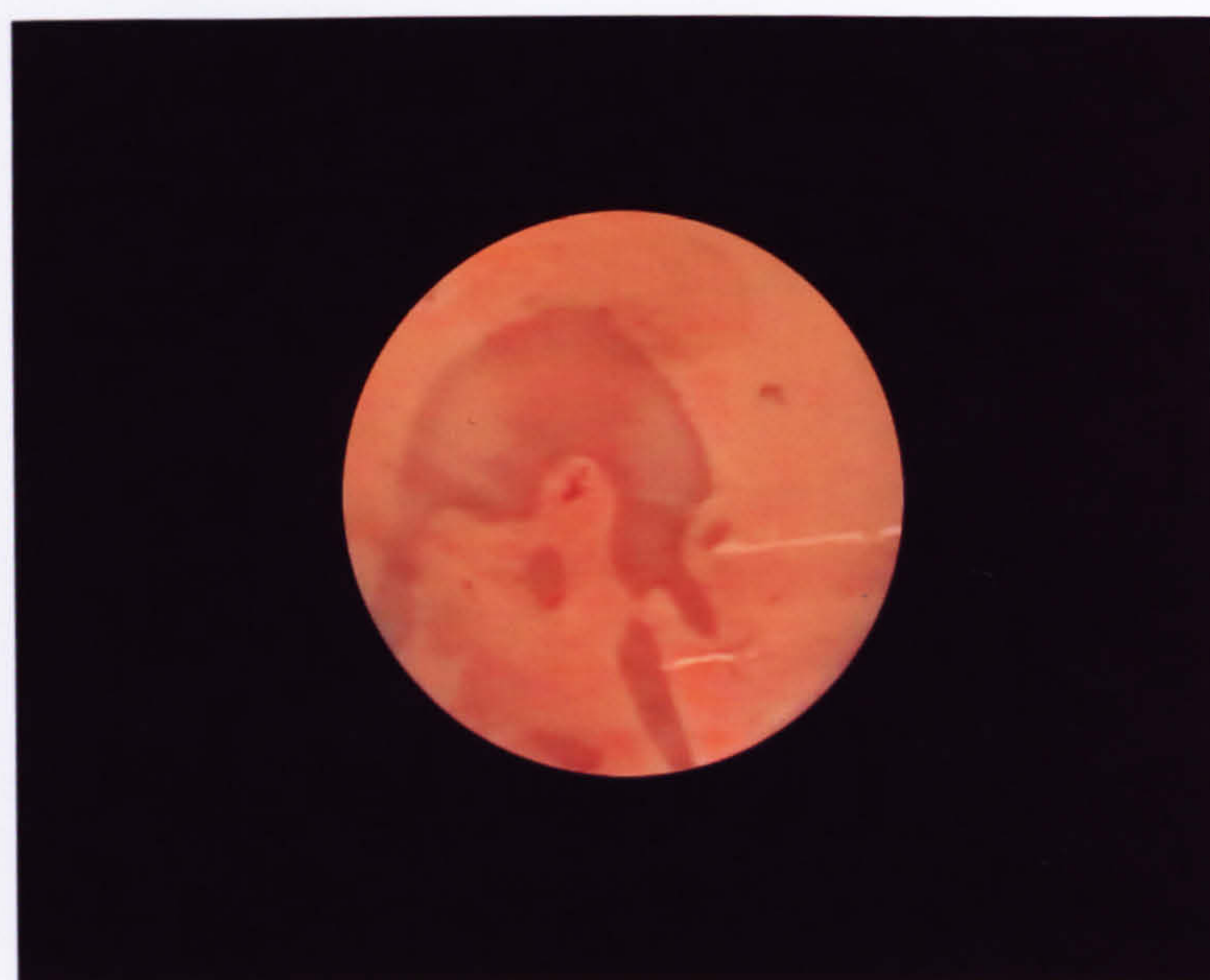
