



CASATRIANGULO

EDUARDO BERLINER

Em seu processo de trabalho, Eduardo Berliner enxerga o desenho como um trabalho independente, e muitas vezes também, como um passo inicial em direção à pintura, como a materialização e o mapeamento das suas idéias originais. Quando apresentados no mesmo espaço, eles funcionam como um guia para o grupo de pinturas, não explicando mas fortalecendo as associações complexas entre as obras, ou nas palavras do próprio artista: “o grupo de desenhos pode ser pensado como um subconsciente das pinturas; são portas de entrada, porém não indicam para onde fica a saída”. O acúmulo desse material abre uma ampla e nebulosa área de interesse, a qual irá abrir caminho para as pinturas.

O ponto de partida para as pinturas é variável, às vezes Berliner parte de um simples desenho de linhas baseado em memórias, enquanto em outras o artista sente a necessidade de trabalhar por mais tempo antes de chegar à tela, evoluindo através de fotografias, pequenos vídeos, o próprio relacionamento com os materiais no ateliê, desenhos, aquarelas e construindo objetos e cenários.

As pinturas de Berliner retratam um estado de incerteza e dúvida, no qual a conexão entre elementos na mesma tela tanto quanto entre os próprios trabalhos ecoa a forma como a informação é absorvida ao longo dos anos e como a memória reorganiza, conecta e transforma as coisas, inclusive criando novas relações que não estavam inicialmente presentes. Berliner afirma que sua intenção não é determinar um sentido específico para cada trabalho ou mesmo para o conjunto, mas criar um espaço para analisar a complexidade das relações e as distorções produzidas nas nossas memórias.

In his work process, Eduardo Berliner considers drawing an independent outcome, however, it can also be an initial step towards painting, the materialization and mapping of his first thoughts. When shown in the same space they work as a guide to the group of paintings, not explaining but instead fortifying the complex associations amongst them, or in the artist's own words: “the group of drawings can be thought of as the subconscious of the paintings; they are entrance doors but do not point out which way is the exit”. The accumulation of this material will open up a wide and hazy area of interest, something that will pave the way to the paintings.

The starting point to the paintings can be variable, sometimes Berliner will take a simple drawing of lines based on memories, whilst other times he feels the need to work longer before getting to the canvas, evolving through photographs, small videos, the artist's own relationship with materials in his studio, drawings, watercolours and by building objects and scenarios.

Berliner's paintings portray a state of uncertainty and doubt, in which the connection between elements on a same canvas as well as between the works themselves echoes the way information is absorbed throughout the years and how memory rearranges, connects and transforms the subject, even creating new relations that were not initially there. Berliner claims his intention is not to determine a specific meaning to each work or the whole group, but to make space to analyse the complexity of relations and its distortions produced in our memories.

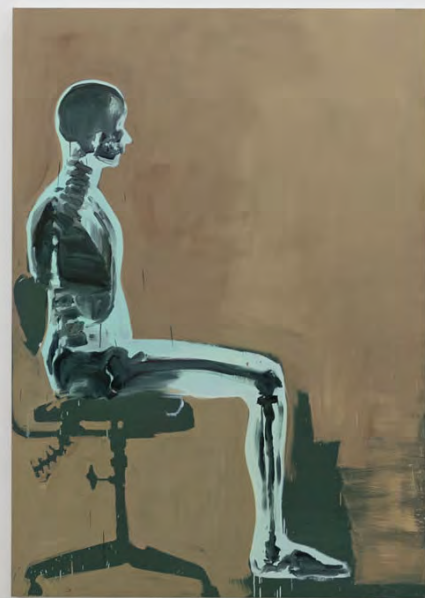
EXPOSIÇÕES INDIVIDUAIS / SOLO EXHIBITIONS



A Forma dos Restos, 2019 . Casa Triângulo, São Paulo, Brazil . vista da exposição [exhibition view] . foto [photo]: Edouard Fraipont



A Forma dos Restos, 2019 . Casa Triângulo, São Paulo, Brazil . vista da exposição [exhibition view] . foto [photo]: Edouard Fraipont





A Forma dos Restos, 2019 . Casa Triângulo, São Paulo, Brazil . vista da exposição [exhibition view] . foto [photo]: Edouard Fraipont



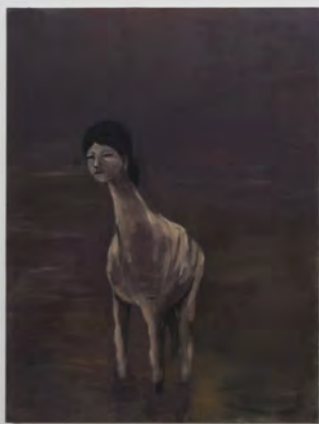
A Forma dos Restos, 2019 . Casa Triângulo, São Paulo, Brazil . vista da exposição [exhibition view] . foto [photo]: Edouard Fraipont



Corpo em Muda, 2016 . Casa Triângulo, São Paulo, Brasil . vista da exposição [exhibition view] . foto [photo]: Edouard Fraipont



Corpo em Muda, 2016 . Casa Triângulo, São Paulo, Brasil . vista da exposição [exhibition view] . foto [photo]: Edouard Fraipont





Corpo em Muda, 2016 . Casa Triângulo, São Paulo, Brasil . vista da exposição [exhibition view] . foto [photo]: Edouard Fraipont



A Presença da Ausência, 2015 . Projeto Respiração 20ª Edição, Fundação Eva Klabin, Rio de Janeiro, Brasil . vista da exposição [exhibition view]



A Presença da Ausência, 2015
Projeto Respiração 20ª Edição, Fundação Eva Klabin, Rio de Janeiro, Brasil
vista da exposição [exhibition view]



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Projeto Respiração 20ª Edição, Fundação Eva Klabin, Rio de Janeiro, Brasil
vista da exposição [exhibition view]



A Presença da Ausência, 2015
Projeto Respiração 20ª Edição, Fundação Eva Klabin, Rio de Janeiro, Brasil
vista da exposição [exhibition view]



Pinturas, 2014 . Casa Daros, Rio de Janeiro, Brasil . vista da exposição [exhibition view]



Pinturas, 2014
Casa Daros, Rio de Janeiro, Brasil
vista da exposição [exhibition view]





Eduardo Berliner, 2013
Centro Cultural Banco do Brasil, Rio de Janeiro, Brasil
vista da exposição [exhibition view]

EXPOSIÇÕES COLETIVAS / GROUP EXHIBITIONS



Projeto Cavallo: Quadrivium 8 patas, 2018 . Instituto Tomie Ohtake, São Paulo, Brasil . vista da exposição [exhibition view]



Projeto Cavalo: Quadrivium 8 patas, 2018
Instituto Tomie Ohtake, São Paulo, Brasil
vista da exposição [exhibition view]



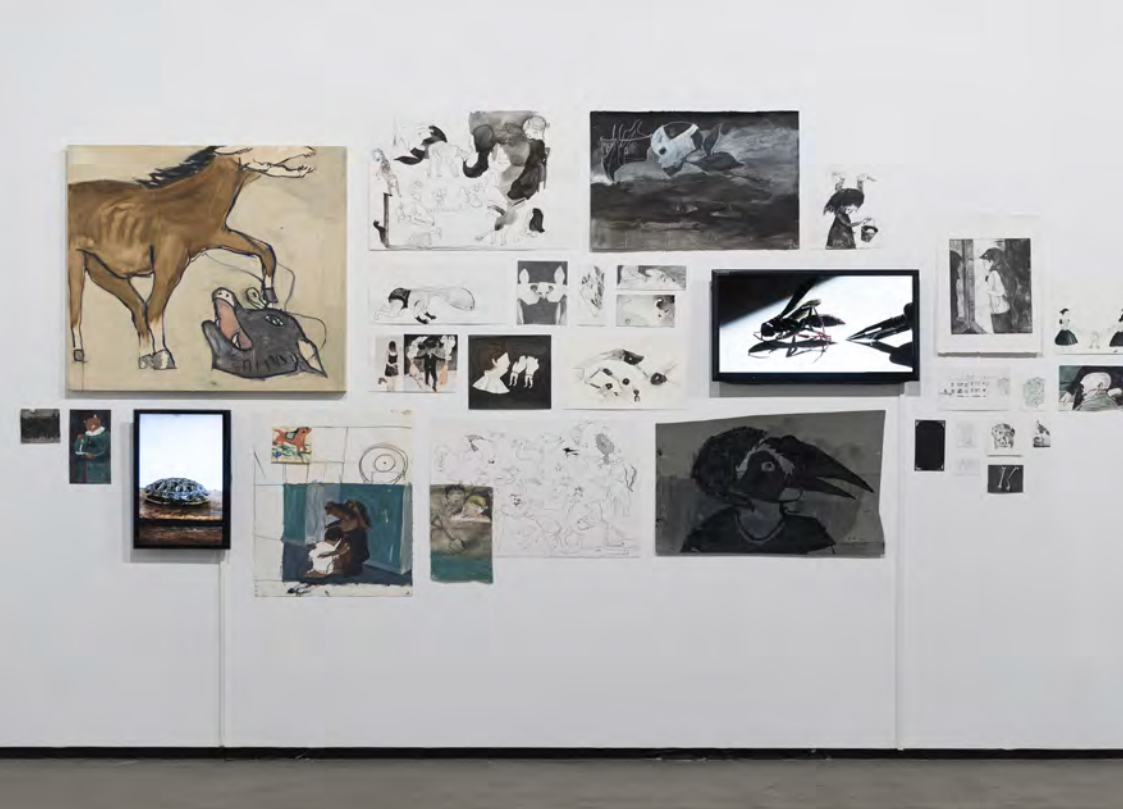
Projeto Cavallo: Quadrivium 8 patas, 2017 . Jacarandá, Rio de Janeiro, Brasil . vista da exposição [exhibition view]



Projeto Cavallo: Quadrivium 8 patas, 2017
Jacarandá, Rio de Janeiro, Brasil
vista da exposição [exhibition view]



E se quebrarem as lentes empoiradas?, 2015 . Instituto Tomie Ohtake, São Paulo, Brasil . vista da exposição [exhibition view]



E se quebrarem as lentes empoeiradas?, 2015
Instituto Tomie Ohtake, São Paulo, Brasil
vista da exposição [exhibition view]



E se quebrarem as lentes empoeiradas?, 2015 . Instituto Tomie Ohtake, São Paulo, Brasil . vista da exposição [exhibition view]



Casa Triângulo no Pivô, 2014
Pivô, São Paulo, Brasil
vista da exposição [exhibition view]



30ª Bienal de São Paulo [30th São Paulo Biennial], 2012 . Pavilhão da Bienal, São Paulo, Brasil . vista da exposição [exhibition view]



30ª Bienal de São Paulo [30th São Paulo Biennial], 2012 . Pavilhão da Bienal, São Paulo, Brasil . vista da exposição [exhibition view]



30ª Bienal de São Paulo [30th São Paulo Biennial], 2012 . Pavilhão da Bienal, São Paulo, Brasil . vista da exposição [exhibition view]

TRABALHOS / WORKS



Ossada, 2019 . óleo sobre tela [oil on canvas] . Ed. única [unique] . 135 x 160 cm



Tartaruga, 2019
óleo sobre madeira revestida com fórmica
[oil on wood coated with formica]
Ed. única [unique] . 105 x 100 cm



Azulão, 2019
carvão e grafite sobre lona montado sobre madeira
[charcoal and graphite on canvas assembled on wood]
Ed. única [unique] . 240 x 160 cm



Pia, 2019
óleo sobre tela [oil on canvas]
Ed. única [unique] . 220 x 160 cm



Acteon, 2018
óleo sobre tela [oil on canvas]
Ed. única [unique] . 220 x 220 cm



Colherinha, 2018
óleo sobre madeira [oil on wood]
Ed. única [unique] . 290 x 160 cm



Ombra, 2018 . óleo sobre tela [oil on canvas] . Ed. única [unique] . 190 x 220 cm



Sem Título [Untitled], 2017-2018 . mesa com 50 cartões, cavalete e tampo de vidro [table with 50 cards, easel and glass cover] . Ed. única [unique] . 119 x 85 cm



Pássaro [Bird], 2018
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 230 x 190 cm



Albatroz [Albatross], 2018. Copic Marker e nanquim sobre papel [Copic Marker and china ink on paper]. Ed.: única [unique]. 46 x 61 cm



Gato [Cat] , 2018 . Copic Marker e nanquim sobre papel [Copic Marker and china ink on paper] . Ed.: única [unique] . 36 x 46 cm



Lagoa [*Lagoon*], 2018. Copic Marker e nanquim sobre papel [Copic Marker and china ink on paper]. Ed.: única [unique]. 39,5 x 45 cm



Eduardo Berliner . *Catapora* [*Chickenpox*], 2018
Copic Marker e nanquim sobre papel [Copic Marker and china ink on paper]
Ed.: única [unique] . 50 x 45 cm



Eduardo Berliner . *Cactus*, 2018
Copic Marker e nanquim sobre papel [Copic Marker and china ink on paper]
Ed.: única [unique] . 49 x 46 cm



Eduardo Berliner . *Pássaros* [Birds], 2018
Copic Marker e nanquim sobre papel [Copic Marker and china ink on paper]
Ed.: única [unique] . 29 x 21,7 cm



Anjo [Angel], 2018
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 196 x 120 cm



Jacaré [Alligator], 2018
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 225 x 160 cm



Osso [Bone], 2018
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 196 x 120 cm



Captura [Catch], 2018 . óleo sobre fórmica [oil on formica] . Ed.: única [unique] . 155 x 250 cm



Náúfrafo [Shipwrecked], 2018
óleo sobre papel [oil on paper]
Ed.: única [unique] . 152 x 112 cm



Farejador [Sniffer], 2018 . óleo sobre mármore [oil on marble] . Ed.: única [unique] . 40 x 50 cm



Tartarugas [Turtles], 2018 . óleo sobre eucatex [oil on eucatex] . Ed.: única [unique] . 23 x 32 cm



Caracol [Snail], 2018 . nanquim sobre papel [china ink on paper] . Ed.: única [unique] . 40 x 50 cm



Captura (desenho) [Angel (drawing)], 2018
nanquim sobre papel [china ink on paper]
Ed.: única [unique] . 55 x 75 cm



Carneirinho [Little sheep], 2017
nanquim sobre papel [china ink on paper]
Ed.: única [unique] . 55 x 75 cm



Lingua rosa [Pink tongue], 2018
nanquim sobre papel [china ink on paper]
Ed.: única [unique] . 59 x 42 cm



Polvo [Octopus], 2018
nanquim, aquarela e hidrocor sobre papel [china ink, watercolor and hydrocolor on paper]
Ed.: única [unique] . 48 x 41 cm



Anjo [Angel], 2018
nanquim sobre papel [china ink on paper]
Ed.: única [unique] . 52 x 37 cm



Plateia [Audience], 2018
nanquim sobre papel [china ink on paper]
Ed.: única [unique] . 45 x 30 cm



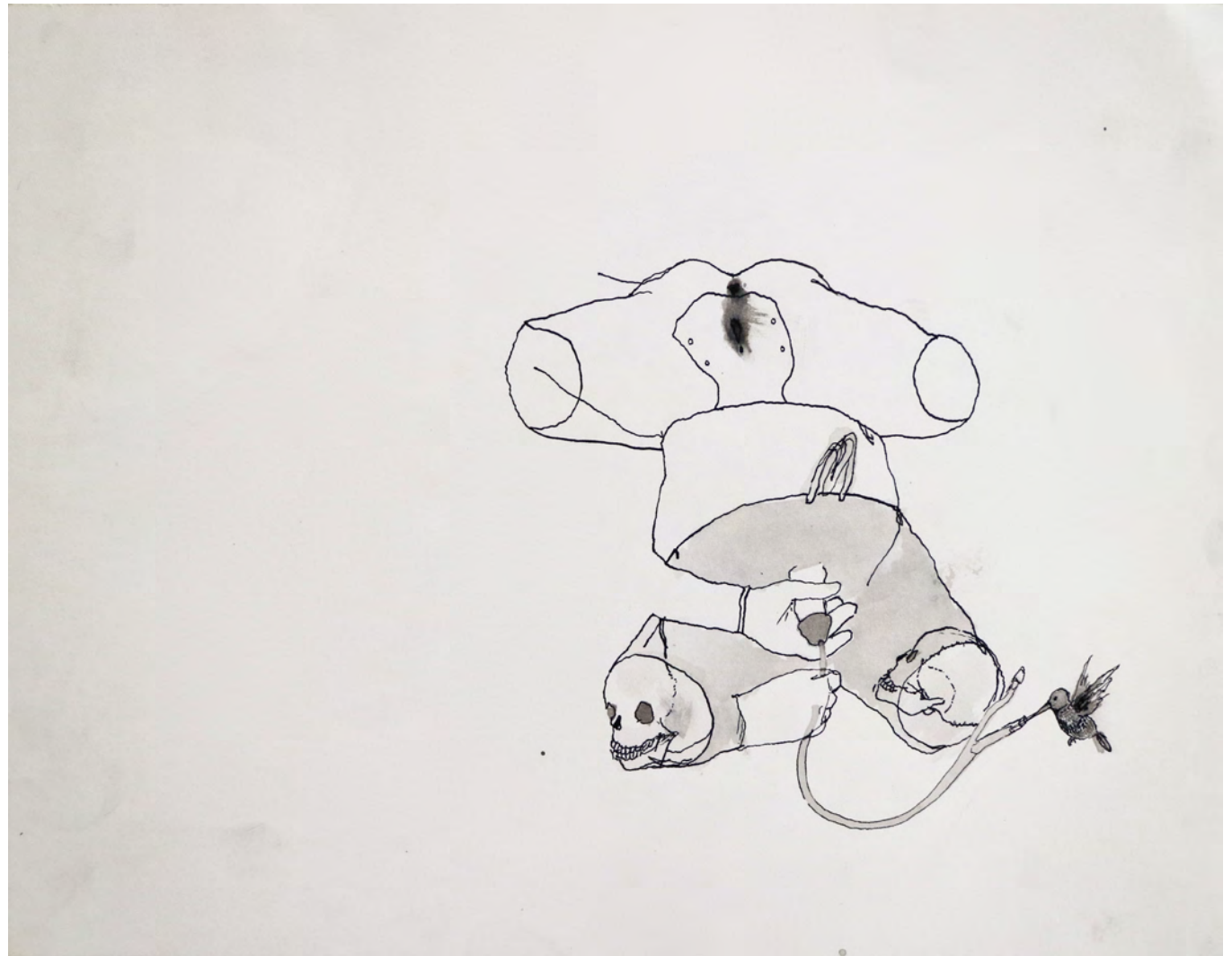
Carcaça [Carcass], 2018
aquarela sobre papel [watercolor on paper]
Ed.: única [unique] . 45 x 30 cm



Baleia [Whale], 2018
nanquim e aquarela sobre papel [china ink and watercolor on paper]
Ed.: única [unique] . 42 x 29 cm



Bichos [Animals], 2018
nanquim sobre papel [china ink on paper]
Ed.: única [unique] . 18 x 14 cm



Beija-flor [Hummingbird], 2018
nanquim sobre papel [china ink on paper]
Ed.: única [unique] . 22,5 x 30 cm



Gigante [*Giant*], 2018
nanquim sobre papel [china ink on paper]
Ed.: única [unique] . 11,4 x 11,9 cm



Terno cinza [*Gray suit*], 2018
nanquim, hidrocor e recorte fotográfico sobre papel [china ink, hydrocolor and photographic cut on paper]
Ed.: única [unique] . 17,4 x 23,5 cm



Eduardo Berliner . Cacto [*Cactus*], 2018
nanquim e hidrocor sobre papel [china ink and hydrocolor on paper]
Ed.: única [unique] . 14,9 x 14 cm



Eduardo Berliner . Gato [*Cat*], 2018
nanquim e hidrocor sobre papel [china ink and hydrocolor on paper]
Ed.: única [unique] . 15,5 x 13,5 cm



