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Web
03.03.2021
35 Bienal de São Paulo
<https://artviewer.org/screen-presentation-from-mudanca-to-change-series-by-max-willa/>

Publicação
Autoria

Art Viewer

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SCREEN: presentation (from mudança/to change series) by max willà morais

March 3, 2021



March 3 – 25, 2021

max willà morais

presentation (from mudança/to change series), 2020

Camera: max willà morais and her mother Elenice Guarani

Featuring: Elenice Guarani and visible and invisible things

Duration 4'50"

Selected by **Tiago de Abreu Pinto**

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Chapter 2

- Is it about nature? — leaning forward.
- It can be — nodding calmly.
- But...
- But, it has more to do with to show, to hide — with a pause — rastejante.
- Crawling — with a head nod — And, this sort of mask — pointing — is to you part of a family of things and clothing, right?
- Yes. And, it's a way to show and to hide — winking.
- Which occur simultaneously — with expectation.
- Yes. There are things — amiably — that we don't see that are before what we see.
- And, the things we don't see before the ones we do see have to do with apparitions.
- With a specific apparition. An apparition — rolling her eyes up and closing them — that I was having and that someone touched me.
- Bringing you — pointing to her — back to what we all see — gesticulating to the both of them.
- Yes, from a state or place I was but for some reason I wasn't protected there, from that specific stimuli.
- From the touch — cracking fingers.
- From that contact.
- You were revealed.
- Unveiled. And, the mask, you are mentioning, is for that purpose: protection.
- It permits you to not get so exposed.
- I believe so. And, it was something that was accompanying me. It protected me, yes.

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- It was... Now, I see. It was accompanying you as your family.
- And — agreeing with a head nod — a member of my family, my sanguinal family, films me. She films me and I film her.
- So, to show and to hide are being seen...
- Yes.
- ... and this thing is being activated, it comes to being through your mother...
- That's it.
- and then I wonder what it is showing and hiding in this context.
- It marks the time of appearance of this contact...
- Of whom?
- These two families — holding up the hands.
- To show, to hide rastejante...
- Yes, and my mother.
- So, the relation between this object being (that is To show, to hide rastejante) and the human being (that is your mother)...
- She treats it with care, don't you see?
- Yeah, when she caresses its hair.
- And, it's a short period of encounter.
- That suddenly vanishes when you start painting her face...
- What happens with the papers we see...

She gazes down reading on the table some charcoal legend: we see how the change distributes itself.

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- ... they've turned themselves into drawings.
- The words disappeared?
- Yes. And, it marks the change of our home.
- What...
- The words on charcoal.
- What happened?
- It's all about the change. I did it to register a change we were going through. Our home was changing. Structurally, speaking.
- That's why her face can't be seen in its entirety.
- Since the change is also associated with the face, our identity, the way people see us and identify us and in a way access us. Cara (face) and Casa (home).
- How to see in our homes and on our faces the change.
- How I'm being seen by her and how I see her.
- She shows the paper: how we, things, bichos and bichas, appear and disappear.*
- And, suddenly it has to do with 'bicha' in portuguese...
- That pejoratively means something like sissie and for me etymologically a non-binary critter, beast or animal.
- Not just that. It means larva, reptile, worm, leech...
- When will it change? — sad looking eyes.
- How to see or, better, perceive the change?
- ...
- When it appears and disappears.

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— ...

— But, you asked me about the mask that suddenly vanishes...

— Yes, I did. When you start painting her face. Why? — murmuring.

— Because then I'm adorning her. I'm enchanting with her. She becomes the enchanted. It's a preparation for the spell — almost whispering.

— Which spell?

— The enchantment and the chant here are the same. They are both visible and invisible.

— ...

— It's all elliptical.

— ...

— Can't you see it? All the golden teeth are hidden when the mouth is shut.