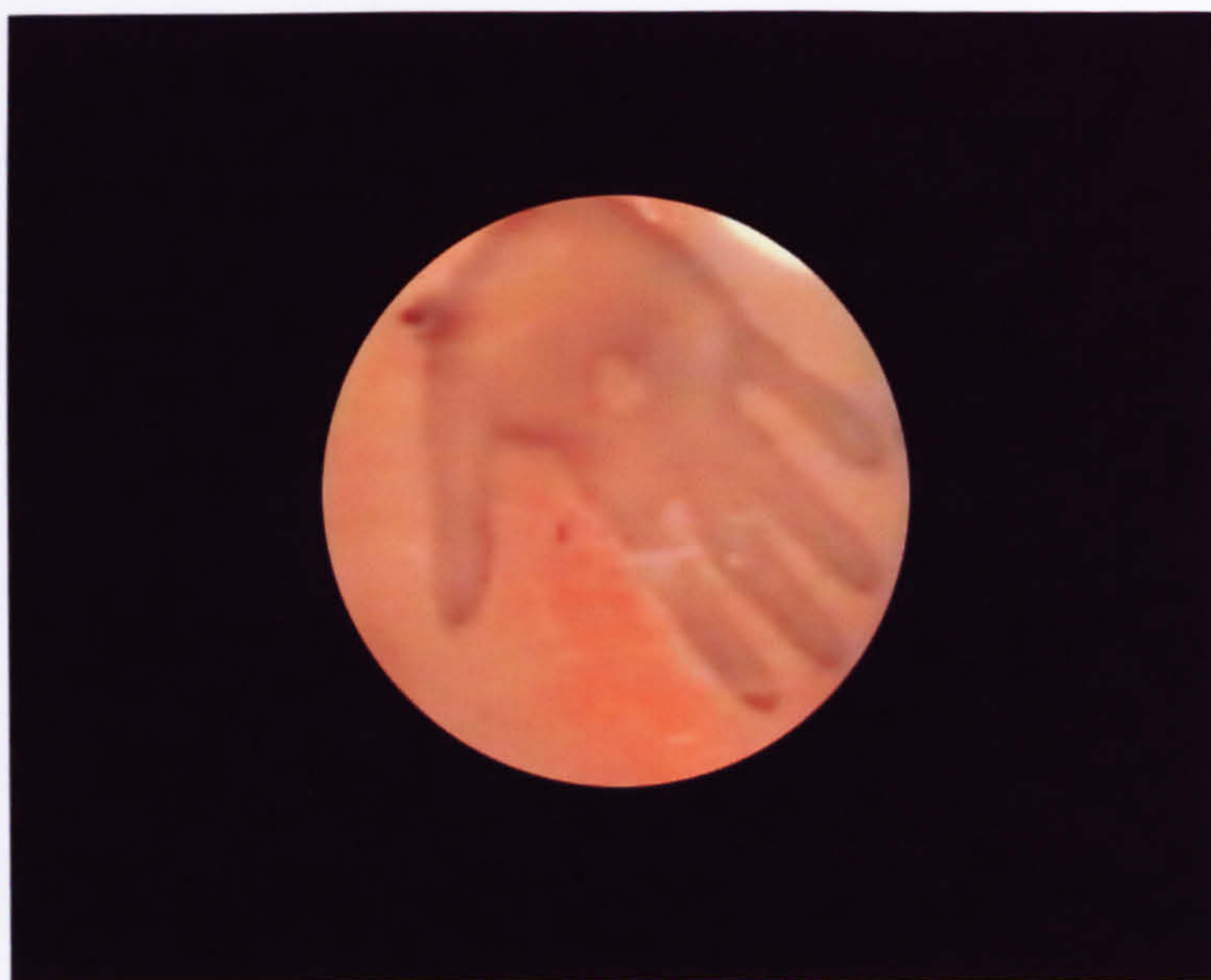
[2003] Maria Moreira