Tronco [*Stalk*], 2017 . óleo sobre tela [oil on canvas] . Ed.: única [unique] . 160 x 210 cm



Gaivota [*Seagull*], 2017
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 230 x 200 cm



Nariz Vermelho [Red Nose], 2017
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 230 x 190 cm



Cabelo Verde [Green Hair], 2017
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 200 x 150 cm



Partes [Parts], 2017
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 160 x 140 cm



Cabeça e Ombro [Head and Shoulder], 2017
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 160 x 130 cm



Maçã [*Apple*], 2017
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 140 x 120 cm



Arlequin [*Harlequin*], 2017
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 100 x 75 cm



Inchaço [Swelling], 2017
óleo sobre fórmica [oil on formica]
Ed.: única [unique] . 105 x 100 cm



Jarra [Jar], 2017
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 30 x 30 cm



Um sonho estranho [A weird dream], 2017
óleo sobre madeira [oil on wood]
Ed.: única [unique] . 20 x 20 cm



Ninho [Nest], 2017
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 16 x 10,8 cm



Avião [Airplane], 2017
óleo sobre madeira [oil on wood]
Ed.: única [unique] . 16 x 10,8 cm



Mancha [Stain], 2017
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 24 x 20 cm



Anjo [Angel], 2017
aquarela, nanquim e óleo sobre papel [watercolor, china ink and oil on paper]
Ed.: única [unique] . 55 x 75 cm



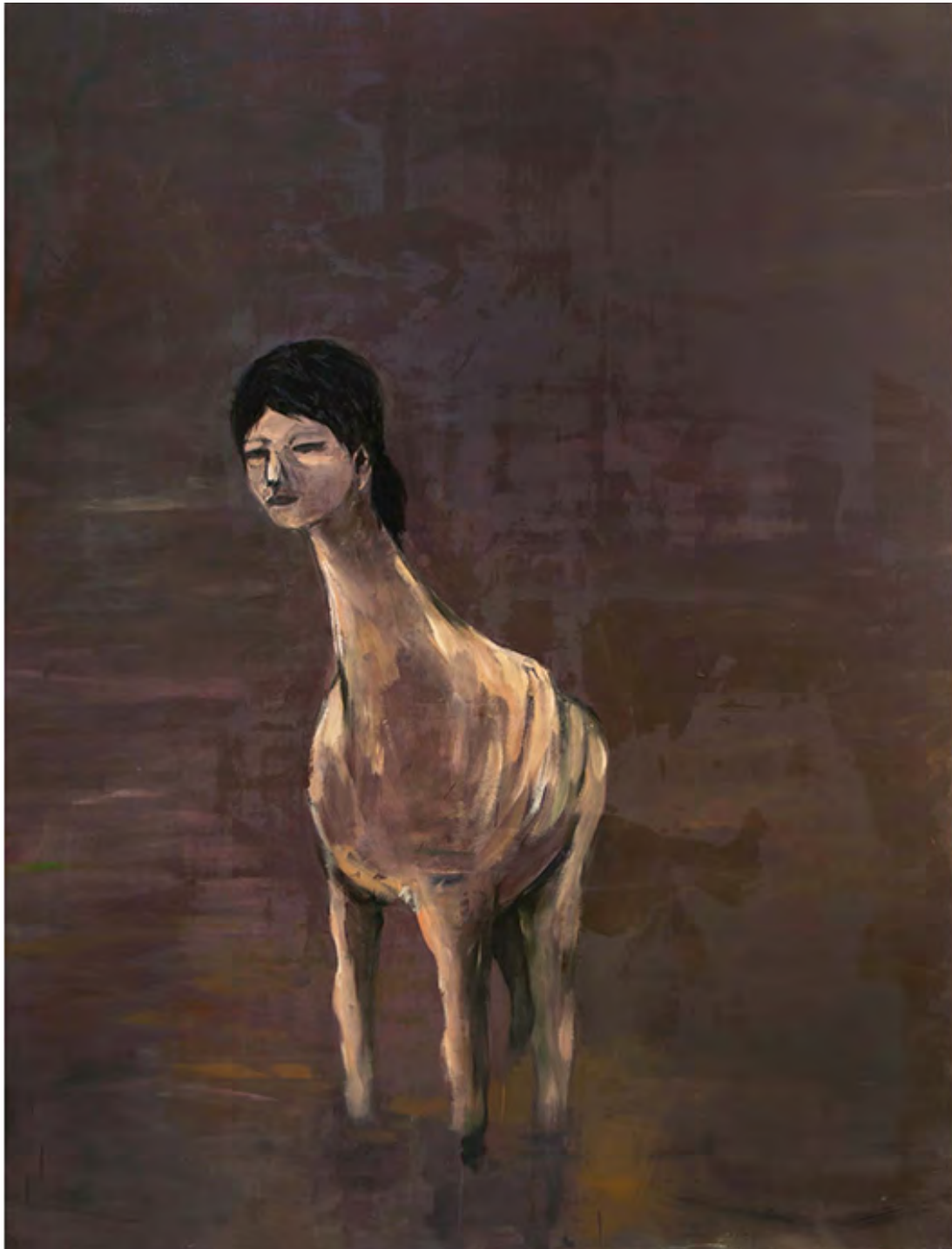
Auto-retrato [Self-portrait], 2017
lápiz aquarelável sobre papel [water based grafitti on paper]
Ed.: única [unique] . 15 x 20 cm



Balança [Scale], 2017
aquarela, nanquim e óleo sobre papel
[watercolor, china ink and oil on paper]
Ed.: única [unique] . 61 x 59 cm



Balanço [*Swing*], 2016 . óleo sobre mdf [oil on mdf] . Ed.: única [unique] . 275 x 372 cm



Girafa [*Girafe*], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 250 x 190 cm



O Flautista [*The Flute Player*], 2016 . óleo sobre tela [oil on canvas] . Ed.: única [unique] . 280 x 337 cm



Cinzas [Ashes], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 80 x 80 cm



Capa [*Cape*], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 100 x 100 cm



Sem Título [Untitled], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 300 x 190 cm



Aparição [Manifestation], 2016
óleo sobre linho montado sobre mdf [oil on linen mounted on mdf]
Ed.: única [unique] . 275 x 180 cm



Passeio [Walk], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 170 x 170 cm



Listras [Stripes], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 130 x 100 cm



Bodinho [Little Goat], 2016
óleo sobre fórmica [oil on formica]
Ed.: única [unique] . 100 x 105 cm



Roedor [Rodent], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 40 x 40 cm



Máscara Vermelha [Red Mask], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 25 x 22 cm



Névoa [Mist], 2016
óleo sobre capa de livro [oil on book cover]
Ed.: única [unique] . 26 x 13 cm



Sem Título [Untitled], 2016
óleo sobre capa de livro [oil on book cover]
Ed.: única [unique] . 30 x 21 cm



Buraco [Hole], 2016
óleo sobre madeira [oil on wood]
Ed.: única [unique] . 23,5 x 15,5 cm



Abelhas [Bees], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 23,7 x 14,5 cm



Tampão [Eye cap], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 22 x 15 cm



Abóbora [Pumpkin], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 59 x 54 cm



Girassol [*Sunflower*], 2016 . óleo sobre tela [oil on canvas] . Ed.: única [unique] . 15 x 22 cm



Porco [Pig], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 53 x 57,5 cm



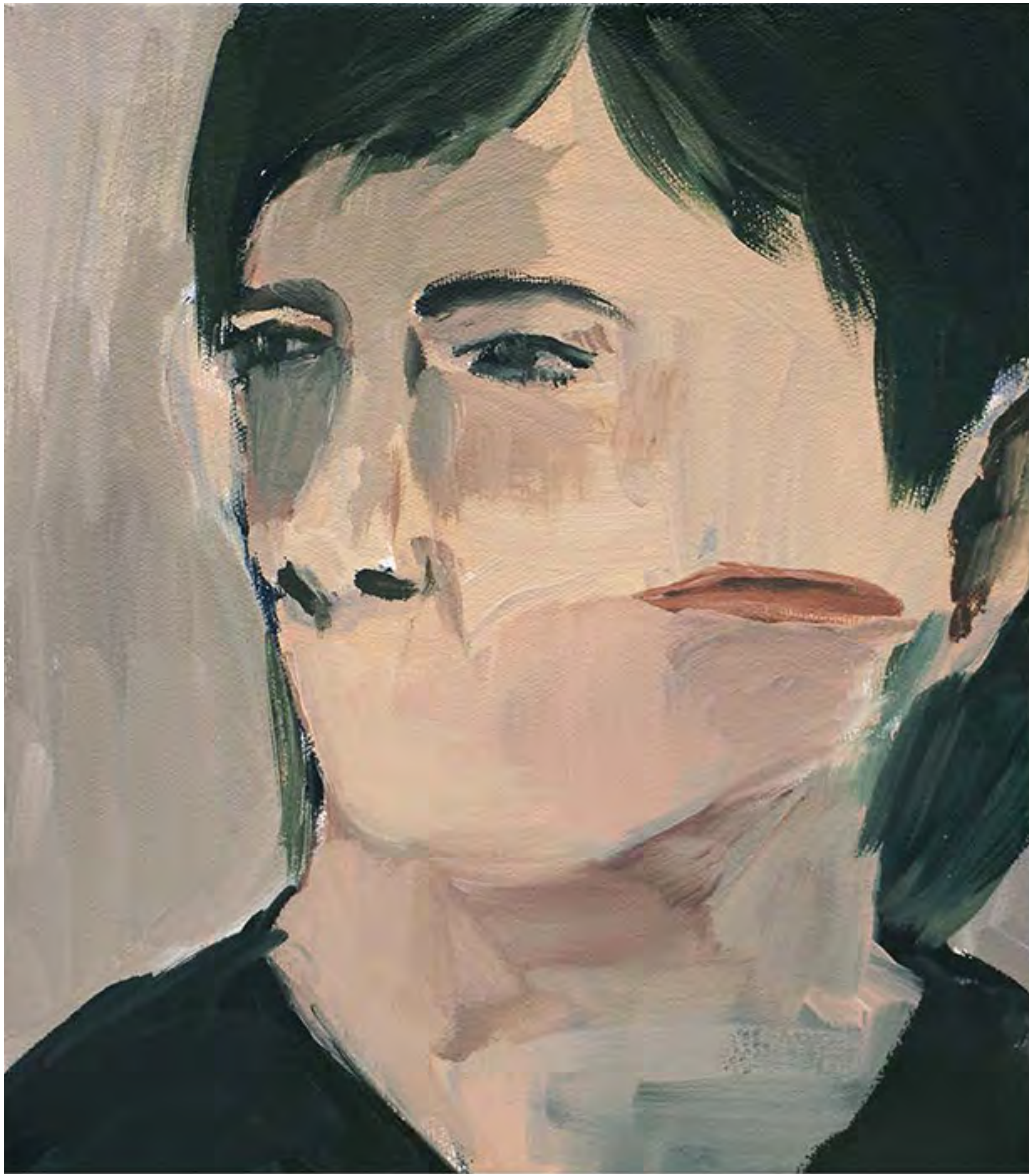
Avó [*Grandmother*], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 75 x 60 cm



Capa de Chuva [Raincoat], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 35 x 29,5 cm



Sapato [Shoe], 2016
óleo sobre capa de livro [oil on book cover]
Ed.: única [unique] . 22 x 15,5 cm



Rosto [Face], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 26 x 23 cm



Ataduras [Bandages], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 20 x 16 cm



Judoca [Judoka], 2016
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 25 x 22 cm



Verde [Green], 2016 . óleo sobre tela [oil on canvas] . Ed.: única [unique] . 35 x 42 cm



Desenhos [Drawings], 2016 . técnicas variadas [variable techniques] . Ed.: única [unique] . dimensões variáveis [variable dimensions]



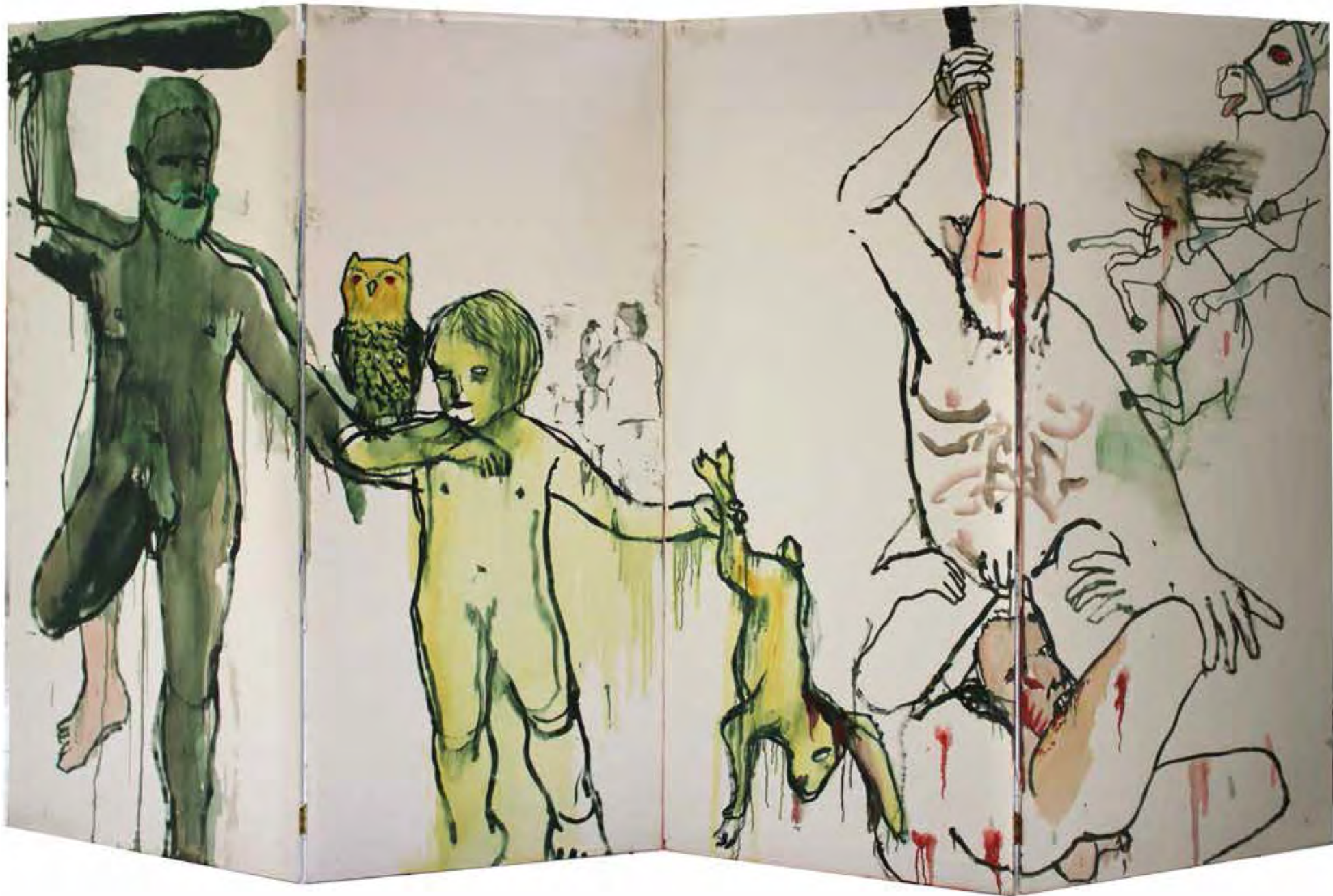
Cinzas [Ashes], 2015
óleo e grafite sobre cartão preparado com gesso
[pastel on paper prepared with plaster]
Ed.: única [unique] . 26 x 28 cm



Tigre [Tiger], 2015
pastel seco sobre papel [dry pastel on paper]
Ed.: única [unique] . 23 x 30,5 cm



Sapo [Frog], 2015
pastel seco sobre papel [dry pastel on paper]
Ed.: única [unique] . 24 x 22 cm



Biombo [Folding Screen], 2015 . óleo sobre madeira revestida com seda [oil on wood coated with silk] . Ed.: única [unique] . 185 x 300 cm



Baralho [Pack], 2014
técnica mista [mixed media] . Ed.: única [unique]
dimensões variáveis [variable dimensions]



Veludo [Velvet], 2015
água sanitária sobre veludo [bleach on velvet]
Ed.: única [unique] . dimensões variáveis [variable dimensions]



Cadeira Verde [*Green Chair*], 2015
água sanitária sobre tecido [bleach on cloth]
Ed.: única [unique] . 95 x 41 cm



Tronco [Trunk], 2015 . óleo sobre tela [oil on canvas] . Ed.: única [unique] . 30 x 71 cm



Sem Título [Untitled], 2015
óleo, pastel seco, veludo e papel sobre madeira
[oil, dry chalk, velvet, paper and wood]
Ed.: única [unique] . 200 x 174 cm



Vermelho [Red], 2015
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 120 x 90 cm



O Rapto [*The Abduction*], 2015
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 190 x 190 cm



Cadeiras Vermelhas [Red Chairs], 2015
água sanitária sobre tecido [bleach on cloth]
Ed.: única [unique] . 112 x 45 cm



Cavalo [Horse], 2015
óleo, pastel seco,veludo e papel sobre madeira
[oil, dry chalk, velvet, paper and wood]
Ed.: única [unique] . 170 x 120 cm



Veludo 1 [Velvet 1], 2015
água sanitária sobre veludo [bleach on velvet]
Ed.: única [unique] . 202 x 150 cm



Veludo 2 [*Velvet 2*], 2015
água sanitária sobre veludo [bleach on velvet]
Ed.: única [unique] . 200 x 140 cm



Veludo 3 [Velvet 3], 2015
água sanitária sobre veludo [bleach on velvet]
Ed.: única [unique] . 204 x 86 cm



Veludo 4 [*Velvet 4*], 2015
água sanitária sobre veludo [bleach on velvet]
Ed.: única [unique] . 145 x 115 cm



Gêmeas [Twins], 2015
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 22,5 x 25 cm



Banho [*Bath*], 2015
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 80 x 80 cm



Rosas [Roses], 2015
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 114 x 58 cm



Caranguejos [Crabs], 2015
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 216 x 79 cm



Mão [Hand], 2015
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 42 x 35 cm



Peixes [Fish], 2015
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 80 x 80 cm



Fuga [Escape], 2015
técnica mista [mixed media]
Ed.: única [unique] . 102 x 55 x 30 cm



Carpas [Tents], 2015 . óleo sobre madeira [oil on wood] . Ed.: única [unique] . 71 x 180 cm



Sem Título [Untitled], 2015
óleo sobre mdf [oil on mdf]
Ed.: única [unique] . 270 x 185 cm



Sem Título [Untitled], 2015
técnica mista [mixed media]
dimensões variáveis [variable dimensions]



Sem Título [Untitled], 2015
técnica mista [mixed media]
dimensões variáveis [variable dimensions]



