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<thead>
<tr>
<th><strong>Title</strong></th>
<th>Urban Image and Otherness: An investigation through practice of installation art.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type</strong></td>
<td>Thesis</td>
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<td><strong>Date</strong></td>
<td>2004</td>
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<td><strong>Creators</strong></td>
<td>Moreira, Maria</td>
</tr>
</tbody>
</table>

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URBAN IMAGE AND OTHERNESS
An Investigation Through Practice of Installation Art

Appendices

Images

Chance Encounters Portfolio
The Tranquil Object: Situations
[1984 - 1993] Maria Moreira
02 Installed objects series.
p. 62
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.
TOWARDS THE SHED

1. Tia Ciata's House

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.

International Transportable Art: Fair Art for Art Fair

[cont.] Details. Photographs by Marcio R.M.
Objeto in situ: the narrative space

[1992] Maria Moreira

Seven framed photographs. Partial view and detail.


Group show. Photographs by Marcio R. M.
Objeto in situ: the narrative space
[1992] Maria Moreira
Four photographs, lettering, wood, rubber, mirror, reflected light.
Partial view and detail.

09 XV Salão Carioca de Arte[1992] EAV, Rio de Janeiro, BR.
Goup show. Photographs by Marcio R M.
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.
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.

p. 82 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
15 Anagram
[cont.] Details
The Axial [2000] Maria Moreira

plummet, plant stand with wheels, specimen container, urine.

Partial view and detail. CSM, Charing Cross Road. London
42 The Obsessional [2000] Maria Moreira

17 Studio furniture, cotton sheet.

p. 95 View and detail. CSM, Charing Cross Road. London
The Migratory

[2000] Maria Moreira

18 Wax casting, copper mesh, snapshots, clips.

p. 95 London
The Layered Diagram

1999 Maria Moreira, London

TIME 1
accumulation of memory
TERRITORIALITY

Icon
[singular]

OBJECT
[architecture]

SPACE AS PLACE

time 1

OBJECT
[art]

INSTALLATION
[view]

voice pathway
[singular/related/general]

TIME 2
break of continuity
FRAGMENTED NARRATIVE

TIME 3
the unfolding of relations
OTHERNESS

diagram/emblem
[related/general]

CONTEXT
[field]

metaphor
[related]

TIME 4
spaces in discontinuity
TOGETHERNESS AS
SUPRA-TERRITORIALITY

SPACE AS FLOW

time 4
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 been 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.
The Playing Cards

[2002] Maria Moreira

London
[2000] Maria Moreira

Collaborative urban intervention – stickers placement.

Hoxton Square, Soho Square and Coldharbour Lane

Semi-requested

[2000] Snapshots as passing by.

Participation in Tunning-in, public concert by

23 Foreigner Investment, Piccadilly Circus

Semi-requested

(cont) Snapshots while passing by.
Getting in Touch [as backdrop]  
Video projection, appropriated live music.  
p. 99  
London Biennale 2000, London UK.
Unattended
Urban snapshot, balloon placement.
Soho Square W1, London.
Unattended


Urban snapshot, balloon placement.

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

Urban snapshot, balloon placement.
Greek Street W1, London.
Unattended


Urban snapshot, balloon placement.

p. 99

King's Road SW3 and Manresa Road SW3, London.
Unattended
Urban snapshot, balloon placement.
Charing Cross Road WC2 and Soho Square W1, London.
Unattended


30 Urban snapshot, balloon placement.

p. 99 William IV Street WC2 and Greek Street W1, London.
The Welcome Enigma


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

The Thinking Box 01, CSM, London.
The Welcome Enigma


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

p. 102 The Thinking Box 01, CSM, London.
The Welcome Enigma

Snapshots, metal bead, black thread. Detail.
The Thinking Box 01, CSM, London
Gulliver's Children

'Gulliver's Children' chair, table lamp, glasses, water, snapshot.

Partial view and detail.

The Thinking Box 02, CSM, London
Gulliver's Children


Snapshot detail.

The Thinking Box 02, CSM, London
Gulliver's Children

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

p. 102
The Thinking Box 02, CSM, London
Gulliver's Children


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

The Thinking Box 02, CSM, London
Passing by [the library board]


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

p. 102 Partial views. CSM, London
Passing by [the library board]
[cont]
Passing by [the library board]
(cont.)
Snapshot detail.
The Reminder

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

[cont.]

p. 103 all view and detail.
The Reminder

192
Milo Elk

[cont.]

p. 103 Partial view and detail
Partial views and details.
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
Cross

[2001] Maria Moreira
London
p. 111 0.9 sec. loop [Digital Video: DVD]
Cabine

[2001] Maria Moreira

47 London

p. 112 4.8 min. loop [Digital Video: DVD]
Tape
[2002] Maria Moreira
London
p. 113
1.4 min loop [Digital Video: DVD]
Passing By

[2002] Maria Moreira

49 London

p. 113 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 First Act

[2002] Maria Moreira

London

p. 115 3.15 min. loop [Digital Video: DVD]
Studio Life Double Act

[2002] Maria Moreira

Performers: Verina Gfader, London

p. 115 2.25 min. loop [Digital Video: DVD]
Studio Life Final Act
[2003] Maria Moreira
Performer: Maria Moreira, London
p. 116 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
12 min. loop [Unauthorised Sampling Video: DVD]

Jazz, A Masterpiece at Midnight [2001] Ken Burns, USA, b&w+colour, 174 min [Video: VHS];
 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];

The Welcome Enigma II
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
p. 117
2.22 min. loop [Unauthorised Sampling Video: DVD]
Pass

[2003] Maria Moreira
London
3 sec loop [Digital Video DVD]
Say

[2003] Maria Moreira

London

p. 121 1.26 min loop [Digital Video DVD]
The Reminder I, II, III

[2003] Maria Moreira

London

p. 121 variable [Digital Video: DVD]
By the River

[2003] Maria Moreira

London

p. 122 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
59 Collaborator: Anna Best, London
p. 123
Getting in touch

[1995] Maria Moreira
London
p. 123 6.17 min [Digital Video: DVD]
Proun 19D [1923] El Lissitzky
Distemper, tempera, varnish and pencil on canvas 77 x 62 cm

Prounen-Raum für die Große Berliner Kunstausstellung
Helio Oiticica. (1992)

Babylonests, 81, 2nd Avenue, loft 4 New York, 1970-1974
Helio Oiticica. (1992)
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
Fantasma (Phantom)

p. 130

Pieces of coal, wires, photograph, flashlights.
Instances London: Lux Gallery
(1999) Anne Tallentire
Drift 16:00

Drift 11:00
(2002) Anne Tallentire

65
p. 132
(2002) Anne Tallentire
Sleepers
(1998 - 2001) Francis Alys
66
80 slides with images of street dwellers and dog sleeping in the streets.
THESIS CONTAINS

VIDEO CD DVD TAPE CASSETTE