Collaborator: Anna Best, London

3 min [Digital Video: DVD]







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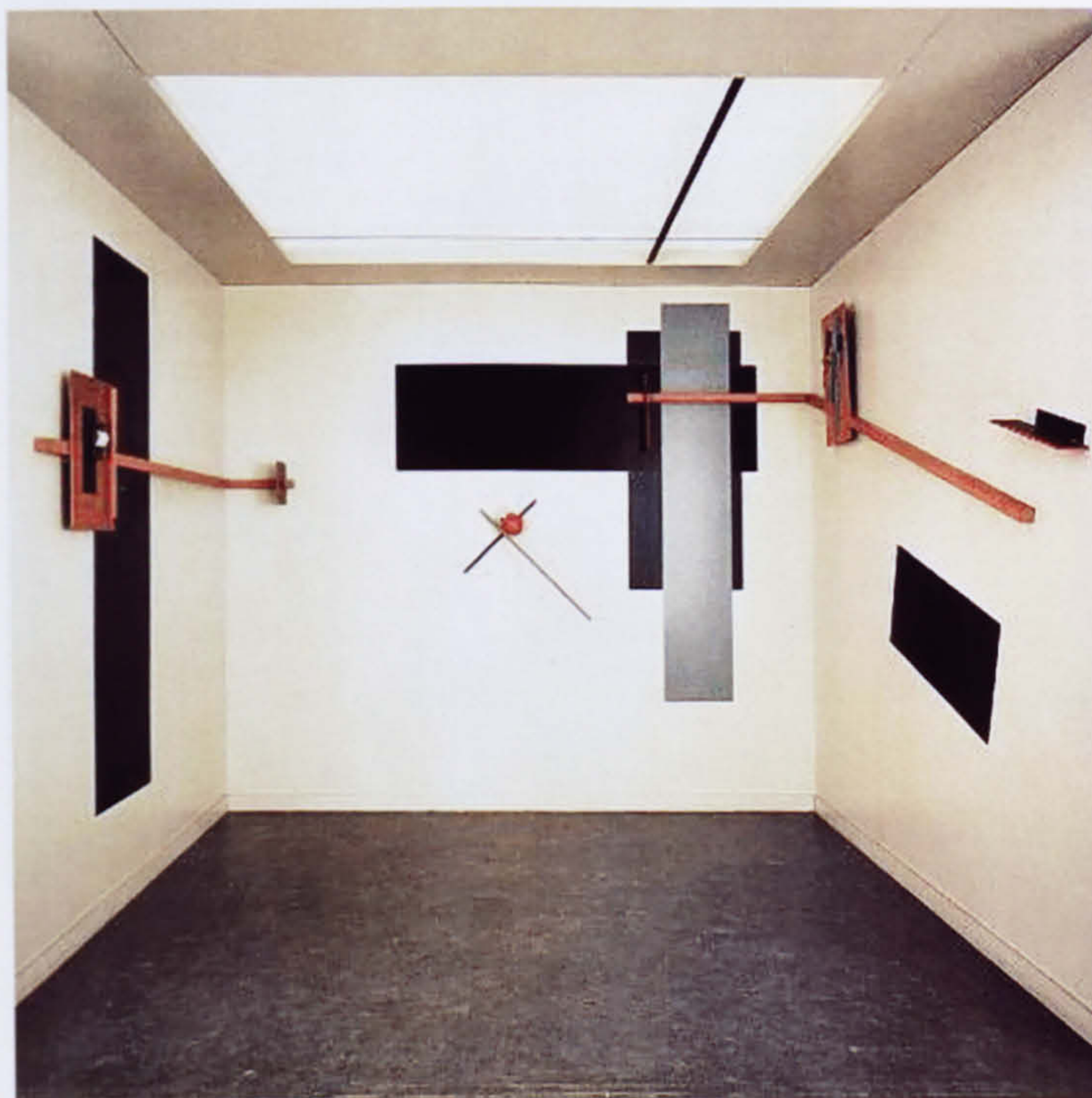
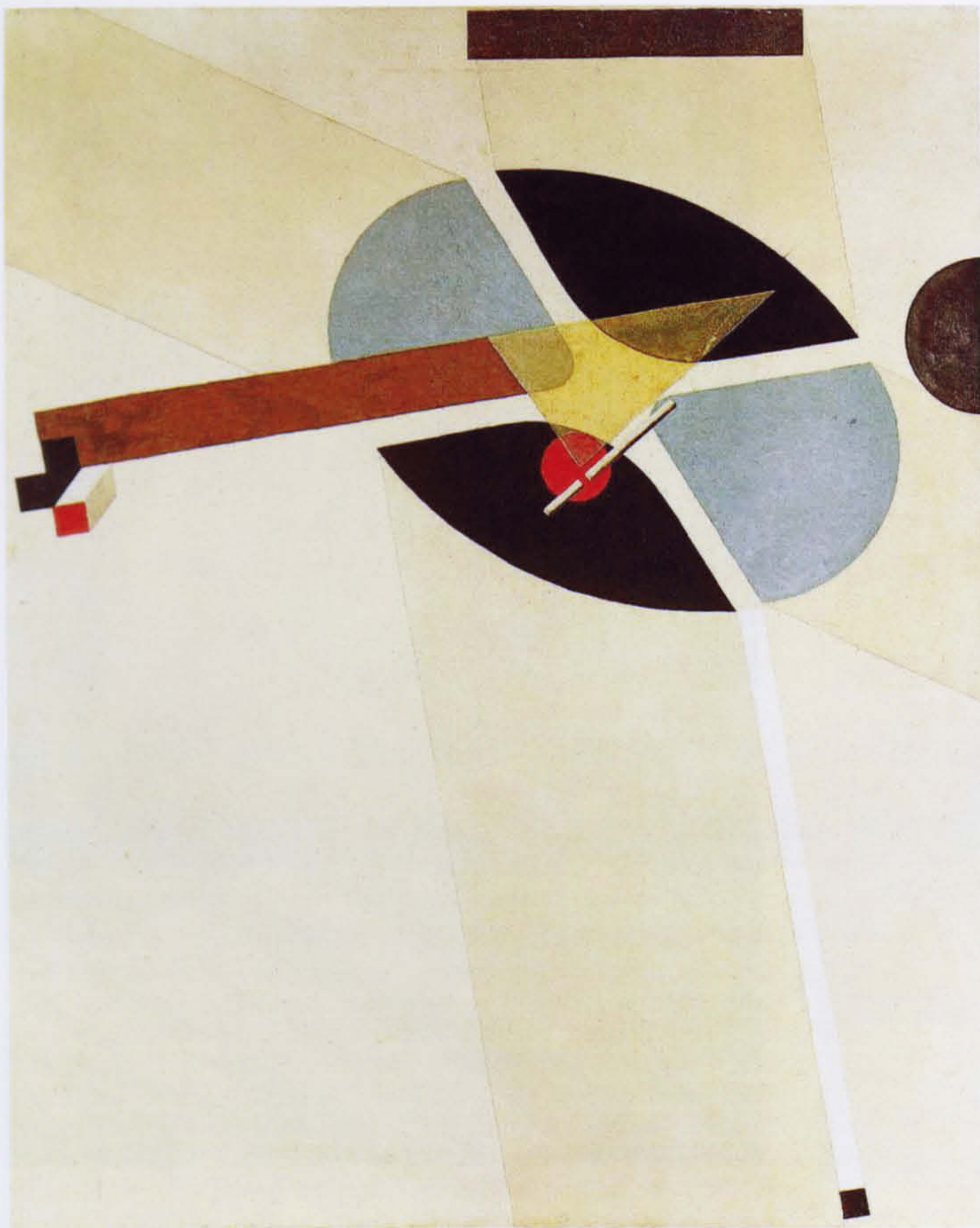
Getting in touch