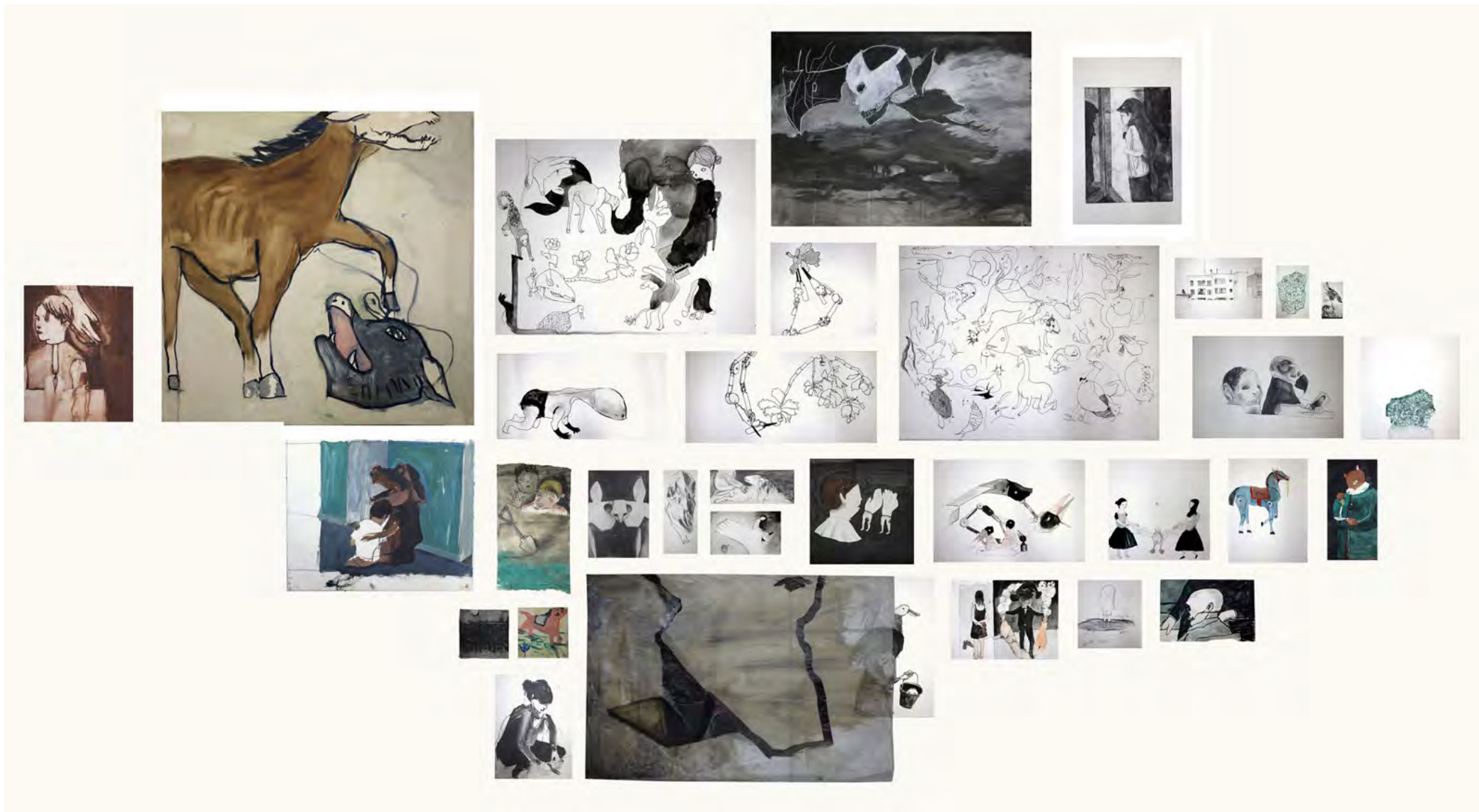
Acidente [Accident], 2015 . técnica mista [mixed media] . Ed.: única [unique] . 90 x 146 cm



Leda e o Cisne [*Leda and the Swan*], 2015
óleo sobre mdf [oil on mdf]
Ed.: única [unique] . 170 x 170 cm



Balde [Bucket], 2015
óleo sobre balde, isopor e gesso [oil on bucket, styrofoam and plaster]
67 x 34 cm



Sem Título [Untitled], 2015 . técnicas variadas [variable techniques] . dimensões variáveis [variable dimensions]



Sem Título [Untield], 2015
óleo sobre papel glassine [oil on glassine paper]
89,2 x 59 cm



Lagartixa [Lizard], 2015
vídeo [video]
2' 14"



Sem título [Untitled], 2015
aquarela sobre papel
[china ink on paper]
Ed.: única [unique] . 22 x 50 cm



Sem título [Untitled], 2015
grafite aquarelável sobre papel
[watercolor graphite on paper]
Ed.: única [unique] . 26 x 18 cm



Sem título [Untitled], 2015
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] 25 x 10 cm



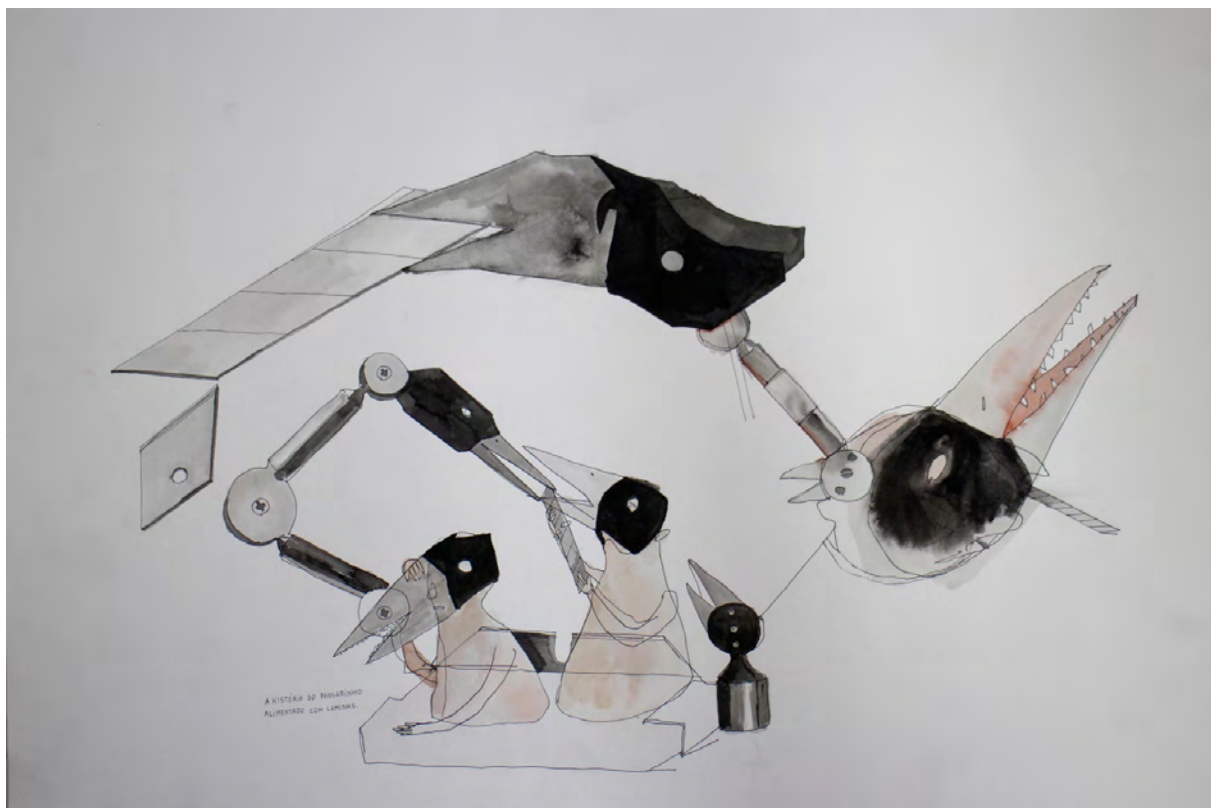
Sem título [Untitled], 2015
nanquim e aquarela sobre papel
[china ink and waterpaper on paper]
Ed.: única [unique] . 30 x 30 cm



Sem título [Untitled], 2015
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 13 x 21,2 cm



Sem título [Untitled], 2015
grafite sobre papel
[graphite on paper]
Ed.: única [unique] . 10 x 25 cm



Sem título [Untitled], 2015
nanquim e aquarela sobre papel
[china ink and watercolor on paper]
Ed.: única [unique] . 30,5 x 45,2 cm



Sem título [Untitled], 2015
nanquim e aquarela sobre papel
[china ink and watercolor on paper]
Ed.: única [unique] . 30 x 30 cm



Sem título [Untitled], 2015
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 57 x 56 cm



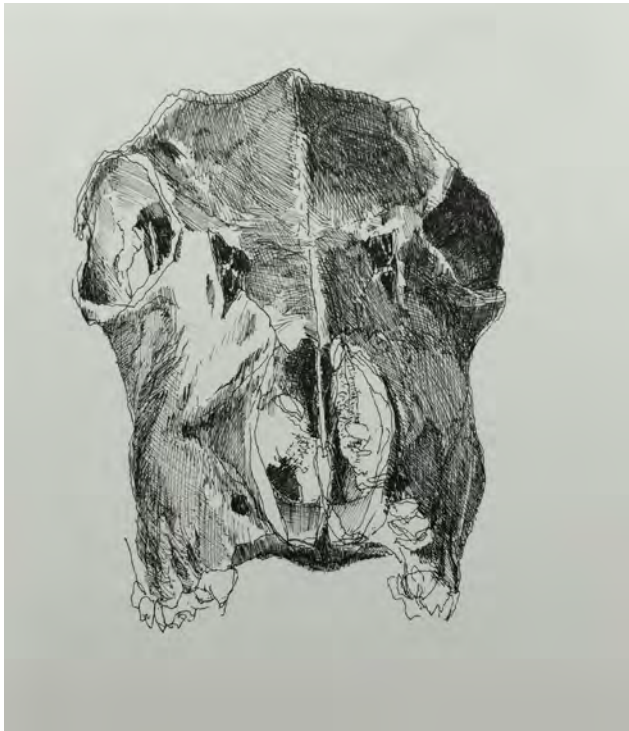
Sem título [Untitled], 2015
nanquim e pastel sobre papel
[china ink and pastel on paper]
Ed.: única [unique] . 57 x 76 cm



Sem título [Untitled], 2015
gravura em metal sobre papel [metal engraving on paper]
Ed.: única [unique] . 57 x 38,5 cm



Avô [Grandfather], 2015
gravura em metal [metal engraving]
Ed.: única [unique] . 12 x 10 cm



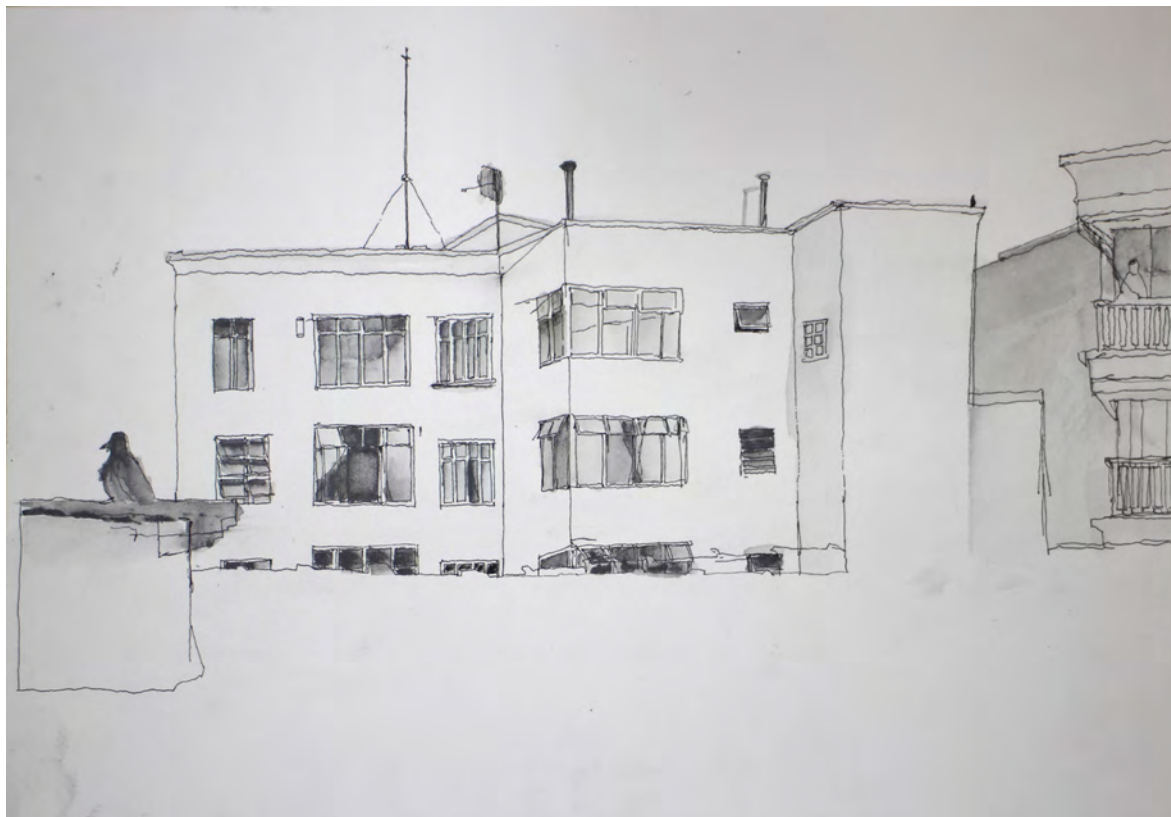
Crânio [Skull], 2015
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 14,5 x 12,5 cm



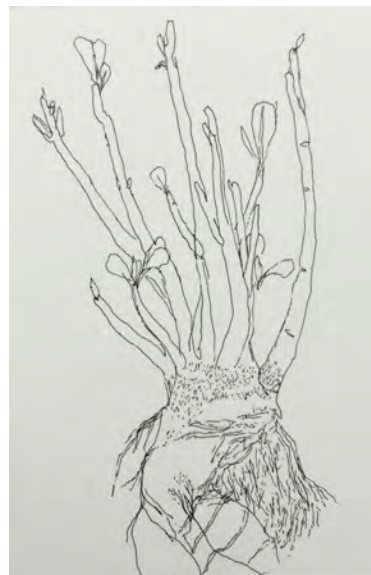
Osso [Bone], 2015
óleo sobre papel revestido com seda
[oil on paper covered with silk]
Ed.: única [unique] . 11 x 15,5 cm



Cantoneiras [Angle brackets], 2015
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 21 x 11 cm



Sem título [Untitled], 2015
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 18 x 26 cm



Planta [Plant], 2015
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 11 x 7,5 cm



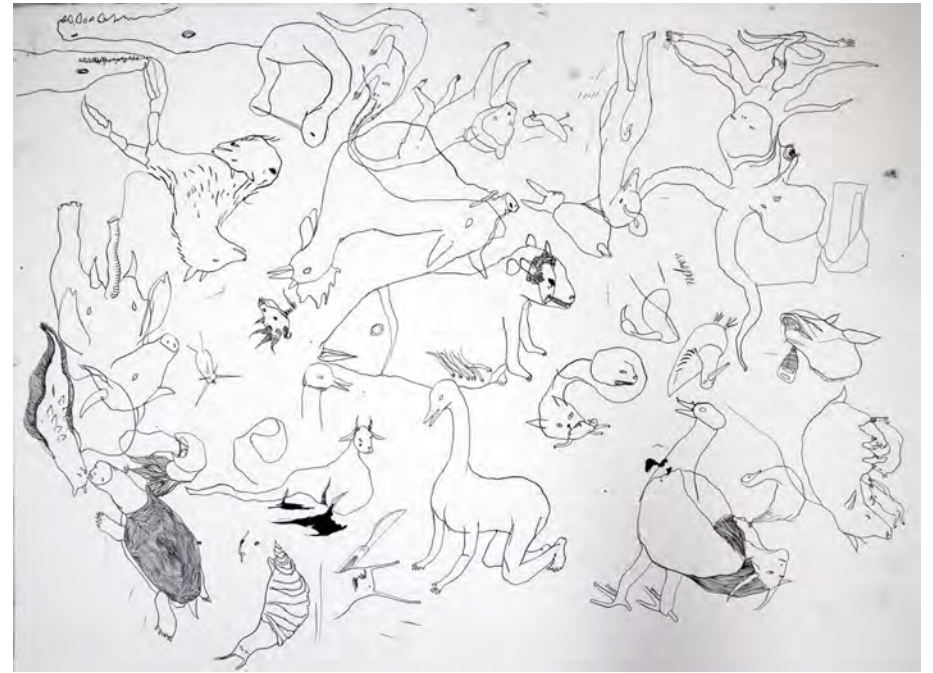
Mãos [Hands], 2015
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 7,5 x 8 cm



Caranguejo [Crab], 2015
nanquim sobre papel [china ink on paper]
Ed.: única [unique] . 75 x 57 cm



Casco [Hull], 2015
nanquim e aquarela sobre papel
[china ink and watercolor on paper]
Ed.: única [unique] . 23,5 x 18 cm



Sem Título [Untitled], 2015
nanquim sobre papel [china ink on paper]
Ed.: única [unique] . 57,5 x 77 cm



Sem título [Untitled], 2015
nanquim e aquarela sobre papel
[china ink and watercolor on paper]
Ed.: única [unique] . 30 x 15 cm

Sem título [Untitled], 2015
aquarela sobre papel
[watercolor on paper]
Ed.: única [unique] . 15 x 10 cm

Bico [Beak], 2015
esmalte sobre linóleo
[enamel on linoleo]
Ed.: única [unique] . 59 x 83,5 cm



Sem título [Untitled], 2015
nanquim e aquarela sobre papel
[china ink and watercolor on paper]
Ed.: única [unique] . 24 x 32,5 cm



Sem título [Untitled], 2015
pilot e aquarela sobre papel
[watercolor and graphite on paper]
18 x 28,5 cm



Sem título [Untitled], 2015
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 39 x 28 cm



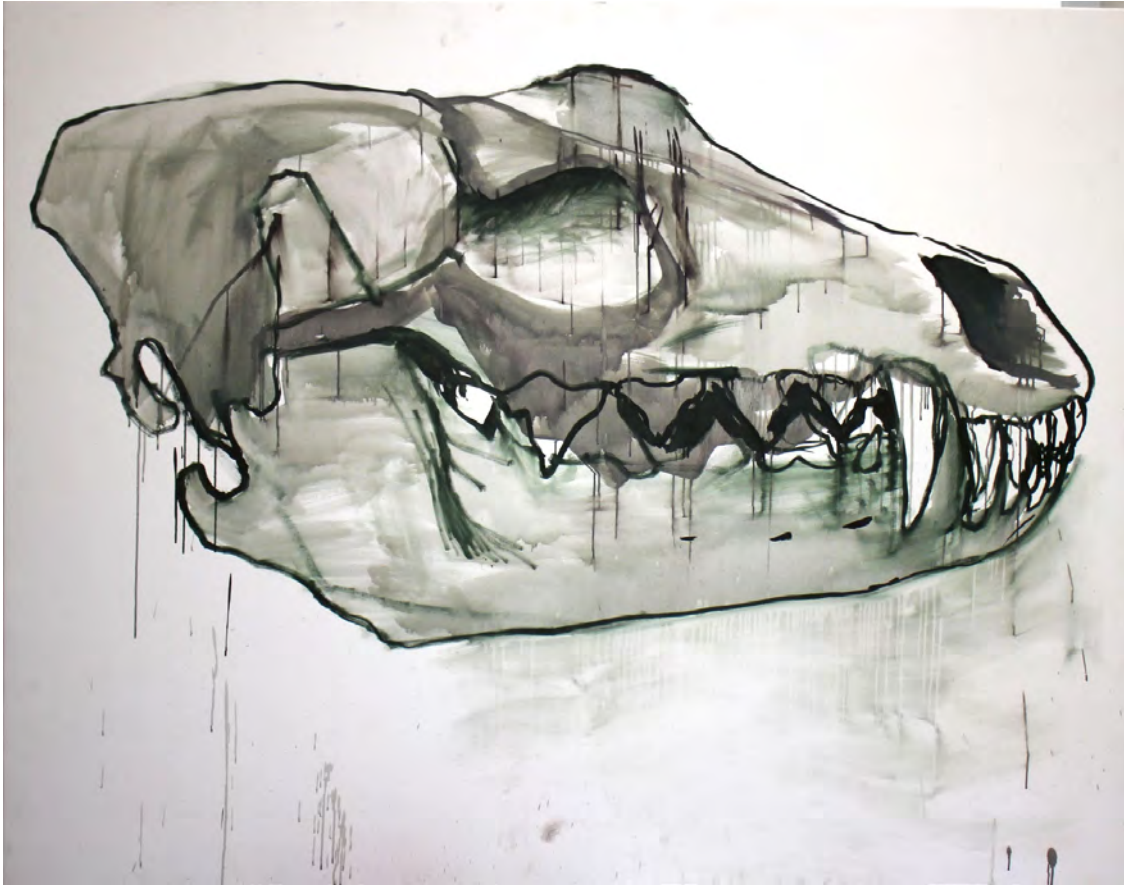
Sem título [Untitled], 2015
grafite aquarelável sobre papel
[watercolor graphite on paper]
Ed.: única [unique] . 30 x 23 cm