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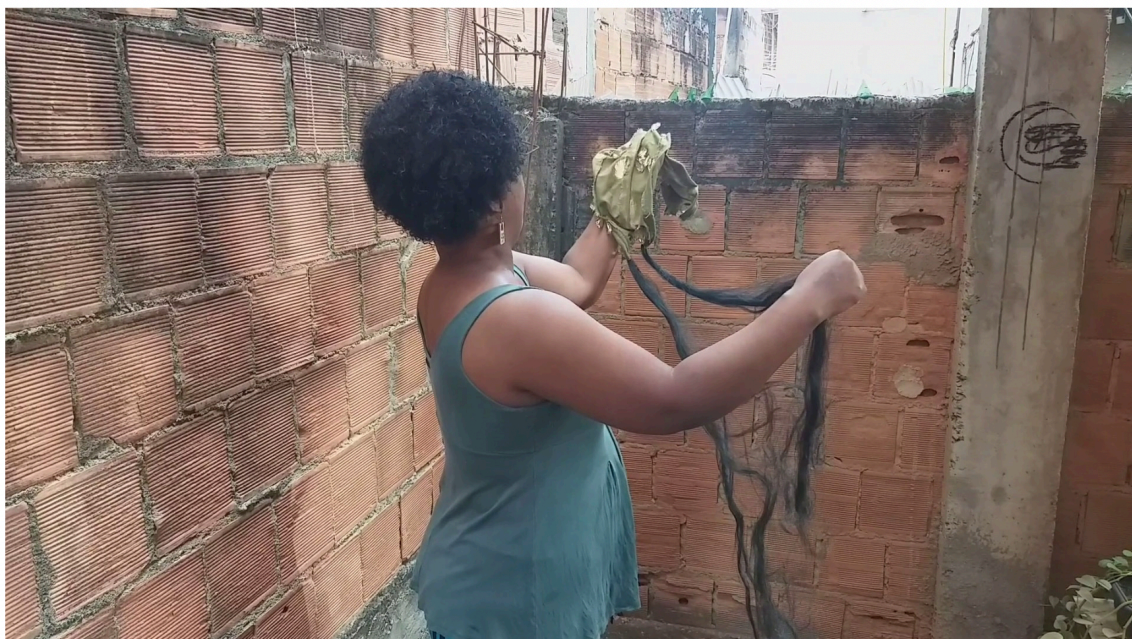
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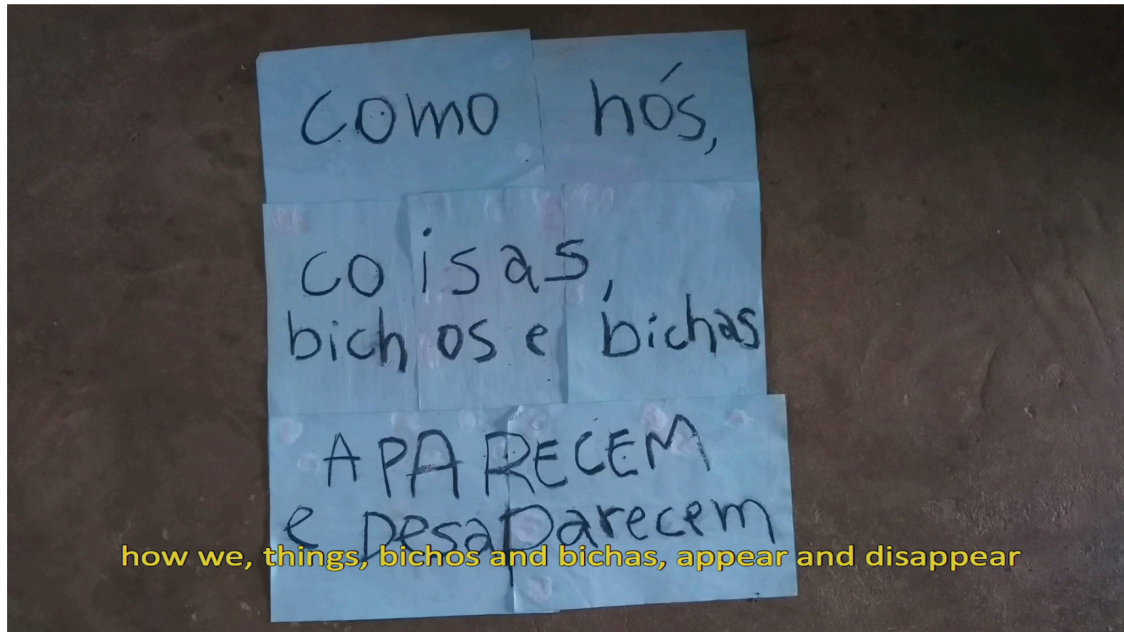
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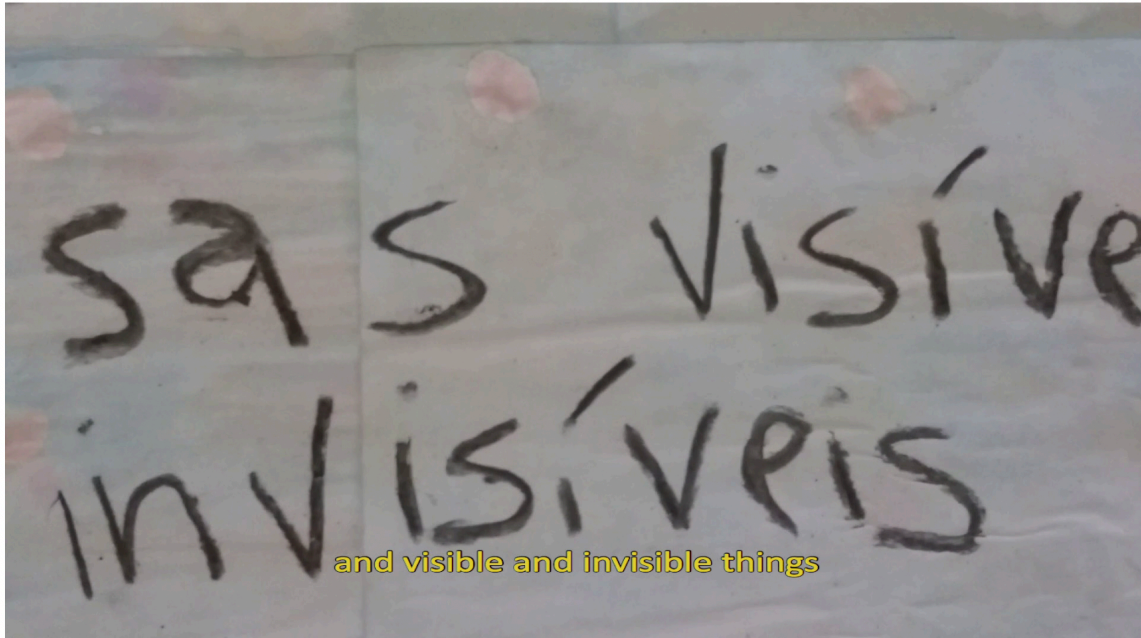
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■ Screen

📺 max willà, Tiago de Abreu Pinto

< Kanaan at Kvarnviken Mill

> Koen Delaere at Base-Alpha