[1995] Maria Moreira

London

6.17 min [Digital Video: DVD]





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Proun 19D [1923] El Lissitzky

Distemper, tempera, varnish and pencil on canvas 77 x 62 cm

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Prounen-Raum für die Große Berliner Kunstausstellung

[1923] El Lissitzky. Installation view.





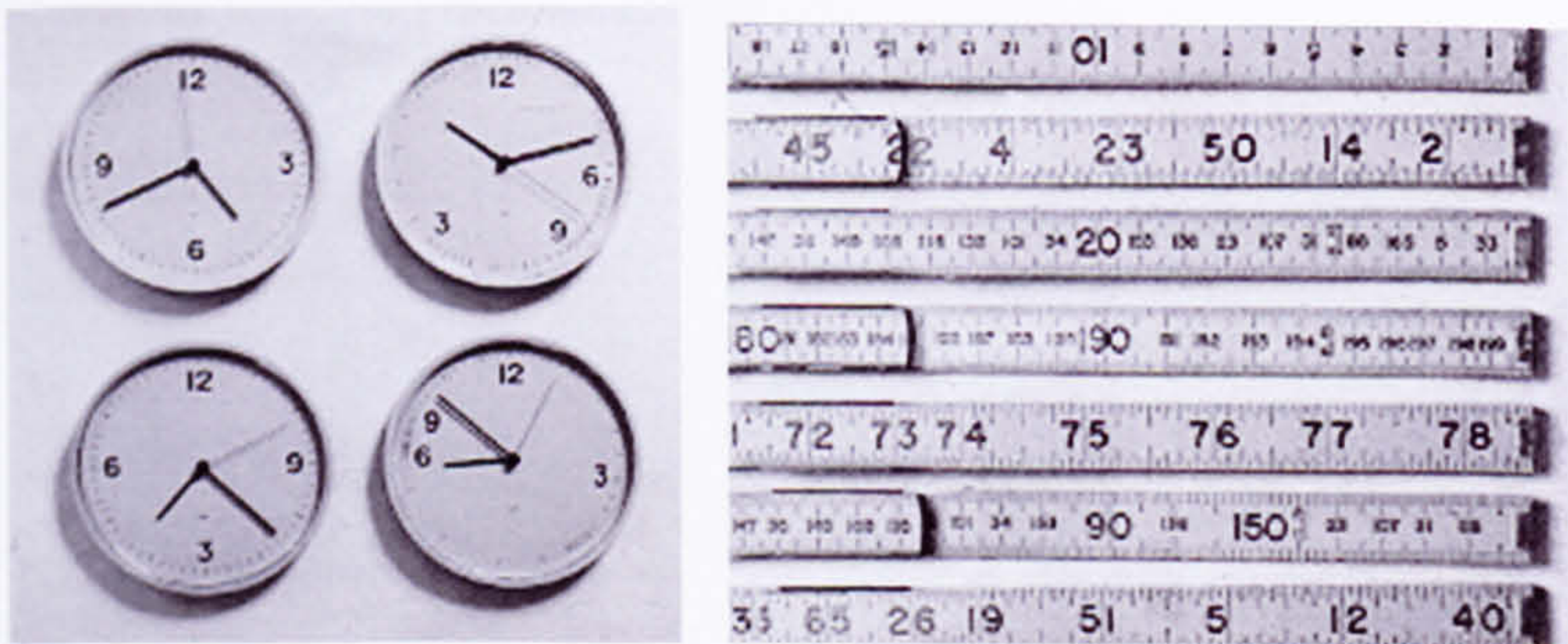
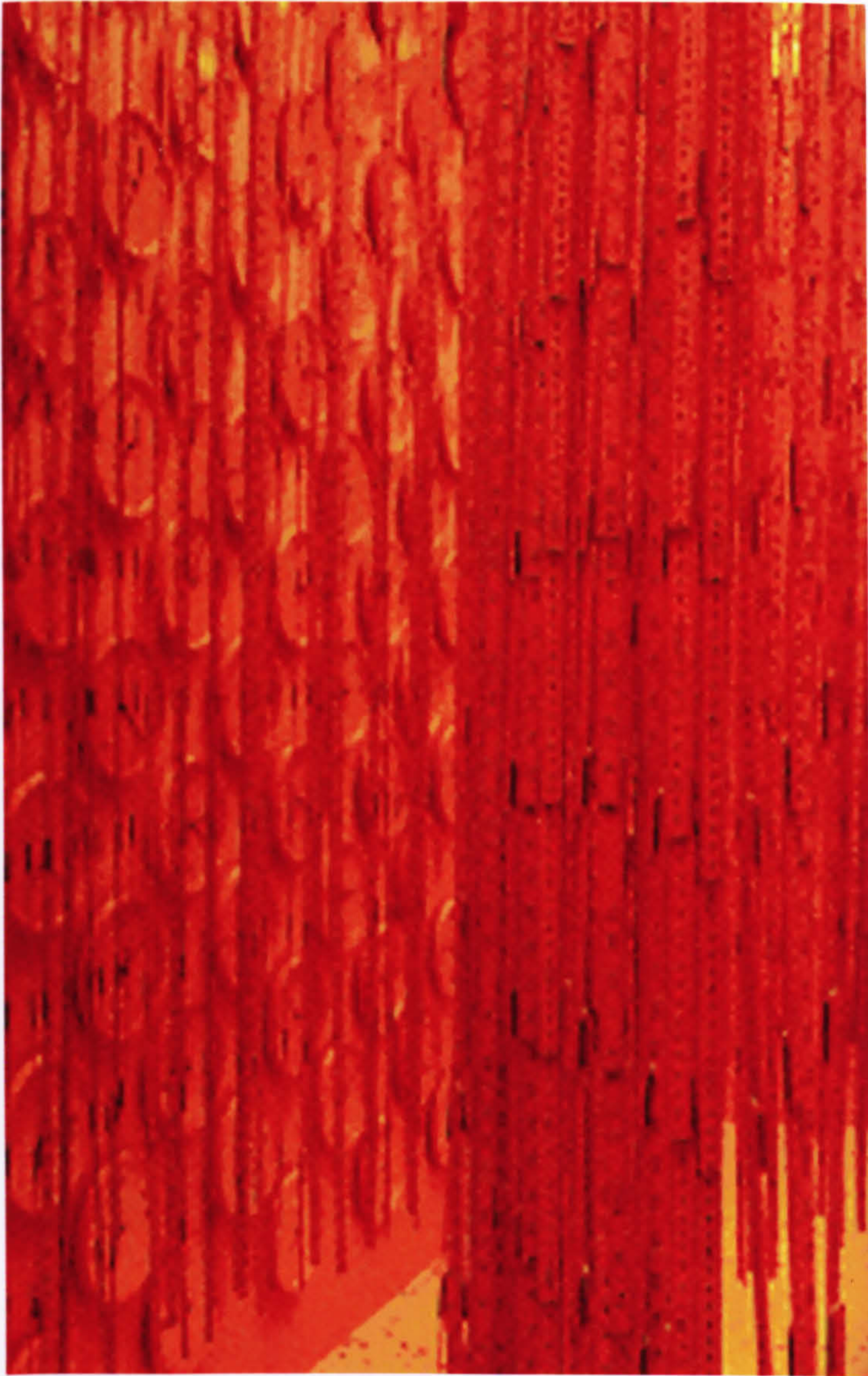
Parangolé P19 Capa 15 Gileasa: à Gilgerto Gil, 1968  
Helio Oiticica. (1992)