Esperando [Waiting], 2015
óleo sobre fórmica [oil on formica]
Ed.: única [unique] . 100 x 90 cm



Pátio [Courtyard], 2014
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 32 x 30 cm



Coiote [*Coyote*], 2015
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 134 x 170 cm



Rosa [*Rose*], 2014
óleo sobre fórmica[oil on formica]
Ed.: única [unique] . 100 x 120 cm



Cavalo [Horse], 2014
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 100 x 100 cm



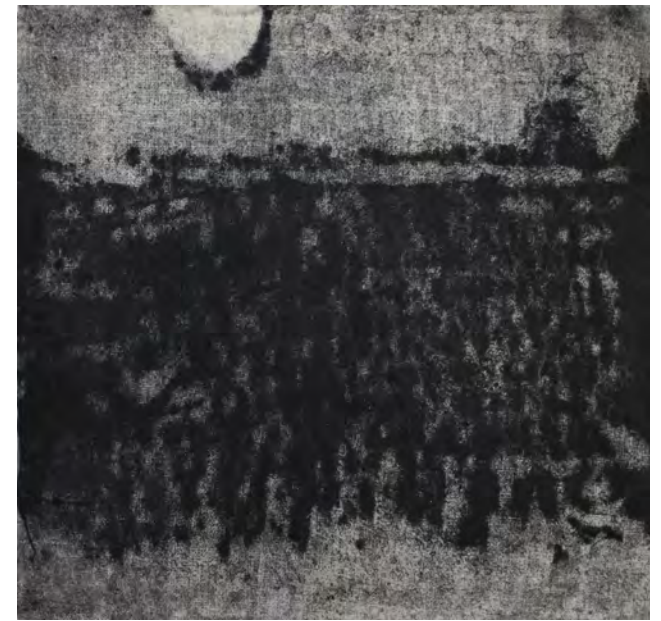
Sem Título [Untitled], 2015
grafite e óleo sobre papel [graphite and oil on paper]
Ed.: única [unique] . 76 x 57 cm



Sem Título [Untitled], 2015
grafite e óleo sobre linho [graphite and oil on linen]
Ed.: única [unique] . 39 x 23 cm



Sem Título [Untitled], 2015
óleo sobre papel [oil on paper]
Ed.: única [unique] . 14,5 x 14,5 cm



Sem Título [Untitled], 2015
carvão sobre tecido montado em papelão
[charcoal on fabric over cardboard]
Ed.: única [unique] . 13,5 x 13,5 cm



Coruja [Owl], 2014
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 80 x 80 cm



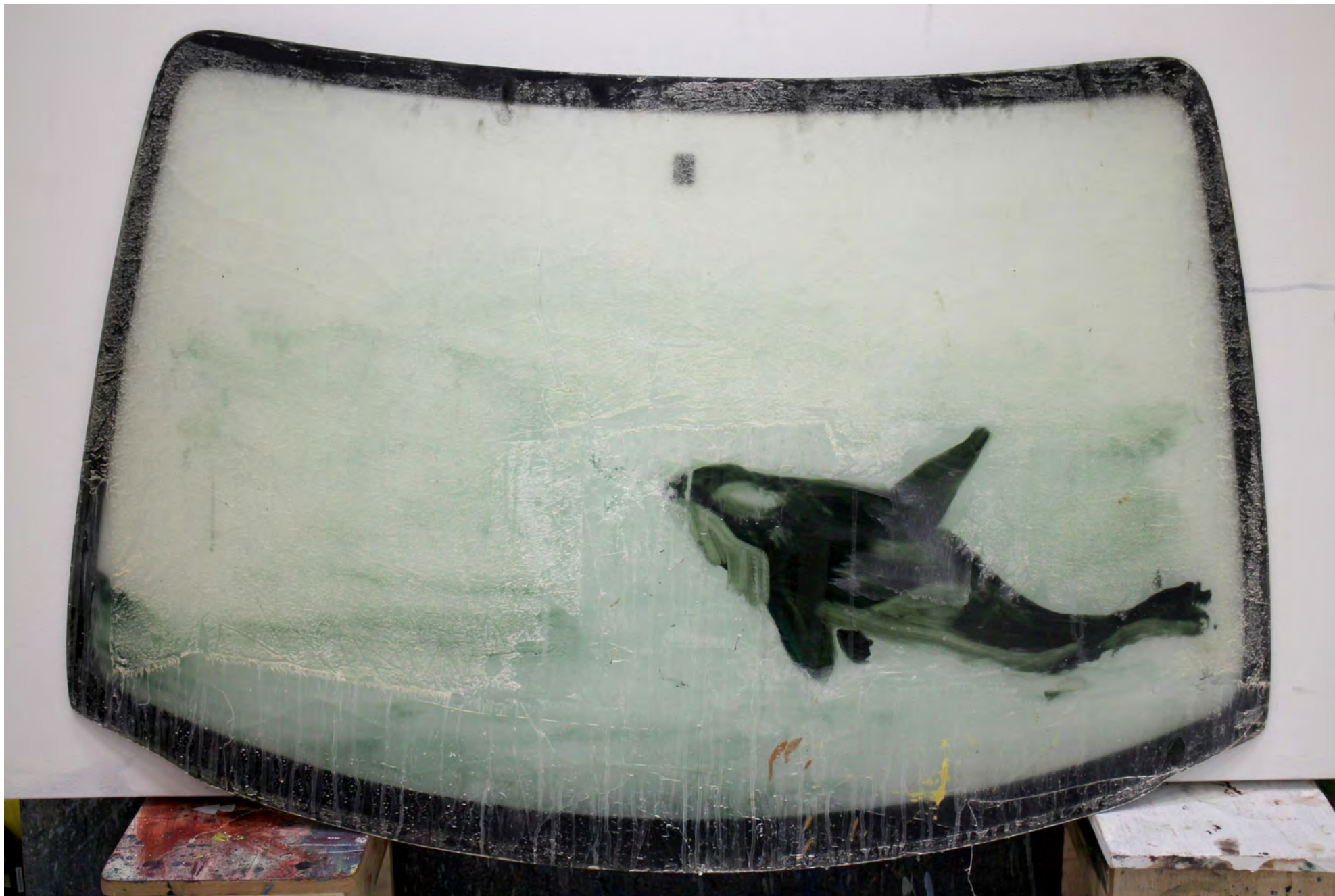
Vulcão [Volcano], 2014
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 290 x 220 cm



Gêmeas [Twins], 2014 . óleo sobre tela [oil on canvas] . Ed.: única [unique] . 80 x 150 cm



Coelho [Rabbit], 2014
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 270 x 190 cm



Baleia [Whale], 2014 . óleo sobre vidro [oil on glass] . Ed.: única [unique] . 81 x 125 cm



Perna [Leg], 2014
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 280 x 240 cm



Cabra [Goat], 2014
óleo sobre mdf [oil on mdf]
Ed.: única [unique] . 238 x 120 cm



Ave de rapina [*Bird of prey*], 2014
óleo sobre lona e mdf [oil on canvas and mdf]
Ed.: única [unique] . 222 x 125 cm



Porco [Pig], 2014
óleo sobre mdf [oil on mdf]
Ed.: única [unique] . 238 x 120 cm



Cisne [Swan], 2014
óleo sobre fórmica [oil on formica]
Ed.: única [unique] . 100 x 120 cm

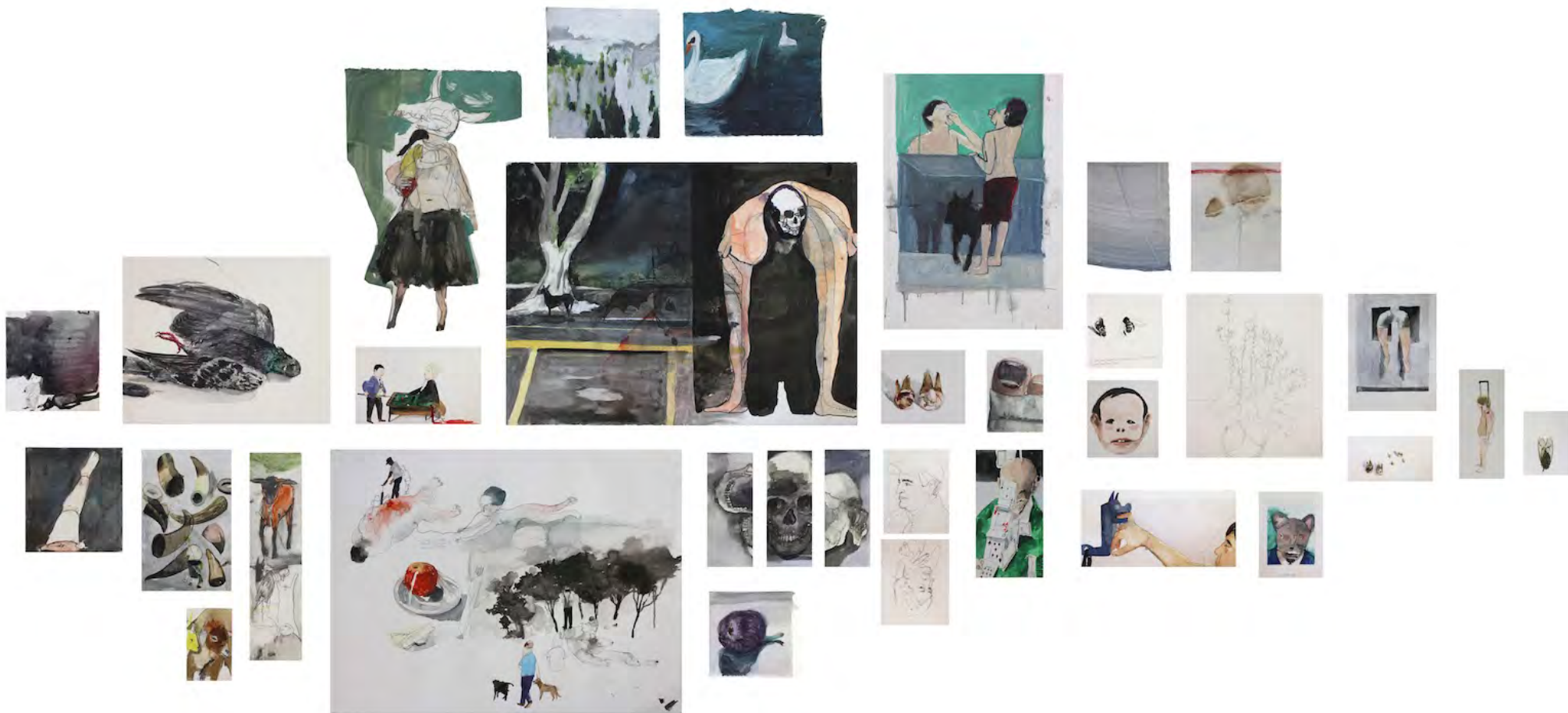


Menino com pombo [Boy with pigeon], 2014
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 80 x 45 cm





Castelo de cartas [House of cards], 2014
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 150 x 120 cm



Sem Título [Untitled], 2014 .aquarela, caneta, grafite e óleo sobre papel [watercolor, pen, graphite and oil on paper] . Ed.: única [unique] . dimensões variáveis [variable dimensions]



Otite [*Otitis*], 2013
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 170 x 150 cm



Cães [*Dogs*], 2013
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 250 x 280 cm



Portão [Gate], 2013
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 170 x 200 cm



O apanhador de passarinhos [*The bird catcher*], 2013
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 188 x 150 cm



Menino e seu cão [Boy and his dog], 2013
nanquim e aquarela sobre papel
[china ink and watercolor on paper]
Ed.: única [unique] . 22 x 19,5 cm



Bule [Teapot], 2013
nanquim e aquarela sobre papel
[china ink and watercolor on paper]
Ed.: única [unique] . 19 x 20,5 cm



Mosca [Fly], 2013
nanquim e aquarela sobre papel
[china ink and watercolor on paper]
Ed.: única [unique] . 19 x 20,5 cm



Jacaré [Alligator], 2013
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 20 x 19 cm



Crânio [Skull], 2013
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 26 x 9,5 cm



Sem título [Untitled], 2013
grafite aquarelável sobre papel
[watersoluble graphite on paper]
Ed.: única [unique] . 25 x 26 cm



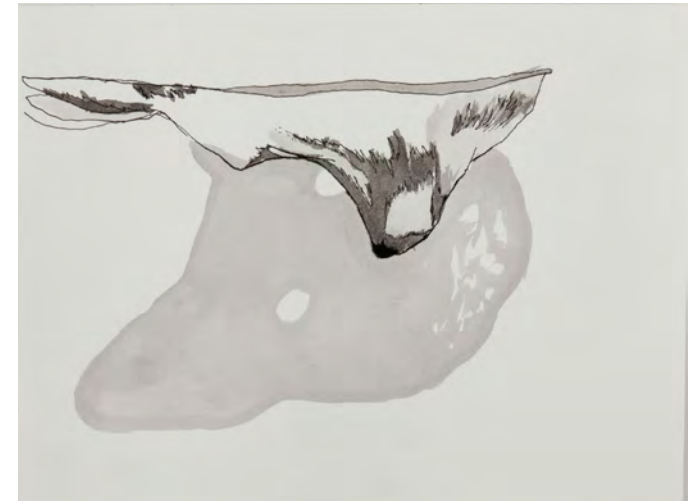
Sem título [Untitled], 2013
grafite sobre papel
[graphite on paper]
Ed.: única [unique] . 30 x 23 cm



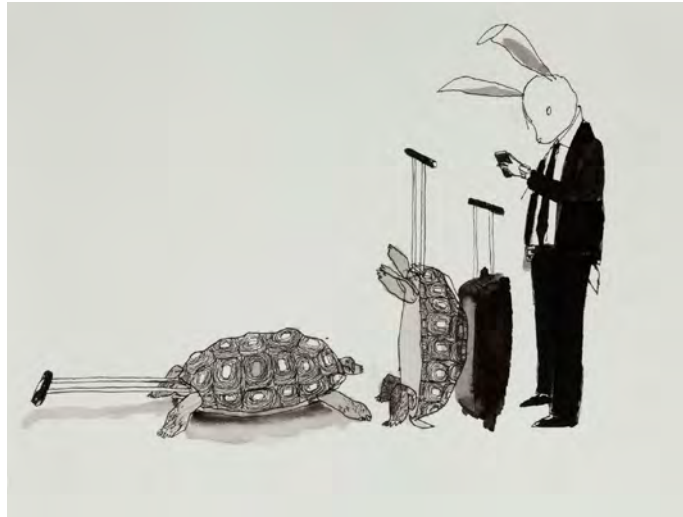
Da série Esopo [from the series Esopo], 2013
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 12,5 x 17 cm



Da série *Esopo* [from the series *Esopo*], 2013
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 57 x 76,5 cm



Da série *Esopo* [from the series *Esopo*], 2013
nanquim sobre papel
[china ink on paper]
Ed.: única [unique] . 17 x 23,5 cm





Varal [Clothesline], 2012
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 260 x 260 cm



Mordaça [Muzzle], 2012
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 200 x 130 cm



Porquinho [Little Pig], 2012
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 200 x 110 cm



Pedra 1 [Stone 1], 2012
aquarela sobre pedra [watercolor on stone]
Ed.: única [unique] . 11 x 8 x 5 cm



Pedra 2 [Stone 2], 2012
aquarela sobre pedra [watercolor on stone]
Ed.: única [unique] . 5 x 11 x 7 cm



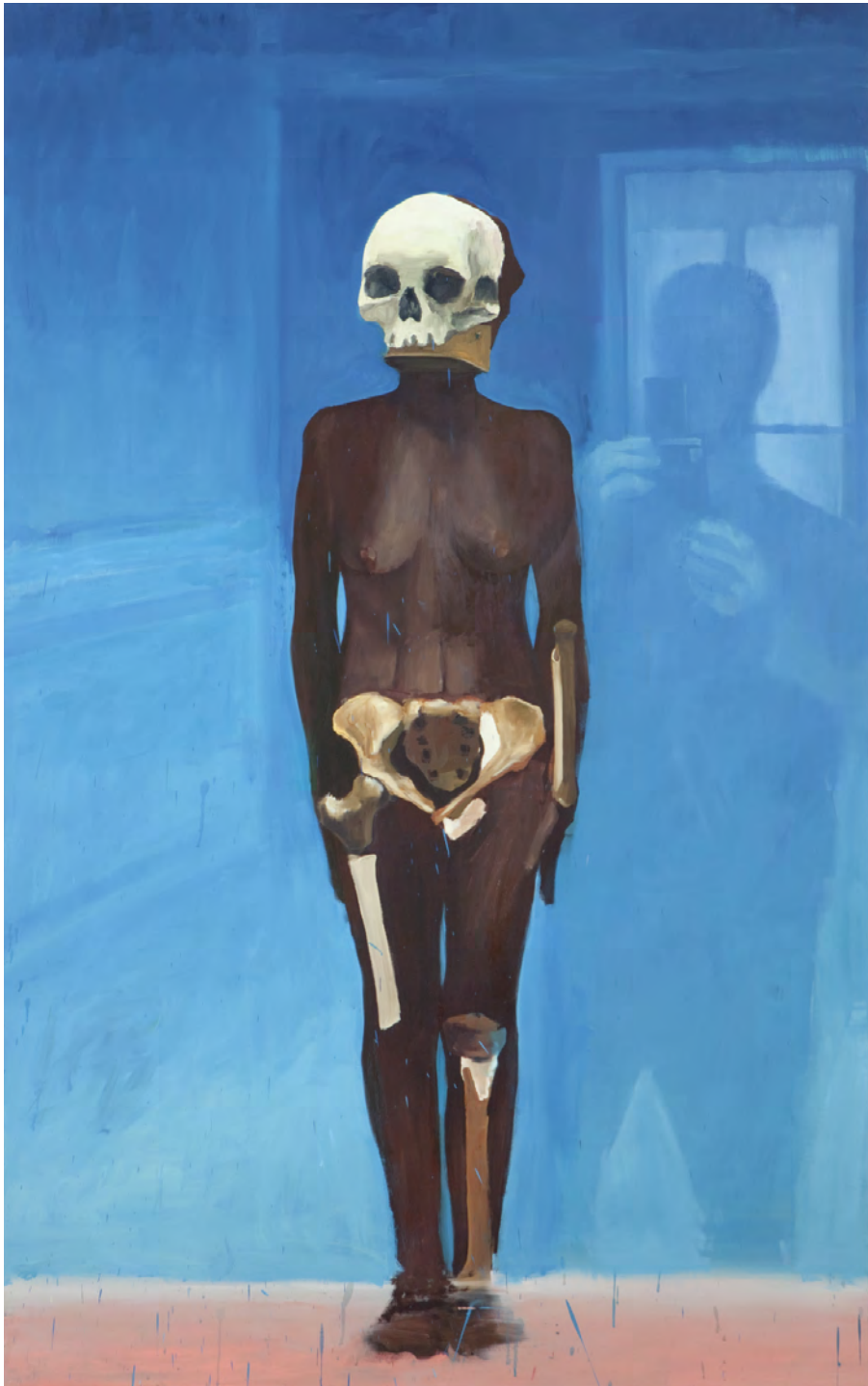
Máscara [Mask], 2011
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 176 x 150 cm



