

## Dust and the world of objects

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(...)

The disappearance of memory, when it seems mediated by the maculation of sight, are evident in the works of Ismael Monticelli (1987), *p4 - Projeto Cisco* [p4 - Mote Project], *p6 - Projeto Cisco* [p6 - Mote Project], *p16 - Projeto Cisco* [p16 - Mote Project], and *p21 - Projeto Cisco* [p21 - Mote Project] (all from 2011), in which the artist acquires and appropriates landscape paintings by unknown or anonymous painters, partially covering them with a layer of concrete dust. The procedure produces obscurity and, simultaneously, visibility, demarking an obscure zone of sight, which relates directly to the history of art circulation and its appearance to public visibility, which includes in this process the possibility of recognition, anonymity, or obscurity. These paintings also theme, with other works, what we call, in this Biennial, of "blind spots," in their metaphoric relation with the institutional blindness of image and, consequently, the invisibility of art and artists. The word "cisco" [mote, particle, or speck] itself, which names the series, refers to this intromission of a strange body in the that eye scrambles sight. His photographs of dust, *Sem título I* [Untitled I] and *Sem título V* [Untitled V], from the series *O Deserto dos Tártaros* [The Desert of the Tartars] (2012-2014), are made with objects and remains of materials collected by the artist in his own house. With then, he built fictitious and simulated landscapes through photography. These fictitious images invoke the strength of nature and suppress human presence. Simultaneously, all are permeated by a claustrophobia that alludes to the impossibility to breath. In another series of works, in which structures made from glass plates simulate minimalist architectural forms, covered with dust, is invoked by an opacity and a blindness of space that demark an indisposition with sight. *Limanora*, *Liso do Sussuarão*, and *Monte Análogo* [Analogous Mountain], all from the series *Mundo Fulgurante* [Vivid World] (2014), are transparent structures, with glass layers that, inadvertently, give them more opacity than they should have, since they are environments made from glass. Plates glued to each of the supports that sustain these

objects indicate the name of a fictional place that can be found in literature, as microcosms of a convivial space that existed as pure transparency, but that for some reason appears opaque, obscured, and lifeless from the collected house dust the artist pours over these forms and that cover their surfaces.

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