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Babylonests, 81, 2<sup>nd</sup> Avenue, loft 4 New York, 1970-1974  
Helio Oiticica. (1992)

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Fontes ( Fountains/sources)  
(1992) Cildo Meireles  
6000 yellow carpenter's rulers,  
1000 yellow clock, 5000 000, black numeral labels, soundtrack  
Dimensions variable. Documenta IX, Kassel, Germany





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Fantasma( Phantom)

(1995) Antonio Manuel

Pieces of coal, wires, photograph, flashlights.





Instances London: Lux Gallery

(1999) Anne Tallentire

Drift 16:00

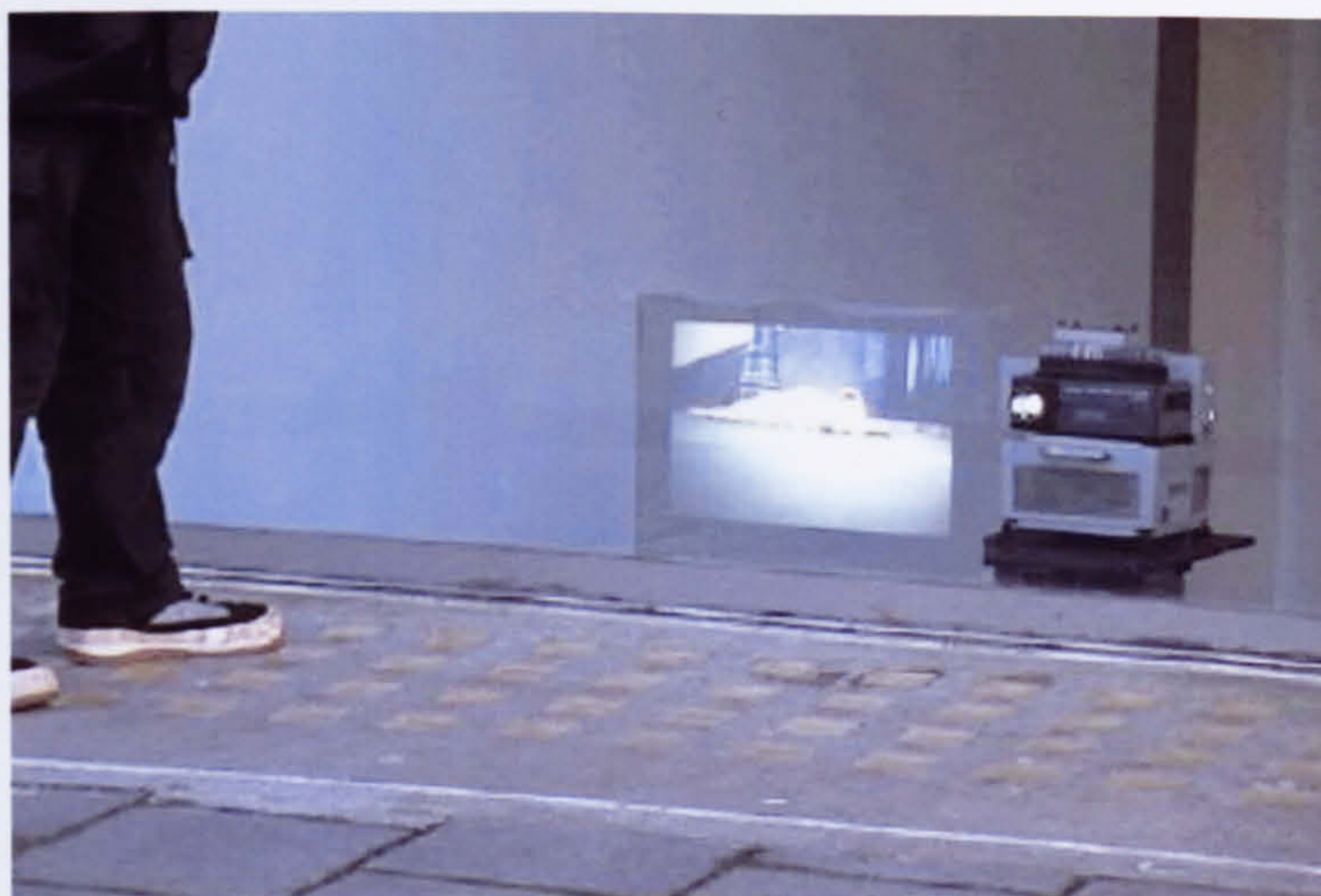
(2002) Anne Tallentire

Drift 11:00

(2002) Anne Tallentire







### Sleepers

(1998 - 2001) Francis Alys

66

p. 135

80 slides with images of street dwellers and dog sleeping in the streets.



**Chance Encounters Portfolio**

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**THESIS CONTAINS**

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