Hor rio de visita o [Visiting time], 2011 .  leo sobre tela [oil on canvas] . Ed.:  nica [unique] . 160 x 225 cm



Narval [*narwhal*], 2011 . óleo sobre tela [oil on canvas] . Ed.: única [unique] . 190 x 280 cm



História Natural [*Natural History*], 2011
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 215 x 134 cm



Passeio Noturno [Night Stroll], 2011
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 220 x 160 cm



Degelo [Snowbreak], 2011
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 230 x 190 cm



Criado Mudo [*Bed Table*], 2011
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 220 x 183 cm



Vizinhança [Neighborhood], 2011 . óleo sobre tela [oil on canvas] . Ed.: única [unique] . 170 x 230 cm



Guindastes [Cranes], 2010
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 170 x 170 cm



Carrinho [Cart], 2010
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 200 x 200 cm



Banner, 2010
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 215 x 170 cm



Pombo [Pigeon], 2010
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 145 x 135 cm



Raio-X [X-Ray], 2010 . óleo sobre tela [oil on canvas] . Ed.: única [unique] . 110 x 145 cm



CPR, 2010
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 200 x 200 cm



Mulher com cachorro [Woman with a dog], 2009
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 200 x 150 cm



Labrador, 2009 . óleo sobre tela [oil on canvas] . Ed.: única [unique] . 145 x 120 cm



Perna [Leg], 2009 . óleo sobre tela [oil on canvas] . Ed.: única [unique] . 52 x 170 cm



Acostamento [Coasting], 2009
óleo sobre tela [oil on canvas]
Ed.: única [unique] . 320 x 240 cm



Grupo de desenho (frente) [Group of drawings (front)], s/i
nanquim e aquarela sobre papel [china ink and watercolor on paper]
Ed.: única [unique] . dimensões variáveis [variable dimensions]



Grupo de desenhos (verso) [Group of drawings (back)], s/i
nanquim e aquarela sobre papel [china ink and watercolor on paper]
Ed.: única [unique] . dimensões variáveis [variable dimensions]

EDUARDO BERLINER

NASCEU EM [BORN IN] RIO DE JANEIRO, BRAZIL , 1978

VIVE E TRABALHA EM [LIVES AND WORKS IN] RIO DE JANEIRO, BRAZIL

EDUCAÇÃO [EDUCATION]

2003

Mestrado em Tipografia [Masters degree in Typography], University of Reading, UK

2000

Graduado em Desenho Industrial/ Comunicação Visual [Graduated in Industrial Design/ Visual Communication] Pontifícia Universidade Católica do Rio de Janeiro - PUC/RJ, Brazil

EXPOSIÇÕES INDIVIDUAIS [SOLO EXHIBITIONS]

2019

A Forma dos Restos, Casa Triângulo, São Paulo, Brazil

2016

Corpo em Muda, curadoria de [curated by] Priscyla Gomes e [and] Felipe Kaizer, Casa Triângulo, São Paulo, Brazil

2015

A Presença da Ausência, Fundação Eva Klabin, Rio de Janeiro, Brazil

2014

Pinturas, curadoria de [curated by] Hans-Michael Herzog, Casa Daros, Rio de Janeiro, Brazil

2013

Centro Cultural Banco do Brasil - RJ, Sala A Contemporânea, Rio de Janeiro, Brazil

2010

Casa Triângulo, São Paulo, Brazil

2008

Galeria Durex, Rio de Janeiro, Brazil

2005

Galeria Laura Marsiaj/Anexo, Rio de Janeiro, Brazil

EXPOSIÇÕES COLETIVAS [GROUP EXHIBITIONS]

2019

Com Título e Sem Título, Técnicas e Dimensões Variadas, Museu Oscar Niemeyer, Curitiba, Brazil

Utopia de Colecionador o Pluralismo da Arte, curadoria de [curated by] Ricardo Resende, Fundação Marcos Amaro, Itu, Brazil

2018

Projeto Cavalo: Quadrivium 8 patas, Instituto Tomie Ohtake, São Paulo, Brazil

2017

Projeto Cavalo: Quadrivium 8 patas, Jacaranda, Rio de Janeiro, Brazil

Bestiário, curadoria de Raphael Fonseca, Centro Cultural São Paulo, Brazil

2016

Os Muitos e o Um: Arte Contemporânea Brasileira, curadoria de Robert Storr, Instituto Tomie Ohtake, São Paulo, Brazil

A cor do Brasil, curadoria de Paulo Herkenhoff e Marcelo Campos, MAR-Museu de Arte do Rio, Rio de Janeiro, Brazil

2015

Saideira, curadoria de [curated by] Fernando Mota, Casa Triângulo, São Paulo, Brazil

Dark Mirror . Lateinamerikanische Kunst Seit 1968, Kunstmuseum Wolfsburg, Wolfsburg, Germany

E se quebrarem as lentes empoeiradas?, Instituto Tomie Ohtake, São Paulo, Brazil

Pangaea II: News Art From Africa and Latin America, Saatchi Gallery, London, UK

2014

Casa Triângulo no Pivô, Pivô, São Paulo, Brazil

2012

30ª Bienal de São Paulo, curadoria de [curated by] Luis Pérez-Oramas, São Paulo, Brazil

Nova Pintura, curadoria de [curated by] Rejane Cintrão, Torre Santander, São Paulo, Brazil

2011

Os Dez Primeiros Anos, curadoria de [curated by] Agnaldo Farias e [and] Tiago Mesquita, Instituto Tomie Ohtake, São Paulo, Brazil

Finalistas Prêmio Pipa 2011, Museu de Arte Moderna do Rio de Janeiro, Brazil

6ª Ventosul-Bienal de Curitiba, Museu Oscar Niemeyer, Curitiba, Brazil

Como o Tempo Passa Quando a Gente se Diverte, curadoria de [curated by] Josué Mattos, Casa Triângulo, São Paulo, Brazil

2010

Se a pintura morreu, o MAM é um céu!, curadoria de [curated by] Luis Camillo Osório, Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro, Brazil

Prêmio CNI-SESI Marcantonio Vilaça, Museu de Arte de Santa Catarina, Florianópolis, Brazil

Galeria Juvenal Antunes, Rio Branco, Brazil

Museu de Arte Moderna da Bahia, Salvador, Brazil

Centro Cultural da Universidade Federal de Goiás, Goiânia, Brazil

Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo e [and] Museu Histórico Nacional, Rio de Janeiro, Brazil

Edições, Casa Triângulo, São Paulo, Brazil

2009

Investigações Pictóricas, curadoria de [curated by] Daniela Labra, Museu de Arte Contemporânea, Niterói, Brazil

The Portrait Show, Galeria Durex, Rio de Janeiro, Brazil

2008

Desenhos em todos os sentidos, SESC Petrópolis, Teresópolis e [and] Nova Friburgo, Brazil

15º Salão da Bahia, Museu de Arte Moderna da Bahia, Salvador, Brazil

Estranha Coletiva, Galeria Durex, Rio de Janeiro, Brazil

2007

Novas Aquisições da Coleção Gilberto Chateaubriand, Museu de Arte Moderna do Rio de Janeiro, Brazil

Cloro Forte Jamaica, Espaço Repercussivo, Rio de Janeiro, Brazil

2006

27ª Bienal de São Paulo - Artista convidado da obra de Mabe Bethônico, São Paulo, Brazil

2005

30º Salão de Arte de Ribeirão Preto, Ribeirão Preto, Brazil

2004

Posições 2004, Parque Lage, Rio de Janeiro, Brazil

Dobra, Centre d'art Contemporaine de la Ferme du Buisson, Paris, France

2001

Rio Trajetórias, Funarte, Rio de Janeiro, Brazil

PRÊMIOS**[AWARDS]****2011**

Prêmio Pipa - finalista [finalist], Brazil

2009

Prêmio CNI SESI Marcantonio Vilaça, Brazil

COLEÇÕES PÚBLICAS**[PUBLIC COLLECTIONS]**

Coleção Gilberto Chateaubriand, Museu de Arte Moderna do Rio de Janeiro, Brazil

Coleção Banco Itaú S.A., São Paulo, Brazil

Daros Latinamerica AG, Zurich, Switzerland

Museu de Arte Moderna de São Paulo, São Paulo, Brazil

Museu de Arte do Rio de Janeiro, Rio de Janeiro, Brazil

Museu Oscar Niemeyer, Curitiba, paraná, Brazil

Museum of Modern Art, New York, USA

Pinacoteca de São Paulo, São Paulo, Brazil

The Saatchi Gallery, London, UK

Bob and Renee Drake, Wassenaar, Netherlands

Patricia Phelps de Cisneros, New York, USA

Estrellita B. Brodsky, New York, USA



EDUARDO BERLINER

HYBRIDITY AND UNEASINESS

A child who's kept drawing as an adult, Eduardo Berliner has grown to become a painter who depicts uneasiness, the uncanny and mysterious in his work. Set to open his third exhibition, titled *The Shape of the Remains*, at Casa Triângulo gallery in São Paulo on August 3, the artist speaks to us about his love for sketchbooks, how improvisation is part of his creative process, and how does he "cope with something deeply painful, perturbing or strange" through his work.

Tell me a bit about yourself. How long have you been painting and sketching?

What drew you to art?

I have drawn ever since my childhood. I think that almost every child draws, the difference being that I continued. Looking back, I see that ever since I was very young, I have had a speculative curiosity about the materials and the act of drawing. None of this, however, was conscious. When school vacation time came around and I would travel with my parents, what excited me the most was knowing that I could buy a new sketchbook and some pens. I loved the sketchbook.

Another fascinating material for me was the India ink pen with a very fine metal tip. I remember observing the drawings in a children's book and not understanding how someone could draw such fine lines. I thought it was mysterious and appealing to draw with fine, hard points like needles. I have used this material until today. I still like the sound of metal scratching the paper.

I always had an attraction for the physicality of the things around me. During summer vacations, I would play in a small stone quarry that was behind my house. I remember the pleasure of pulling the slimy green crust up with my fingernails and finding the dark and moist earth beneath it. I think that this was one of my doors for entering painting. Certainly, I still do the same thing until today when I paint. I am guided by the pleasure and curiosity of the eyes and the body.

Despite you haven't stopped drawing since you were a kid and have always loved to do so, you didn't study fine arts, illustration, or anything like it at first.

I studied Industrial Design in college and got a master's in the design of typeface for reading at the University of Reading in England. During my undergraduate studies, my interest gradually shifted in a certain direction, which at that moment I could not clearly name. Something closer to my more personal motivations. At that time, approximately 1997, I began writing notes every day in a sketchbook. I would make my records mainly through drawings, collages and notations.

They gradually began to suggest points of interest which I would occasionally develop further in the form of specific projects: a performance with mechanical

rabbits, prints made with Mercurochrome on cotton and a bed of flowers made with sheets of glass and band-aids. These were some of my first works. I used semi-industrial processes and materials and did not think much about the distinction between art and design. My overriding aim was to continue developing my projects in some way because they began to multiply in my head.

So how did you move from the more design-focused education to a more art-driven practice?

At that time (1998), I began to study art with a teacher called Charles Watson, originally from Scotland but residing in Brazil since the 1970s. I studied drawing and I participated for a while in a study group where, besides presenting works under development, we debated about contemporary art. In that environment, I made my first attempts with oil paints and haven't stopped painting since because, in a very organic way, I managed to unite all my interests in this one medium. Drawing, photographs and objects that initially existed in a fragmented way began to fuel my process. As if painting were a sort of spinal column for my work. Watercolour entered my life during the year of my master's in England (2002/2003) because outside my dedication to the master's, I did not have physical space for painting with oil paints. I did not take painting lessons, I learned by doing. As years went by, I was able to invest more time in my painting work and from 2007 onward, I began to maintain a daily practice of painting in my studio.

What does painting mean to you? Why would you say you paint?

I paint because painting increases the density of my gaze regarding the world around me. And the more I look at the things around me, the deeper I manage to look inside myself. At rock-bottom, I think that what really changes in the work of painting is your relationship with the physicality of the materials. They become extensions of your body. If you have a continuous and intense dialogue with what you do, gradually you can become a better channel for transposing to the surface of the canvas that which seems to evaporate even before we can map it in thought. It is a process that only ends at the end of one's life. Exhibitions are only ways of punctuating the space of an entire career.

Let's talk about exhibitions then. *The Shape of Remains* is your third solo show at Casa Triângulo. What sets this collection apart from your past shows at the gallery?

Defining what my inspiration was for this exhibition is not a simple matter as I do not generally work with specific themes. My starting points are nearly always more intimate. I don't feel the desire or need to make them explicit because they operate as initial motivations. Nevertheless, to materialize my uneasinesses, what I see and perceive about the world around me, recodified through the process of painting, winds up becoming a source for the construction of metaphors where the other can approach the artwork guided by his or her own repertoire. These uneasinesses can fluctuate between psychological and/or synesthetic aspects.

In recent years, I have increasingly allowed myself to work for months on end without any sort of specific subject. This forces me to remain constantly attentive to my surroundings, paying attention to small, apparently irrelevant events, and especially to my contact with the painting process per se. Sometimes, I perceive that for some weeks, I am heading in a certain direction, and then, I might open a new front of apparently disconnected work, and guided by some inner or outer factor, I can change my direction once again. To the point where, after some months, I look at the entire set of what I have made and begin to note relationships and dialogues between artworks. A sort of unforeseeable atmosphere begins to arise. A sort of narrative sometimes guided by the form, sometimes by the materiality or by the colour.

You've chosen to include ten of your sketchbooks as a part of this collection, with the pages being flipped weekly throughout the exhibit. Can you tell me more about the inclusion of these sketchbooks? How do you feel they contribute to the final result of the show?

In 2017, a friend of mine travelled to Japan and brought back a box with small paper cards for drawing. She put it on the table and said, 'Take it. I'm sure that you will find something interesting to do with them.' Knowing that I did not have a material like this available, I thought about a project. Throughout the year, I worked on those cards only with India ink applied with a pen with a very fine metal tip,

white gouache paint, and watercolour in red and earth tones. The metal tip does not allow for quick movements, it induces a certain slowness to the line, a sort of tension mixed with delicacy and silence. Some drawings have very sharp lines. They remind me of the sound of a dentist's drill. The set is formed by a regular grid of fifty cards arranged on a table/showcase. Some cards have drawings while others bear texts that I wrote.

“I often paint or draw to try to cope with something deeply painful, perturbing or strange for myself.”

So it's not only illustrations. Tell us more about those texts.

I began writing the texts as part of another project. In 2017, I participated in a group project with another three artist colleagues (Projeto Cavalo). The project involved drawing, painting and sounds constructed by eight hands. In its initial stage, we made some experiments with sounds in a group. As I do not play any instrument and do not have any musical aptitude, I decided to write some fragments of text that I could simply read, thus adding another layer of sound and information during the rehearsals. But the project went in another direction and we wound up mixing texts with videos. Despite this, I wanted to continue writing and so the small texts migrated to the project with the cards. It might seem confused, but this way of working that involves an intercrossing of processes is natural for me.

Once I finished the project with the cards, I thought it would be interesting to observe the drawings made in the same format always using the same materials. I created a rhythm and atmosphere different from the groups of drawings that I had been making in recent years. Groups normally composed of drawings with different formats of paper and various materials. During that period, I changed the format and paper of the drawing sketchbook I was working with. When I finished the second sketchbook, I saw that I had been naturally drawing more in the sketchbook than on loose sheets, and consequently, had been working with a single format. I decided to keep the same model of sketchbook and I thought that this could be a strategy to create a grid like that of the cards but in another format.

And what is this other format like?

Anticipating the possibility of removing the drawings from the sketchbooks at the end of the process, I worked predominantly on the right-hand pages. I worked in those sketchbooks from July 2018 to July 2019. In 2019, however, I felt that it would not make sense to remove the pages from the sketchbook at the end of the project. In my works, the construction of the drawing or the painting generally bears a very strong relation of dialogue with the support. For example, if I paint on a loose piece of canvas, in most cases, I'm not able to deal with the idea of stretching it because working on the loose canvas affects the painting's construction. I felt the same thing in relation to the sketchbooks and that's why I decided to present the set on a table/showcase instead of tearing out the pages to construct a grid on the wall. Within my work process, it was the most honest thing to do.

During the 2012 Bienal de São Paulo, together with the paintings and objects, I presented a table with my sketchbooks. On that occasion, I arranged on the table sketchbooks of various formats made over a span of ten years. The overall set formed a large drawing composed of sketchbooks propped up or overlaid on one another. At first, I had thought about flipping the pages during the period of the exhibition, but once the work was installed, I felt no desire to change the pages as I perceived that the group of sketchbooks formed a sort of landscape where the lateral edges that showed signs of long use looked like representations of geological plates. I liked this contrast where the speed of jotting down a note was contrasted to the more extended time of the accumulation of information, discernible in the lateral edges of the sketchbooks.

What similarities and differences exist between the piece you exhibited at the Bienal de São Paulo and the exhibition at Casa Triângulo?

The project for this solo show is different. All of the ten sketchbooks were made over the course of one year, always maintaining the same format, and they will be arranged side by side. A logic of change will be imprinted on the structure, as the pages will be flipped weekly during the exhibition. The drawings can be seen individually and also in relation to the other sketchbooks, thus creating a new opportunity for the creation of a complex narrative. This creates possible layers of

relationships among the drawings arranged on the table and the drawings that will be presented over the weeks.

Moreover, in most cases, despite having a large space for improvisation during the process of painting, the repertoire I end up using is often one that was mapped in some way in my thoughts over the years. The drawings in the sketchbooks end up being an important place for the internalization and reordering of information. While I paint, I do not look at the sketchbooks. I prefer to immerse myself in how the act of drawing gives an order, in my head, to what I see and feel. I therefore believe that the sets of drawings can create new windows for entering the paintings.

Does being from Brazil have an influence on you as an artist, whether stylistically or in the scenes and narratives you portray? Where does the viewer see Brazil represented in your works?

In terms of style, I don't believe so. I do not perceive my production as an extension of the painting made in my country. In relation to scenes and narratives, I would say that when I began to paint, I frequently made very direct use of photographic references. It was even descriptive. And in part, due to this way of working, characteristic elements of the local landscape wind up entering the paintings more often.

In the solo show that I am about to open, there are only a few paintings that use photographic references in such a direct way. In some cases, they are more abbreviated paintings, where the scenes have fewer elements. The scenes are not so much about a natural landscape than a psychological environment, which makes any attempt to locate local references quite ambiguous. Nevertheless, the thing gets more complicated. Because we know that our psychological landscape also bears the perception of our surroundings: the world that we experience, the human relationships, the information that we consciously or unconsciously receive and the deformations and constructions of memory. Not all of these questions are objectively described in the artworks, but for being part of my uneasinesses, they wind up entering, not as an image, but perhaps as an atmosphere.

Your paintings have an uncannily familiar feel to them and cause confrontation of uneasiness. The use of hybrid figures or animals portrayed as equal to

humankind seems to reflect on anxieties and the human condition. What emotions are you trying to invoke with this new collection? What commentary do you hope to make?

I'm not trying to invoke or comment on anything specific for the observer. I often paint or draw to try to cope with something deeply painful, perturbing or strange for myself. These could be questions of an inner nature or related to the state of the world in which we live. I think a lot about how my memory reorders information in ways and intensities that vary greatly over life. Despite my curiosity, I do not have a scientific basis; I reflect on these questions based on my relationship with the work itself.

Nevertheless, I believe that a painting such as *Captura* (2018) tends to embrace more objective questions such as the violence of censorship and authoritarianism. I based the work on an old photograph of two people holding the outstretched wings of an albatross to show its wingspan. I made a drawing based on this photograph, and during the process, I drew the albatross as a creature halfway between man and bird. Later, I made the painting on Formica, a very smooth surface that does not hold much paint. I mixed some colours to construct something equivalent to black. I painted the entire surface with this dark mixture and later wiped off the painting with a cloth, opening the white areas. Although the cloth removed a good part of the paint, the white areas have a greenish tone. There is no more pigment, only the ghost of the colour. This colour that returns as a ghost seems to make sense for this painting.

At another moment, I see myself affected by the birth of my son, an intense event charged with happiness and anxiety. Sometimes, I simply observe that which is right in front of my eyes. A bone; a burned-out, cool-light fluorescent lamp tube; a pigeon or two beetles. I like to think that when I am painting something by direct observation, a still life, I'm painting something that I see but I'm also painting something else. This 'something else' touches on a part of my memory that I'm not able to trace with precision. Tenuous recollections. Something that flees away before I can name it. These different ways of approaching the paintings reflect the way that my thinking oscillates between what I see and what I remember.

The figures central to your paintings are often depicted in ways that emphasize a grotesque hybridity. Figures are dehumanized, made other. We recognize these figures but they feel incomplete. They represent internal fears and things that we wish not to be confronted by. What about hybridity speaks to you? What do these representations of beings that are not quite human, not quite animal mean to you?

Animals have always been part of my narratives since my first works – rabbits, dogs, turtles and others. I have been close to animals since my childhood. I have watched the growth, sickness and death of some of them. The turtle is still alive and sometimes I have the impression that the colours of its shell and the plates that cover part of its skin are getting paler. Due to the importance of animals in my childhood, I think that they became a sort of connection with other recollections. It was an impactful experience for me to see my dog needing to have its foot amputated due to cancer. With the passage of years, the memory becomes disconnected from the event and begins to represent the sensation of loss and removal in a broader way. It no longer refers to just the dog.

Hybridity has interested me for a long time perhaps because I see in this sort of structure the clashing or dialogue of apparently contradictory elements. Sometimes, the memory can join entire decades together in a fraction of a second based on very improbable associations. I remember being very impressed when I was younger, when the professor showed the photo of a sculpture by Richard Deacon. The materials made me think about the very specific architectural environment, however, the form seemed to oppose the nature of the materials. As in *Odradek*, the tale by Kafka, “the whole thing looks totally useless, but in its own way complete.” While I draw or paint, I can intuitively change direction.

“Hybridity has interested me for a long time perhaps because I see in this sort of structure the clashing or dialogue of apparently contradictory elements.”

So there's an element of improvisation as well in your process.

Yes. The outline of a leg can be interrupted and completed by another element

observed at that moment or brought by a lost memory, gaining meaning within a narrative but also helping to deal with formal and structural questions that arise while I work. These creatures which throughout the process gradually diverge from my initial motivations perhaps help to impart to the work, when finished, depth and autonomy in relation to the starting points, which in certain cases can be overly personal. But all of this that I am saying, while I paint and draw, is outside my control.

Watercolours, sketches, sculpture, oil on canvas and oil on wood are all mediums that you use within your practice. Do you have a preferred method?

No. Drawing and painting, whether using oil or watercolours, are both important to me. But I have a very different relationship with each of them. Line drawing is a sort of calligraphy of thought even while the thought is still developing; it is almost as if I could see my thought outside my head in real time. But when I draw my observation, it is a way for me to become aware of what is in front of me. Things gain density.

Watercolour is very delicate, I do not need physical force; it is often about accepting the fact that in this medium, precision requires acceptance of lack of control. Oil paint is very physical and synesthetic. It is very corporal. It involves a struggle with myself. Sometimes, it is the place where I enter into contact with what I didn't want to see. At other moments, I feel that through it, when I least expect it, I manage to materialize very special and complex visual experiences, such as changes in luminosity and their relationship with my own state of spirit.

You have said that your paintings begin as ideas from observations, and these ideas begin to change and develop through the painting process and as they become influenced by your surroundings, other observations and personal questions. Has this always been your process? What role do planning and improvisation play in your creative process? Do you balance the two?

That is a very difficult question to answer because my attitude can vary a lot from one work to the next. Moreover, due to my daily practice of drawing, which has

spanned at least two decades, marks have been left in my head by the process of observation. That is, even when I paint something spontaneously or from memory, I can possibly find some sort of trace, even though very distant, in the act of observing by way of drawing. Or even when images arise in my head, they do not appear out of nowhere simply at a given moment; for various reasons, the points were connected.

Outside of drawings and paintings, I also produce photographs. There are piles and piles of photographs scattered around the studio. Sometimes, I choose one of the piles and find a photograph taken days or years ago. I can begin the painting based on this and the following day, cover it with a layer of colour. At another moment, I

So painting and photography influence each other.

I am currently finding it hard to define where things begin. I can resolve a painting in a few hours, but the previous layer could be a result of thin layers that gradually accumulated over a much longer time. Sometimes, I go forward and back so many times that after a time the canvas looks like an object found in the street. The surface that is being constructed is what often provides the clue about what to paint. There is no rule, things can happen very quickly or slowly.

I think that what has been accompanying me for a long time is an extremely ramified process which gradually generates variables that occasionally intercross when I least expect it. Sometimes, after some time working – about six months –, I begin to identify patterns and naturally start devoting more energy to a certain group, but if something interesting happens beside me, I can once again change direction.

EDUARDO BERLINER

O GLOBO, SEGUNDO CADERNO, AUDREY FURLANETO, MAY 30, 2014

Segundo Caderno O GLOBO 3

A arte de Eduardo Berliner

UM DEVOTO DA PINTURA

Um dos mais importantes pintores do país, carioca de 36 anos expõe telas e desenhos na Casa Daros, a partir de hoje

AUDREY FURLANETO
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Diariamente, por volta de dez da manhã, Eduardo Berliner deixa a casa onde mora, no Humaitá, e caminha rumo ao ateliê, um pequeno sobrado em Botafogo, onde fica até seis ou sete da noite. Quando não segue esse roteiro idílico, o artista diz sentir o mundo "acoleheadô".

— Quando pinto, crio amigos. Sua pintura é formada em parte pelo que vê — muitas vezes nas caminhadas até o ateliê —, em parte pelo que imagina.

Tem dias em que só olho o mundo. Não tenho um assunto. Posso pintar uma cabeça (apenas uma pequena tela no chão do ateliê) ou um limão (mostra uma aqueira na parede do sobrado). Quando estou desenhando, nem sempre vejo de onde vem (o trabalho). Às vezes, os desenhos e pinturas me ajudam a lidar com minhas inquietações e ansiedades e, portanto, é natural que não sejam amenas. Lido com o que nem sei o nome.

O Indivíduo figura em cada uma das 13 pinturas e quase 30 desenhos que Berliner mostra a partir de hoje, às 18h, para convidados, e amanhã para o público, na Casa Daros. O carioca ocupa três grandes espaços no casarão em Botafogo, segundo de outras três salas destinadas às pinturas e aos desenhos do argentino Guillermo Kuitca (leia mais ao lado).

A PARTIR DE VÍDEOS, FOTOS E DELÍRIOS
Quando o curador da coleção Daros, Hans-Michael Herzog, chegou ao ateliê de Berliner para pensar a exposição, o artista já tinha dezenas de telas prontas e o espaço do ateliê é todo tomado por elas, empilhadas quando Berliner está sozinho (para dar espaço às pinturas por fazer), expostas em dias de visita. Ainda assim, ele não interrompe a produção e, como na maioria há "o desejo de pensar a pintura, de isolá-la do problema", segundo o artista, a escolha das obras se deu após quatro visitas do curador.

— Tem quadros que funcionam rapidamente, outros, não. E isso é bonito. Você repensa coisas que tinha dado por certas. Às vezes, algo precisa dar errado para você entender o que estava fazendo antes.

Ele parte de fotografias (como na tela "Clare", feita a partir de uma foto em que crianças deveram um animal no deserto dos Estados Unidos), vídeos (para a mesma "Clare", por exemplo, ele se deteve no chão do ateliê e gravou a posição de suas pernas, que, na tela, são a "cabeça" deovada pelos animais) ou objetos.

Para a pintura de 2013 "A água fechada" (montada por uma caixa em que umacilva é atirado por uma flecha fora com sua própria pena), Berliner criou uma espécie de instalação: usou pés de galinha vendados, fixados num minúsculo de terra, com folhas de salsambá e restos de tela pintada de verde. A fotografia dessa instalação é considerada uma obra autônoma de tela, uma das 13 em exposição agora na Casa Daros.

Crio cenários, uso fotografias, às vezes enceno a situação com minha mãe. Não que tenha preferência de pintar olhando para uma fotografia ou para bonecos, mas cada vez que migro (para a tela) fico perdido, e isso é essencial para o meu trabalho, estar perdido pede que eu esteja muito presente", diz Berliner.

Os desenhos não servem como estudo para pinturas, são um "corpo autônomo" e, assim, também compõem a mostra na Daros, colados diretamente nas paredes, da mesma forma que habitam o ateliê.

Berliner é um dos melhores pintores que conheci nos últimos anos. Abre as portas a um outro universo, desconhecido e fascinante — diz Hans-Michael Herzog, para quem o jovem artista é também um "ótimo colorista", "com domínios total da técnica" e "talento genial".

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Leves o exercício de pintura para fazer em casa. Fiz, e entio, nunca mais pensei em relevância, em peso da tradição (da pintura). Me sentia naturalmente envolvido com aquilo. Lembrava. Mas os trabalhos mudaram muito. Não tenho uma história em linha reta. Ando em círculos, retomo assuntos que são antigos.

O que não parece variar é o tempo dedicado à pintura. Berliner diz sentir necessidade de estar no ateliê "O que é ter folga?", pergunta, irônico, e de sua devotação, nasce uma produção alentada, destacada em exposições e premiações.

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"A água fechada" (2013), Pintura parte de limão em que um pássaro é atirado por uma flecha feita com sua própria pena

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O artista argentino já participou de diversas edições da Bienal de São Paulo (a última delas em 1998) e tem trabalhos na coleção Daros.

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na web
saiba mais sobre o artista em: globo.com/obras

Veja algumas das pinturas que o artista expõe na Casa Daros



EDUARDO BERLINER SHOWS PAINTINGS AND DRAWINGS AT CASA DAROS

This Thursday, the 36-year-old Rio de Janeiro artist, one of the most important painters in Brasil, is opening an exhibition featuring his recent production

By Audrey Furlaneto
May 30, 2014 6:00

RIO — Every day, around 10 a.m., Eduardo Berliner leaves the house where he lives, in Humaitá District, and sets out walking to his studio, in Botafogo District, where he stays until 6 or 7 p.m. When he does not follow this basic script, the artist says that the world seems “stuffy” to him:

— When I paint, I create frictions.

His painting is made up partly by what he sees — often on his walks to his studio — and partly by what he imagines.

— There are days when I only look at the world. I do not have a subject. I might paint an onion (*he points to a small canvas on the floor of the studio*) or a lime (*he shows a watercolor on the wall of the house*). When I am drawing, I do not always see where it comes from. Sometimes, the drawings and paintings help me to cope with my own uneasinesses and anxieties and, therefore, they are naturally unpleasant. I deal with things I don't even know the name of.

The ineffable is featured in each of the 13 paintings and nearly 30 drawings that Berliner is showing starting today, at 6 p.m., to invitees, and tomorrow to the public, at Casa Daros. The Rio de Janeiro artist is occupying three large spaces in the stately building in Botafogo, followed by another three rooms featuring paintings and drawings by Argentine artist Guillermo Kuitca.

Based on videos, photos and deliriums

When the curator of the Daros collection, Hans-Michael Herzog, arrived at Berliner's studio to conceive the exhibition, the artist already had dozens of canvases ready — the space of the studio is entirely taken up by them, piled up when Berliner is alone (to make space for the paintings he is working on), and on display during visiting days. Even so, he does not interrupt his production and, since in the show there is “the desire to think about painting, to isolate the problem,” according to the artist, the choice of works was made after four visits by the curator.

— There are paintings that work quickly; others do not. And this is beautiful. You rethink things that you had taken for certain. Sometimes, something needs to go wrong for you to understand what you were doing before.

He bases his work on photographs (as in the canvas *Cães* [Dogs], made based on a photo of coyotes devouring an animal in a desert in the United States), videos (for the same *Cães*, for example, he lied down on the floor of the studio and recorded the position of his legs which, in the painting, are the “prey” devoured by the animals), or objects.

For the 2013 painting *A águia flechada* [The Arrow-Shot Eagle] (inspired by a story about an eagle that is hit by an arrow made using its own feathers), Berliner created a sort of installation: he used real chicken feet, stuck into a ball of dirt, with samambaia leaves and scraps of canvas painted green. The photograph of this installation is considered an autonomous artwork in its own right, one of the 13 being shown at Casa Daros.

— I create scenarios, I use photographs, I sometimes stage the situation with my wife; it's not that I prefer to paint looking at a photograph or at dolls, but every time I migrate [to the canvas] I get lost, and this is essential for my work: being lost requires me to be very present — says Berliner.

The drawings do not serve as a study for paintings, they are an “autonomous body,” and they are thus also featured in the show at Daros, glued directly to the walls, just as they are in the studio.

— Berliner is one of the best painters I have met in recent years. He opens the doors to another, unknown and fascinating universe — says Hans-Michael Herzog, who also considers the young artist an “excellent colorist,” who “totally masters the technique” and is “a brilliantly talented artist.”

A copious production

It was at the College of Industrial Design at PUC Rio, around 1998, that Berliner began to take classes with Charles Watson. The painter Lucia Laguna was one of his classmates at that time, and Berliner remembers looking at her works and thinking: “There's no way; I can't do that.”

— I took the painting exercise home to do it there. I did it and afterwards I never more thought about relevance, about the weight of tradition [of painting]. I felt naturally involved with that — he remembers. — But the artworks changed a lot. My history has not run in a straight line. I go in circles, I resume subjects that are old.

The thing that doesn't seem to change is the time he dedicates to painting. Berliner says that he feels the need to be in his studio (“What is it like, to take a break?” he asks, ironically) and his devotion has given rise to a copious, award-winning production shown at important exhibitions.

At the last edition of the Bienal de São Paulo, in 2012, for example, besides his canvases he showed a decade of notebooks of drawings. Previously, in 2009, he received the CNI Sesi Marcantonio Vilaça Prize and, in 2011, he was a finalist for the Pipa Prize.

Last year, he spent nearly three months dedicated exclusively to drawing when he was commissioned by Cosac Naify publishers to illustrate the book *Esopo — Fábulas completas*. Also in 2013, in February, he showed 30 works at the Centro Cultural Banco do Brasil in Rio. There, he himself selected the works and organized them in the room, since setting up the exhibition is also part of his artistic operation.

— The people who come to the studio think that I paint a lot. But my painting is the distillation of a great deal of time. Sometimes I take a week to look at a painting. I ask myself: how am I going to live with this? How am I going to show this? Ultimately, the work is a mixture of very intimate things together with specific problems of painting.

EDUARDO BERLINER

0 GLOBO, SEGUNDO CADERNO, AUDREY FURLANETO, 30 DE MAIO, 2014

Segundo Caderno O GLOBO 3

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MOstra em DUPLA
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semana para olhar um quadro. Me pergunto: como vou viver com isso? Como vou expor isso? A obra é, por fim, uma mistura do que é muito íntimo e de problemas específicos da pintura.”

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Veja algumas das pinturas que o artista expõe na Casa Daros

EDUARDO BERLINER MOSTRA PINTURAS E DESENHOS NA CASA DAROS

Um dos mais importantes pintores do país, carioca de 36 anos abre exposição com produção recente nesta quinta-feira

Por Audrey Furlaneto
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RIO – Diariamente, por volta de dez da manhã, Eduardo Berliner deixa a casa onde mora, no Humaitá, e caminha rumo ao ateliê, um pequeno sobrado em Botafogo, onde fica até seis ou sete da noite. Quando não segue esse roteiro básico, o artista diz sentir o mundo “acolchoado”:

— Quando pinto, crio atritos.

Sua pintura é formada em parte pelo que vê — muitas vezes nas caminhadas até o ateliê —, em parte pelo que imagina.

— Tem dias em que só olho o mundo. Não tenho um assunto. Posso pintar uma cebola (aponta uma pequena tela no chão do ateliê) ou um limão (mostra uma aquarela na parede do sobrado). Quando estou desenhando, nem sempre vejo de onde vem (o trabalho). Às vezes, os desenhos e pinturas me ajudam a lidar com minhas inquietações e ansiedades e, portanto, é natural que não sejam amenas. Lido com o que nem sei o nome.

O indizível figura em cada uma das 13 pinturas e quase 30 desenhos que Berliner mostra a partir de hoje, às 18h, para convidados, e amanhã para o público, na Casa Daros. O carioca ocupa três grandes espaços no casarão em Botafogo, seguidos de outras três salas destinadas às pinturas e aos desenhos do argentino Guillermo Kuitca.

A partir de vídeos, fotos e delírios

Quando o curador da coleção Daros, Hans-Michael Herzog, chegou ao ateliê de Berliner para pensar a exposição, o artista já tinha dezenas de telas prontas — o espaço do ateliê é todo tomado por elas, empilhadas quando Berliner está sozinho (para dar espaço às pinturas por fazer), expostas em dias de visita. Ainda assim, ele não interrompeu a produção e, como na mostra há “o desejo de pensar a pintura, de isolar o problema”, segundo o artista, a escolha das obras se deu após quatro visitas do curador.

— Tem quadros que funcionam rapidamente; outros, não. E isso é bonito. Você repensa coisas que tinha dado por certas. Às vezes, algo precisa dar errado para você entender o que estava fazendo antes.

Ele parte de fotografias (como na tela “Cães”, feita a partir de uma foto em que coiotes devoram um animal no deserto dos Estados Unidos), vídeos (para a mesma “Cães”, por exemplo, ele se deitou no chão do ateliê e gravou a posição de suas pernas, que, na tela, são a “caça” devoradas pelos animais) ou objetos.

Para a pintura de 2013 “A águia flechada” (motivada por um conto em que uma águia é atingida por uma flecha feita com sua própria pena), Berliner criou uma espécie de instalação: usou pés de galinha verdadeiros, fincados num punhado de terra, com folhas de samambaia e restos de tela pintada de verde. A fotografia dessa instalação é considerada uma obra autônoma da tela, uma das 13 em exposição agora na Casa Daros.

— Crio cenários, uso fotografias, às vezes enceno a situação com minha mulher... Não que tenha preferência de pintar olhando para uma fotografia ou para bonecos, mas cada vez que migro (para a tela) fico perdido, e isso é essencial para o meu trabalho: estar perdido pede que eu esteja muito presente — diz Berliner.

Os desenhos não servem como estudo para pinturas, são um “corpo autônomo” e, assim, também compõem a mostra na Daros, colados diretamente nas paredes, da mesma forma que habitam o ateliê.

— Berliner é um dos melhores pintores que conheci nos últimos anos. Abre as portas a um outro universo, desconhecido e fascinante — diz Hans-Michael Herzog, para quem o jovem artista é também um “ótimo colorista”, “com domínio total da técnica” e “talento genial”.

Produção alentada

Foi na faculdade de Desenho Industrial na PUC do Rio, por volta de 1998, que Berliner começou a ter aulas com Charles Watson. A pintora Lucia Laguna era uma de suas colegas de turma à época, e Berliner se lembra de olhar suas obras e pensar: “Não dá, não posso fazer isso”.

— Levei o exercício de pintura para fazer em casa. Fiz e, então, nunca mais pensei em relevância, em peso da tradição (da pintura). Me sentia naturalmente envolvido com aquilo — lembra. — Mas os trabalhos mudaram muito. Não tenho uma história em linha reta. Ando em círculos, retomo assuntos que são antigos.

O que não parece variar é o tempo dedicado à pintura. Berliner diz sentir necessidade de estar no ateliê (“O que é ter folga?”, pergunta, irônico) e, de sua devoção, nasce uma produção alentada, destacada em exposições e premiações.

Na última Bienal de São Paulo, em 2012, por exemplo, mostrou, além das telas, uma década de cadernos de desenhos. Antes, em 2009, recebeu o Prêmio CNI Sesi Marcantonio Vilaça e, em 2011, foi finalista do prêmio Pipa.

No ano passado, passou quase três meses apenas desenhando a fim de atender o convite da editora Cosac Naify para ilustrar o livro “Esopo — Fábulas completas”. Também em 2013, em fevereiro, mostrou 30 obras no Centro Cultural Banco do Brasil do Rio. Lá, ele

próprio selecionou os trabalhos e os organizou na sala, fazendo a montagem da exposição também parte de sua operação artística.

— As pessoas que vêm ao ateliê acham que pinto muito. Mas a pintura é a decantação de muito tempo. Às vezes levo uma semana para olhar um quadro. Me pergunto: como vou viver com isso? Como vou expor isso? A obra é, por fim, uma mistura do que é muito íntimo e de problemas específicos da pintura.

SEXTA ARTES VISUAIS, SÉPTIMA MÚSICA, Oitava ARTES CÊNICAS, Oitava CINEMA, SEXTA TRANSCULTURA

Artes Visuais

AUDREY FURLANETO E CATHARINA WREDE

Interfaces delirantes

Em procedimento próximo da edição e da montagem, mostra de Eduardo Berliner se forma a partir de fragmentos e conexões inesperadas entre imagens e narrativas

Artes

Critica

"Eduardo Berliner"

Sala A Contemporânea - CCBB

MARISA FLÓRIDO

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Eduardo Berliner apresenta, na Sala A Contemporânea do CCBB (projeto coordenado por Mauro Saraiva), cerca de 30 trabalhos entre grandes telas a óleo, pequenas aquarelas, desenhos, palavras decaladas, objetos frontêuticos entre pintura e escultura, dois vídeos e uma fotografia. Dispostos pelas quatro paredes do espaço, cobrem-nas quase que totalmente: são imagens que o artista colhe da percepção cotidiana (por meio de desenhos ou fotografias), de sua imaginação assombrosa, dos resíduos de sua memória, ou apropriados de velhos álbuns e filmes.

Cada obra é composta de fragmentos e se constitui como fragmento que o artista insere, entre outras obras, em uma ordem heterogênea. Ele reconfigura seus trabalhos tanto durante o processo de execução (na fluidez da pincelada, na resistência da matéria pictórica, na surpresa do pigmento no corpo sobre a tela), como nos modos de associá-los e de montá-los. Um procedimento próximo da montagem e da edição, em que o colapso entre a narrativa linear e a visualidade é gerado de choques, mas também de novas articulações entre formas e sentidos, imagem e relato.

COMO PINTAR HOJE?

No texto sobre a exposição, o crítico Fernando Cocchiarale calca com perspicácia duas indagações que permeiam a obra do artista: "Como pintar numa época em que telas não podem mais ser organizadas a partir de sistemas espaciais comuns aos artistas — como foi, no passado, a perspectiva da Renascença ou, mais recentemente, a investigação de possibilidades poéticas do plano pictórico objetivo (quadro) pelos modernistas? Como conciliar pintura e imagem de modo a não reduzir a primeira a mero instrumento de criação da última e tampouco, inversamente, rebatizar a segunda em pretextos do exercício pictórico?" Poderíamos acrescentar outras interrogações a estas duas: Como pintar em uma época imersa no fluxo ininterrupto das imagens? Como rearticlar as formas visuais e as palavras (como os sistemas espaciais) as colocam em relação? Como pensar a junção ou o reenlace entre imagens e palavras, o sentir e o pensar, o expor e o significar? Nos dois sistemas espaciais criados por Cocchiarale, empem-se e reatam-se, de modo diverso, os laços entre o visível



DALLAS/JOHANN KORBER

Choques e articulações. Entre os cerca de 30 trabalhos expostos no CCBB estão as pinturas "Jardagem" (óleo) e "Plantas", ambas de 2012. Acontecimentos insignificantes ou excepcionais surgem no mesmo plano, sem hierarquia



MARILYN

e do invisível. Na perspectiva linear, a pintura deveria ser capaz de acionar narrativas, contar fábulas, descrever situações. Na modernidade, certas concepções da arte abstrata defenderiam a pintura a partir do que lhe era específico: cores e linhas sobre seu espaço bidimensional (o plano do quadro). Por isso o tema, a figura, e a narrativa deveriam ser banidos da superfície da tela. A palavra excluída, todavia, apenas se deslocaria: retirava-se da cena pictórica para se abrigar na metanarrativa da arte. Era o discurso que sustentava tal concepção, que definia (por exclusão) o que era arte.

O que vemos, nos fragmentos distribuídos pela sala, são cenas insólitas ou violentas, alegres e cotidianas, insólitas e tucinuras. Acontecimentos in-

significantes ou excepcionais, pictóricos ou especulares, se equilibram: passar roupa e pisar uma cobra coral; tocar trompete e sentar sobre um corpo desmembrado; uma tarde de no jardim e a carcaça de um animal. Tudo está no mesmo plano: os esboços, desenhos e escritas (suas "anotações" visuais de um mundo que se dissolve no próprio espectro), as pequenas e grandes telas, os homens e animais, os objetos inanimados e seres viventes, os pequenos monitores de vídeos, a fotografia que provavelmente participou do processo. Não há distinção entre invenção ou memória, indiferença ou trauma. Não há hierarquia entre gêneros ou temas, suportes ou meios, entre sistemas de espaço (nem a fuga da terceira dimensão, nem a idealização

do plano da pintura abstrata), ou entre o dizível e o visível. Somos nós que fazemos percursos transversos e labirínticos (como na rede), entre obras e associações de sentido.

As obras de arte interferem e perturbam as interfaces entre os fluxos eletrônico/miliditório/imaginário/perceptivo das imagens e das palavras que circulam pelo mundo. São fragmentos visuais e narrativos, testemunhas de histórias (talvez improváveis) a serem contadas; mas são, também, a um só tempo, a interrupção das narrativas usuais e a obstrução nos fluxos das imagens condicionadas. A interface delirante — arte como ruptura e conexão singular e imprevisível entre os acontecimentos, as percepções e os sentidos; entre as imagens e palavras que a enunciam. •



"Pinceladas", Cartão Bressão - 2012

Cartão Bressão
Atendendo a pedidos em sua página no Facebook, o flâneur carioca Cartão Bressão, autor de registros impagáveis legendados idem — do Rio, decidiu comercializar suas fotos. As impressões são limitadas, a mais em série de 150 (com 27cm x 27cm), no valor R\$ 150. Está à venda alguns cliques que nasceram clássicos, como "La grille d'amour (actua)". www.cartaoebressao.com.br

Estreia nacional
O Oi Futuro Flamengo exibirá, pela primeira vez no Brasil, videointalações da mexicana Tereza Ferrer. A exposição será inaugurada na Sala Saraiva do CCBB em 17 de setembro. "Desleixado" reunirá obras abordando diferentes formas de conflito.

Dica de artista
Pedro Meyer
"Indico a jovem artista Michelly Sugui, cujo trabalho conversa com arte construtiva brasileira e expande as relações entre pintura, performance, vídeo instalação. Seus objetos de beleza precária e instável são provocanti"

Obra em progresso
Vinicius Almeida



Chuva. Artista prepara instalação com seis mil lâmpadas

O jovem artista baiano Vinicius Almeida, 29 anos, vai fazer show no próximo e na Casa Cultural. Para a exposição inaugura na casa nessa data, ele prepara grande instalação com seis mil lâmpadas e intitulada "Lágrimas de São Pedro". Com a ajuda de oito assistentes, Vinicius corta o boçal de lâmpada, enche de água e, no fim, as envolve numa rede de nylon invisível. Segundo o artista, o resultado é uma sala repleta de gotas em diferentes alturas que, somadas a uma iluminação espectral e azul, ganham volume e carga poética — é uma chuva rural, do sertão. Uma e aguardada, rogada, pedida de forma quase em vão, diferente das chuvas urbanas — diz Vinicius Almeida.

DELIRIOUS INTERFACES

In a procedure akin to film editing, the show by Eduardo Berliner takes form from fragments and unexpected connections between images and narratives

By Marisa Flórido

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Eduardo Berliner is presenting, at the CCBB's Sala A Contemporânea (a project coordinated by Mauro Saraiva), about 30 works including large oil paintings, small watercolors, drawings, decalated words, objects situated on the border between painting and sculpture, two videos and a photograph. Arranged along the four walls of the exhibition space, they cover them almost completely: they are images that the artist gathers from either his haunted imagination or vestiges of his memory, or else appropriates from old albums and films.

Each work is composed of fragments and is also itself a fragment that the artist inserts among other artworks, in a heterogeneous order. He reconfigures his works both during the process of their execution (in the fluidity of the brushstroke, in the resistance of the pictorial material, in the surprise of the pigment, on the body on the canvas), as well as in the ways he associates and shows them. It is a procedure akin to film editing, in which the collapse between the linear narrative and the visuality gives rise to clashing, as well as to new articulations between shapes and feelings, images and reports.

HOW TO PAINT TODAY?

In a text about the exhibition, critic Fernando Cocchiarale poses two insightful questions concerning the artist's oeuvre: "How to paint in an era in which the canvases can no longer be organized based on spatial systems shared in common by the artists — such as perspective, during the Renaissance or, more recently, the investigation of poetical possibilities of the objective pictorial plane (the canvas) by the modernists? How to conciliate painting and image in a way that does not relegate the former to being merely an instrument for the creation of the latter, nor, inversely, reduce icons to being mere pretexts for the pictorial exercise?"

To these two questions we can add others: How to paint in an era immersed in the uninterrupted flow of images? How to re-articulate the visual forms and the words which (like the spatial systems) place them into relation? How to think about the disjunction or relinking among images and words, feeling and thought, exhibition and meaning?

In the two spatial systems cited by Cocchiarale, the links between the visible and the effable are broken and reforged in a different way. In the linear perspective, painting should be able to activate narratives, tell fables, describe situations. Within the modern movement, certain conceptions of abstract art espoused painting based on what was specific to it: colors and lines on a bidimensional space (the plane of the painting). Theme, figure and narrative should therefore be banished from the surface of the canvas. The excluded word, however, was only displaced: it was removed from the pictorial scene to take refuge in the metanarrative of art. It was the discourse that sustained that conception, which would define (by exclusion) what art was.

What we see, in the fragments distributed around the room, are unusual or violent, happy and everyday, uncommon and taciturn scenes. Insignificant or exceptional, pictorial or specular occurrences are equivalent: ironing clothes and chopping up a coral snake; playing a trumpet and sitting on a dismembered body; an afternoon in the garden and the carcass of an animal. Everything is on the same plane: the sketches, drawings and writings (the artist's visual "annotations" of the world that is dissolved in its own spectrum), the small or large canvases, the men and animals, the inanimate objects and living beings, the small video monitors, the photograph that probably participated in the process. There is no distinction between invention or memory, indifference or trauma. There is no hierarchy between genres or themes, supports or media, between systems of space (neither the vanishing point of the third dimension, nor the idealization of the plane of abstract painting), or between the effable and the visible. It is we who make transverse and labyrinthine paths (as in the web), between artworks and associations of meaning.

Works of art interfere with and perturb the interfaces between the electronic/ mediatic/ imaginary/ perceptive flows of the images and words that circulate through the world. They are visual and narrative fragments, witnesses of (perhaps unlikely) stories to be told; but they are also, at the same time, the interruption of the usual narratives and the obstruction in the flow of the conditioning images. The delirious interface – art as a rupture and singular, unforeseen connection between occurrences, perceptions and feelings; between the images and words that enunciate it.

EDUARDO BERLINER

A BRUSH WITH THE REAL: FIGURATIVE PAINTING TODAY

BY MARC VALLI AND MARGHERITA DESSANAY, PAGES 14-19, MARCH 2014

A BRUSH WITH THE REAL

FIGURATIVE PAINTING TODAY

Marc Valli & Margherita Dessanay



Woman with Dog
2009, oil on canvas, 200 x 150 cm
(79 x 59 in.)

Eduardo Berliner

Born: 1978, Rio de Janeiro
Lives: Rio de Janeiro

While studying industrial design, the Brazilian artist Eduardo Berliner started drawing and making notations in a series of notebooks, and his college work was soon influenced by this process, which thus gave rise to his first personal works. This interdisciplinary posture, floating between different media, has stayed with him through the construction of sculptures and the creation of photographs, drawings, videos, texts and watercolours. He combines a career as an artist with teaching typography. His paintings often combine animal and human subjects in surreal versions of everyday situations.



Background

I had my first experience with oil painting on canvas only in 2002. Until then I had not considered the possibility of painting on canvas: I think I felt discouraged by the weight of the history of painting. Soon, however, this weight was replaced by curiosity and a desire to continue painting [previously Berliner had painted in TK acrylics on board] the medium started to make sense to me. It became a place where I could combine all my interests. Painting offered the possibility to work in a direct way without any separation between thought and the act of doing. I did a master's degree in typographic design in England; when I came back to Brazil I taught and worked as a freelance designer and began to work regularly with oil painting. Gradually I managed to direct more time and energy towards my painting, until the situation inverted itself. Today, I give classes in typographic design once a week, because I know that there are not many teachers in this discipline in my country, and in this way I think I can help young people.

Process

A painting begins long before one applies paint to canvas. For about 14 years I have maintained the daily practice of making notations in notebooks. For the most part these are drawings. Some of them are made from memory, others from observation, and still others can arise from a simple mark on the paper. These drawings spring from the act of drawing itself, and sometimes I look at them and don't quite understand where they came from. But once they are in the world, I must live with them.

I take my camera wherever I go. Some of the pictures I take are based on ephemeral situations, others record objects - photographs of people, animals, architecture, changes of lighting. Each month I choose a large number of photographs, which I print and leave around the studio, and use them as a basis to begin to draw and make small watercolours. Sometimes

I mix parts of different photographs in the same drawing and complete it with a drawing from memory. At other moments I become aware that an image has started recurring. When it arises from a mental image, I feel the need to find something in the world that serves as a visual reference to begin a painting or take it forwards. I perceive a great power that arises from the borderline territory between what I see and what I imagine; between what the things are and how they function as a mirror of what lives in my thoughts and my memory. But a moment comes during the process when I begin to be guided by the material information on the canvas and by the relationship between my body and the support.

I believe that throughout the painting process something unforeseeable needs to happen: it is at these moments that a painting comes into its own. I never know how much time the process of painting a canvas will take.

Drawing

When I make a drawing of something, the information becomes intensified in my memory. Drawing helps me understand what I think and feel; for this reason, when I am confused, I draw to help myself get back on my feet. It makes me aware that through the encounter with my own limitations and vulnerability, an immense power can arise.

Painting from life

The construction of a two-dimensional space based on the observation of something outdoors is different from the experience of painting the same thing based on a photograph, which is itself a two-dimensional representation. When I look at a photograph, the space is already mapped out. Outdoors, you make contact with characteristic smells, climate and noises, and I believe that these influence the painting. Just as in the studio I can make contact with the randomness inherent in the very process of painting, when painting outdoors you are subject to another

sort of randomness. Observing the same place one hour later, you perceive that it has changed, new points of interest have arisen because the lighting is different or because a dog has lain down nearby, and this offers the possibility of quick changes in relation to the subject you are working on. I am interested in the vigour of the brushstroke; patches of colour that can be evaluated in an autonomous way as a pictorial event, which at the same time describe a very sophisticated visual experience on the surface of the canvas, as though by way of our sense of sight we can understand the change in temperature from a patch of shade to a sunlit area, the humidity of the air on an overcast day, or the glimmer in an animal's eyes.

Narratives

When experiences of a different nature are connected through memory, a narrative emerges. In the attempt to transform my initial motivations or mental images into drawings or paintings, new questions of a practical order arise; and the process of evaluation and reflection on what I am seeing begins to guide the work. The narrative is determined by the process itself. Associative processes are important for me. When I come across something that affects me, my memory often produces complex associations with recent or very distant events. When I look at the work once it is finished, I perceive the presence, even if residual, of both events, except that they are now fused.

On the role of painting

To look at something truly is an act that involves more than the eyes. Looking with intensity demands an entire lifetime of accumulated sensory memory: each noise, smell, change of lighting... Painting and drawing remind us of the possibility of transcendence through the act of looking. Beyond this, for me, painting is a way of being in constant contact with my own vulnerability, my limitations. It is necessary to live with error and chance.

CPR
2010, oil on canvas, 200 × 200 cm
(79 × 79 in.)



Little Pig
2012, oil on canvas, 200 × 110 cm
(79 × 43 in).



Handsaw
2009, oil on canvas, 214 × 170 cm
(84 × 67 in).



Tubing
2012, oil on canvas, 188 x 150 cm
(74 x 59 in.)



EDUARDO BERLINER

ALCINO LEITE NETO INTERVIEWS EDUARDO BERLINER

ALN You have been drawing for many years, and you have also made objects and even staged a performance, but only recently you decided to dedicate yourself mostly to painting. What made you concentrate on that activity? In your opinion, where is painting situated in today's art and what does it mean for our time?

EB I try to deal with one problem through different ways, and that's a practice that I have used since the last two years in the graphic design school, when I started to utilize specific graphic design tools to develop my personal projects.

The final project at school was a book, for which I created a narrative interconnecting texts and drawings, one affecting the other. One of the ramifications of that project was the development of a series of objects. I took off the plush of twenty stuffed rabbits and I redesigned their boxes. The work was presented as a performance, in which the rabbits were all scattered around the exhibition site. Skinning the rabbits was an attempt to deal with questions that were analogous to the ones I was addressing in the book.

Around that time, together with the graphic design school, I started to study art and drawing under Professor Charles Watson. Then I started to attend weekly workshops at his studio, where we would discuss works in progress. I was drawing and developing objects.

The colors slowly got into the drawings, when I used oil pastel. I used oil on canvas for the first time during an exercise proposed to the students in that group. Up until that moment, I hadn't considered the possibility of using that support, maybe because of the weight of its tradition. After that first exercise, the fear disappeared. I continued to paint on my own. Little by little I realized I was concentrating my efforts in that direction. I think painting has the same importance as any other form of artistic expression in art today. Such leveling stimulated many different ways to approach painting. It was contaminated by other forms of expression and other areas of knowledge. That's why it's not uncommon in our time to see figurative or abstract paintings or those affected by installation, sculpture, or performance practices.

I would also say that painting demands a different temporality from the fleeting rhythm of the images disseminated by the media. The painting process demands a different sense of time both from the painter and from the observer. In my case, painting helps me establish a primordial relationship with the physicality of the world. When, for some reason, I need to spend a few days without painting or drawing, I feel as if I were walking with sponges under my feet. I have a lesser sensation of friction with the world around me, as if I weren't able to really touch (and see) things, something that painting allows me to do. For me, painting is a kind of friction.

ALN Before painting, you work with a number of resources and languages—photographs, sculptures, installations, collages, objects, debris, etc. That is, the painting is the synthetic result of a series of previous interventions of other languages on things, on the "referents." It is born out of a set of challenges that you take on even before you start to elaborate the canvas. Why not make a direct appropriation of the objects and beings on the painting?

EB After working on a series of starting points that I find interesting, I usually don't know what to paint. Sometimes my interest is guided by something that happened in more recent paintings, other times it might change dramatically, guided by some perception of things around me—things of the world or events related to human relationships.

While I think about what to do, I naturally end up handling things. Manipulating things with my hands is a form of thinking that's complementary to the process of drawing and photographing (I always have my drawing pad and my camera with me).

Many times I disassemble or break things while I handle them. On those occasions, I have the opportunity to see something that I hadn't noticed before. I don't see it as destruction, but as something new. From the collapse of the materials and the attempts to continue the work, I get something I could not have anticipated. In the process, other ideas begin to surface, other challenges.

Every day I am affected by small events. For instance, a sick pigeon hidden on a hole on the sidewalk. It's not only the pigeon that interests me. The whole context is important: the appearance of the animal, the light, the colors, and my state of mind at that particular moment...

Just the other day, I saw a wheelchair behind a plant vase in a bank agency. I asked the bank manager if I could photograph it, and he said I could not, for security reasons. Then I decided to recreate the bank agency interior in my studio. I bought a grey carpet imitating the granite floor of the agency, a plant vase, a wheelchair, and a chrome bin. While I was setting it, I realized the feeling that led me to recreate it was no longer the same, so I went on working until something else affected me again.

I also realized I could do other things that would not be allowed in the bank, like perform CPR on a test dummy used by medicine students. I added other elements to the set, including such dummy, probably because I had just seen a man carrying one of them at night. When the set was ready, I thought that I had created something independent, that had its own strength, that would allow me to both photograph and manipulate the bank environment and create another space, a hybrid one (neither bank, nor hospital), a rather weird one, but not something imaginary, because it was based on observations and, more than that, on the recreation of the space itself, with the elements that belong

to it. But I'm still not sure as how to progress. I think there is a huge power in trying to deal with gaps left by pieces of information I cannot relate entirely.

ALN Even if you mask, deform, metamorphose, and even erase “characters” and other elements of your paintings, they remain in the realm of figurative painting. In addition to that, you seem to have great confidence in the pictorial representation of environments, scenes, or situations where the weight of figuration is crucial, even if they lead to disturbing images, where you mix familiar and strange, natural and absurd, violence and lyricism. Why is figuration important in your work? How are your “themes” born and how do you develop them? What do you intend with those images?

EB The importance of figuration is related to the development of narratives based on the observation of the world and of my personal universe. However, such narratives don't hold a precise message. They don't have a beginning or an end. They can emerge from mental images or from the strangeness caused by something I saw.

Even when I begin with a mental image, however, I look for something in the world that helps me visualize it. In this attempt to create a model in the world for something I have imagined, I manipulate objects, I draw, I make collages, and take photographs. For me, painting starts way before I touch the surface of the canvas. The materialization process of the mental images itself is already part of the narrative of the painting, expressing my dialogue with matter.

Sometimes, the painting process of a painting can be extremely slow, confused, stagnant, and full of changes of direction. In other moments, the work can be developed in a precise, fast, and vigorous manner. The rhythm of the work can change a lot inside the same painting. Doubts, exhaustion, impatience, precision, brutality, and delicacy— all this is accumulated on the surface of the canvas.

In the painting *Enterro* [Burial], for instance, some of the objects painted were the result of putting together fragments, things or pieces of things I collected and reorganized for months, guided by the sensibility of the eyes and the hands, by the origin of the objects and their materials: a foot-drop splint previously used by my mother, a model for the knee bones, a skull mask, and a plant.

For me, they are all symbols of finitude: the gradual process of aging made evident by the loss of physical strength and resistance of the limbs, my own finitude realized through my parents' aging... I kept those objects organized on a corner of my studio. I thought about them as some sort of still life.

Guided by another interest, the strangeness I feel behind walls covered with photographs of landscapes inside architectural spaces, I began to imagine wild animals hunting in those places, and that led me to develop a wolf mask, made of xaxim.¹

Later on, I saw the opportunity to put this mask together with the other objects, in a situation staged in an alley near my studio. What caught my attention in there was a pile of sand with a shovel buried in it, which would be used to make cement. The whole atmosphere interested me: the colors, the light, and the possibility to use the pile of sand in a scene about a burial. While I was photographing it, the unexpected, like a boy who decided to take a close look at the “wolf,” brought reality and familiarity to a situation that was staged and absurd in the beginning. The photographs I took on that day were used as a starting point for the painting.

What do I intend with this work? I don't know for sure, but I believe that, during the painting process, my very personal starting points, apparently absurd or fantastic, might turn into images that have an embracing power of evocation, where the other might find a little of his own self.

¹ [A kind of plant fiber.]

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EDUARDO BERLINER

DISFUNCTION

These paintings's chromatic palette can, because of their coldness, be quite deceitful. The situations, portrayed in sober tones, seem to depict apparently banal and uncomplicated subjects, and confuse the interpretation of the viewer. Pilled-up chairs, the reverse of a banner, a cup-cum-puddle, an upturned trolley. Escaping from convoluted poetics, these and other compositions are disturbing due to their economy of elements, which, paradoxically, does not collaborate towards a discursive clarity, for it raises an enigma that take as its starting point a presumed thematic obviousness.

One of the big questions for the contemporary art piece is the possibility of it not being confined to itself, assimilating references from the world into its own objectual nature, making its surroundings part of the piece, giving it meaning. Thus, a painting's represented image, for instance, is the starting point for a reflection that lies beyond the icon. For sure, this intellectual procedure has been around ever since the Renaissance, however, what we observe today is the chance for the art piece to exist even without materiality or visibility, being able to erect itself through the understanding of its context, whether expressed or not, in the authorial discourse.

Despite not following in the direction of elaborating an entirely immaterial piece, Berliner's paintings are charged with conceptual data and surprise with their reflection of the human mirrored in the artifacts and absurd surroundings portrayed, which, aseptic in their majority, prove the existence of the human animal in the world. In the text hidden beneath the surface of these images, the artist, despite being less acidic, does not criticize mores or make any moral or value judgement, nor does he weave any manner of interpretations of Pop culture or of the contemporary world that creates it.

Nevertheless, the grand motto of Berliner's pictorial work is painting itself, with its making, procedures and the visual and narrative possibilities to be reached in this most traditional of media - keeping himself constantly open to new stylistic endeavors. In this movement, his muted, slightly gloomy palette, goes back to foggy sunsets and creates a thunderous silence. The objects represented in this opaque color scheme prove themselves to be, in their turn, honest in composition, but are, in fact, dysfunctional in relation to their context: nothing works in its proper place.

It is noteworthy that the depicted situations suggest a static temporality which, rather curiously, resides in the human and not in the object. For the time of man, despite being dynamic, remains the eternal prisoner of the present instant, thus watertight, in the manner in which the inanimate objects of these paintings show themselves to be. Such a feature raises the absurd thematics of the scenes, and the volume of the thunderous silence which embraces them, even higher.

In relation to Berliner's process, this new series marks another step in his pictorial work,

previously marked by an angry process of making and the juxtaposition of various elements and techniques. Another important component was the materiality of the oil paint, applied in thick layers. In the present moment, however, the homogeneous surface is more highly valued, while the ample areas of color give form and volume to the object, making the outlining that turned the canvas into a sketchbook dispensable. This new way of applying paint is, nevertheless, concerned not only with the composition's imagetic and thematic reference points, but also with the conscious desire of exploring new challenges in the troublesome task of going back to painting in order to be able to reach the world.

Daniela Labra, 2010

EDUARDO BERLINER

COLLAGES

Numbed by the bloody images banally circulating the media, our senses succumb to a trap of discomfort before the paintings of Eduardo Berliner, and crimp as an immediate reaction. Far from the spectacular mechanism of the media, his work can cause reactions such as surprise, amazement and discomfort. Built from narrative fragments and imagistic remnants from the archives of the author, his works offer indecipherable scenes that skirt the grotesque and the violent, leaving us with an anguished taste facing pieces of stories whose characters are detected but are not recognized in their integrity.

Despite the excess of visual elements that compose the paintings, there is a feeling that some information is denied, preventing us from assembling the puzzle presented to us. Facing this paradoxical picture of complexity and incompleteness, to understand the narratives of Berliner in a linear way is an innocuous task, precisely because the artist thwarts any attempt of linear development of his stories.

The techniques used in the composition of his works are diverse, ranging from the detailed observation drawing to the collage. The latter is however perceived as a conceptual motto of Berliner's production as a whole. Clippings are juxtaposed with ballasts of memories, and these are half-hidden by layers of paint, pencil, other clippings, empty spaces. Besides the collage as praxis, another recurrent motto is the permanent idea of acceptance of error, once the artist does not allow the use of corrective artifacts: any accident occurring in the process of creation is incorporated to the work as another layer of information. His eyes and his willingness to risk juxtapose materials and unlikely affective references, re-signifying the matrix images, and creating a third thematic object whose meaning cannot be fully reached.

Despite the violent discomfort of certain images and the incomprehension of many of them, neither shock nor criticism are the focus. Berliner dives in his collection of relics to bring to the surface rereadings that are free of particular scenes and stories, anchoring the absurdity of his paintings to a rock submerged in very deep water, where the reality of life is once again a reference to be reconfigured by art.

Daniela Labra / 2007

EDUARDO BERLINER

CORPO EM MUDA

Achei que a minha irmã podia brotar numa árvore de músculos, com ramos de ossos a deitar flores de unhas. Milhares de unhas que talvez seguissem o pouco do sol. Talvez crescessem como garras afiadas.

Valter Hugo Mãe, *A desumanização*

Brotar, transformar, renovar são algumas das acepções associadas à *muda*. O termo designa também uma planta jovem, que anseia pela ação do tempo. Essas noções trazem consigo, entre outras coisas, expectativas de eclosão, de metamorfose, de frutificação.

Em *A desumanização*, o escritor Valter Hugo Mãe narra a história de uma menina que, diante da morte da irmã gêmea, se questiona sobre o que fora feito do seu corpo. Aquilo que é sepultado passa a equivaler à imagem do corpo que se desagrega sob a ação dos bichos da terra e ao cerne de algo fecundo. Estabelece-se a condição dúbia da “criança plantada”, de um corpo que é ao mesmo tempo carcaça e semente. Algo na ingenuidade da imaginação infantil faz com que a menina dê ramos e frutos, bem como unhas e dentes, em um processo de crescimento desordenado. Um corpo em muda do qual brotam elementos dispares, onde convivem partes desconexas.

Corpos em muda reaparecem na produção recente de Eduardo Berliner. Os trabalhos expostos revelam o meio pelo qual seu universo figurativo opera hibridizações. Ao adentrarmos a exposição vemos um flautista com focinho, um cachorro com cabeça de criança, uma boneca com braços-chifres. No mesmo universo circulam dispersos elementos autônomos, sem origem ou destino certo. É uma visão dos corpos que aposta na potência de transmutações, recombinações e decepções no espaço entre o humano e o animalesco.

Essas operações encontram seu primeiro indício na diversidade de origem das imagens, combinando figuras provenientes do exercício de observação e de imaginação. Suas figuras desconcertantes advêm de estudos em um museu de história natural, fragmentos de memória e elementos do cotidiano. Na pintura *O flautista*, o crânio do elefante foi minuciosamente transposto de estudos em desenho, enquanto o corpo do flautista – híbrido de homem e cão – parece ligeiramente improvisado. Nesse caso, como em outras ocasiões na produção de Berliner, os contornos da figura humana não são o resultado da observação, mas daquilo que se imagina ou se insinua nas manchas de tinta.

O conjunto das obras expostas também transpõe o incômodo que figuras de natureza tão distintas provocam quando tratadas de maneira equivalente. A equivalência não se dá propriamente em termos pictóricos, de manufatura, mas na maneira como o absurdo e o familiar convivem. Há um estranhamento na forma como esses corpos são tratados, como no *Balanço*, em que o simples equilíbrio de membros esartejados é parte de um cenário tipicamente infantil. Tendo em vista a justaposição de elementos híbridos e estranhos entre si, não é possível diferir entre o que é inocente ou perigoso, ou mesmo se há ou não um deslocamento do motivo explícito das pinturas.

À justaposição de elementos soma-se a ambiguidade dos gestos. Ao mesmo tempo delicado e violento, o contato entre os corpos se dá sob a forma de uma troca recíproca: um menino veste a pele de um animal como uma luva enquanto a pata fere-lhe o pé; uma caveira ampara a cabeça de um homem como se fosse quebrar-lhe o pescoço. Permanece, porém, uma incógnita o sentido desses gestos e contragestos, bem como o conteúdo latente das cenas retratadas. Não sabemos o que leva uma criança a introduzir os dedos nos olhos e na boca da outra – pode ser uma brincadeira, a um só tempo ingênua e perversa.

Além dos corpos em muda e das origens múltiplas dos seus elementos, há outra dimensão nesse conjunto, que se liga à experiência do olhar. Quadros como *Vampiro* e *Sem título* contém *presenças* que não se reduzem à sua constituição pictórica. Trata-se de figuras que reclamam e devolvem nosso olhar, o que lhes confere um estatuto onírico ou fantasmagórico. A comunicação que estabelecem conosco é de certo modo intrusiva, pois à primeira vista já nos vemos olhados por elas. Mais exatamente, por meio do comportamento cromático das obras, somos confrontados por aparições que emergem da escuridão.

Contudo, as imagens de Eduardo Berliner são matéricas. São pinturas, desenhos, gravuras e aquarelas de densidades e constituições próprias; obras cuja complexidade nasce do acúmulo de gestos e acasos na manipulação do meio. Cada obra se impõe como um corpo e divide o espaço com os observadores. Há, portanto, uma ambiguidade do ver: de que se reconhece e não se reconhece aquilo no suporte da tela, do papel ou da madeira. Estabelece-se um jogo entre abstracionismo e figurativismo: por vezes uma pintura abstrata nos lembra da planaridade das demais. Tendo em vista as figuras do seu imaginário, vemos que as suas obras tratam essencialmente de pigmento, luz, tamanho e distância.

Entre o imagético, o matérico e o pessoal, esses corpos em muda dão a ver algo que está em curso na obra de Berliner. Uma inflexão parece ter ocorrido por influência de uma problemática incipiente, relativa ao contato com o outro. Em contraste com a produção dos anos anteriores, encontramos agora nas imagens indícios de subjetividades autônomas em relação a do artista. Nesse sentido, explica-se a dinâmica de olhares que estabelecem conosco. O desconforto que sentimos diante de algumas delas é o reconhecimento de que somos também objetos para o olhar alheio.

Os corpos em muda de Berliner não remetem apenas à profusão de possibilidades do corpo fecundo mas também ao mistério da maturação: à impossibilidade do atual de descortinar o futuro de si. No romance, a gêmea da criança plantada vivencia o limite do seu próprio devir: pede ao pai que corte-lhe o corpo, que a impeça de mudar, para que não entre em descompasso com a irmã. Assim, encontramos em Eduardo Berliner e Valter Hugo Mãe o momento da alteridade: de que o eu não pode evitar sua transmutação em um outro. Do mesmo modo, não é possível preterir o encontro com o que é distinto. Somos surpreendidos pelo instante em que o potencial para a mudança congrega os mais variados caminhos, por onde germinam o raquítico e o gracioso, o prosaico e o brutal.

EDUARDO BERLINER

CORPO EM MUDA [BODY IN CHANGE]

I thought that my sister could sprout into a tree of muscles, with branches of bones producing flowers of fingernails. Thousands of fingernails that perhaps would follow the little bit of sun. Perhaps they would grow like sharp claws.

Valter Hugo Mãe, *A desumanização*

The Portuguese word *muda* in the exhibition's title, *Corpo em Muda* [Body in Change], besides meaning "change," is associated with sprouting, transformation and renovation. The term also designates a young plant (seedling) which is yearning for the action of time. These notions also bear a sense of expectations of hatching, metamorphosis, and fruiting.

In his novel *A desumanização*, Portuguese writer Valter Hugo Mãe tells the story of a girl who, in trying to come to grips with the death of her twin sister, asks what happened with her body. She starts to equate that which was buried with the image of the body that is disintegrated by vermin in the earth and with the essence of fertility. This gives rise to the dubious condition of a "planted child," of a body which is simultaneously carcass and seed. In her infantile naïveté, the girl imagines that her sister would sprout branches and fruits, as well as fingernails and teeth, in a disordered growth process. It is a body in change from which dissimilar elements sprout, resulting in the coexistence of disconnected parts.

Bodies in change reappear in the recent production by Eduardo Berliner. The artworks featured in the show reveal the means by which his figurative universe operates hybridizations. Upon entering this exhibition we see a flutist with the snout, a dog with a child's head, a doll with horns for arms. Dissimilar autonomous elements circulate within the same universe, without any definite origin or destination. The outlook presented is one of bodies that undergo transmutations, recombinations and amputations in a space of limbo between the human and the animalesque.

The first sign of these operations is found in the wide range of origins of the images, which combine figures arising from the exercise of observation and from imagination. The artist's disconcerting figures spring from studies in a natural history museum, fragments of memory and elements of day-to-day life. In the painting *O flautista* [The Flutist] the cranium of the elephant was transposed in detail from studies in drawing, while the body of the flutist – a man/dog hybrid – seems somewhat improvised. In this case, as on other occasions in Berliner's production, the outlines of the human figure do not result from observation, but from what is imaginatively implied or suggested by the blotches of paint.

The set of artworks featured in the show also conveys the uneasiness that arises when figures of such diverse natures are treated equivalently. This equivalence does not involve their pictorial aspects or the procedures of their making, but rather the coexistence of the absurd and the familiar. These bodies are treated in an uncanny way, as in *Balanço* [Swing Set], in which a simple swing set with amputated limbs is part of a typical childhood scene. In light of the juxtaposition of hybrid and dissimilar elements, it is not possible to distinguish what is innocent or dangerous, nor even whether there is any displacement of the explicit motif in the paintings, or not.

The juxtaposition of elements is coupled with the ambiguity of the gestures. At the same time delicate and violent, the contact between the bodies takes place in the form of a reciprocal exchange: a boy wears an animal skin like a glove, the animal paw wounding his foot; a skull with skeleton arms is holding a man's head as though it were about to break his neck. These gestures and counter-gestures contain, however, an unknown quantum of meaning, just as in the scenes portrayed there is a latent content. We do not know what leads a child to stick his fingers into another boy's eyes and mouth – it could be a game, though it's not clear if it is ingenuous or perverse.

Besides the bodies in change and the multiple origins of the elements, there is another dimension in this set, which is linked to the experience of the gaze. Paintings such as *Vampiro* [Vampire] and *Sem título* [Untitled] contain *presences* that are not limited to their pictorial constitution. They are figures that beckon for and return our gaze, which lends them a dreamlike or phantasmagoric status. The communication they establish with us is in a certain way intrusive, since at first sight we already find ourselves being watched by them. More precisely, through the chromatic behavior of the artworks, we are confronted by apparitions that emerge from the darkness.

Nevertheless, Eduardo Berliner's images are matteric. They are paintings, drawings, prints and watercolors of diverse densities and constitutions; artworks whose complexity springs from the accumulation of gestures and chance occurrences in the manipulation of the medium. Each artwork presents itself as a body and shares the space with the observers. There is, however, an ambiguity in the perception: what is on the canvas, the paper, or the wood is both recognized and not recognized. There is a game between abstractionism and figurativism: sometimes one of the abstract paintings reminds us of the planarity the others. In light of the figures of his imagination, we see that his artworks essentially deal with pigment, light, size and distance.

Between the imagetic, the matteric and the personal, these bodies in change evince something that is underway in Berliner's work. A turning point seems to have taken place due to the influence of an incipient problematics, relative to the contact with the Other. In contrast with his production from previous years, his images now contain signs of autonomous subjectivities in relation to that of the artist. This explains the dynamics of the gazes that are established between the observer and the artworks. The discomfort we feel before some of them is the recognition that we are ourselves objects in the gaze of the Other.

Berliner's bodies in change do not refer only to the myriad possibilities of the fertile body but also to the mystery of maturation: to the impossibility of the current situation to unveil its future. In the novel, the twin of the planted child experiences the limit of her own process of becoming: she asks her father to prune her body, like a bonsai tree, to stop the change, so that she does not get out of step with her sister. We thus find in Eduardo Berliner and Valter Hugo Mãe the moment of alterity: the self cannot avoid its transmutation into another. It is likewise not possible to postpone the encounter with what is different. We are surprised at the instant when the potential for change brings together a wide range of possible paths, from which sprout the rachitic and the gracious, the prosaic and the brutal.