

{ hélio fervenza /



**relógios: dias de areia: segundos de chuva:**

**clocks: days of sand: seconds of rain:**

**2015**

Installation made for the one-person show of the same name that took place at the Central Galeria de Arte, São Paulo, 2015. Elements used: one video, four instruments (rainsticks) of different sizes (100cm, 120cm, 140cm and 160cm x 5cm x 5cm) made out of black acrylic with punctuation marks in white, and two punctuation marks made out of light gray vinyl stickers.

**clocks: days of sand:  
seconds of rain:**

central galeria de arte / são paulo  
2015





**clocks: days of sand:  
seconds of rain:**

central galeria de arte / são paulo  
2015



**clocks: days of sand:  
seconds of rain:**

central galeria de arte / são paulo  
2015

**clocks: days of sand:  
seconds of rain:**

central galeria de arte / são paulo  
2015





**clocks: days of sand:  
seconds of rain:**

central galeria de arte / são paulo  
2015

**relórios: dias de areia: segundos de chuva:  
[clocks: days of sand: seconds of rain:]**

This installation is among the continuity of works that I presented at the Venice Biennale in 2013 and of the projects that I developed during the preparatory residency for the 2014 Yakutsk Biennale, in Russia. Some aspects are recurring in these works: the punctuation marks, the inside-outside relation, the emphasis in the relations as sense triggers, and the links that are established with the various elements among themselves, with the exhibition space, and with the visitor. In **relórios: dias de areia: segundos de chuva:** [clocks: days of sand: seconds of rain:], particularly, there is a focus on time as weather and time as chronology, chronography etc.<sup>1</sup>, by proximity, association, or juxtaposition.

The installation is composed of a video showing a few hands holding sand, pouring it and transferring it to other hands, with a change of position throughout this process (as a sort of sand clock, an hourglass). Moreover, it is also composed of four instruments (rainsticks) of different heights (1m, 1,20m,

---

<sup>1</sup> In Portuguese, there is one word, tempo, which can be used for both.

1,40m, and 1,60m) made out of black acrylic with punctuation marks in white, and of punctuation marks made out of light gray vinyl stickers in the room's architecture.

The rainsticks' sounds form some sort of soundtrack which converses with the video in the installation and are produced by the visitors who manipulate the instruments themselves. This soundtrack is not subordinated to the images, it is not an illustration, nor is it in sync with them. The relations are mutual, and can be inverted - sound to image, image to sound. Here we can observe the aspects of discontinuity, contrast, and heterogeneity of the sound compared to the images of the videos, as well as the direct, personal, physical, and experimental way of producing it. By manipulating the instrument, the slow transfer of the tiny spheres inside it occurs, from one end to the other, in an alternation of movement and position similar to transferring sand from one part of the container to the other in an hourglass.

**video about the process of creating the installation:**

<https://www.youtube.com/watch?v=psh2xqivxnq>

/

**video made during the exhibition, with sound experiments:**

<https://vimeo.com/143086668>

**ruídos silenciosos dentrofora**

**silentnoises insideout**

**2013**



Installation made for the one-person show of the same name that took place at the Museu Victor Meirelles, Florianópolis, 2013/2014. Elements used: Moebius strips with varying lengths and widths, executed in different materials such as satin, plastic packaging and paper, newspaper, cellophane, magazines, which are suspended and disposed on the wall by means of metal supports; two photographs measuring 32,5 x 22 cm each one; punctuation marks made out of vinyl stickers.

**silentnoises insideout**

museu victor meirelles, florianópolis /2013



**silentnoises insideout**

museu victor meirelles, florianópolis /2013

**silentnoises insideout**

museu victor meirelles, florianópolis /2013



**silentnoises insideout**

museu victor meirelles, florianópolis /2013





**silentnoises insideout**

museu victor meirelles, florianópolis /2013

## **ruídos silenciosos dentrofora [silentnoises insideout]**

I have elaborated an unprecedented work, especially designed for the museum's ground floor, composed of an installation in which I used Möbius strips of various lengths and widths made out of different materials, such as papers and wrapping materials, cellophane, satin, newspapers, and magazines. These strips were hung in the room's architecture with the use of metal hooks and placed in distinct positions and heights, in interventions that emphasized the intervals and the inside-outside relations - both regarding the spatial and architectonic aspects (walls, doors, etc.) and the connotative and symbolic aspects (among others). Möbius strips are non-orientable surfaces with only one side and only one boundary. It is a topological space obtained by gluing both extremes of one strip after giving one of them a half-twist. It gets its name from August Ferdinand Möbius, who studied it in 1858.

Ever since the beginning of my artistic practice, around the 1980s, I have been using different media such as installation, photography, objects, multiple and various printed materials, and die cuts made out of adhesive vinyl, in which notions of inscription,

presentation, void or interval are frequent. A few features which define the progress and the current state of my artistic production concern the notions of place and space and the way a given artistic proposal relates to the presentation within an exhibition space. The physical composition or the perceptive dimension of the work is related to the context of its presentation and to the different conceptions of art embedded therein. Three main centers of interest are recurring in those creations: inscriptions and interventions with signs, intervals, objects, texts, and punctuation marks within a presentation space – whether it is an exhibition space or not; the use of data involved in that context as elements which are part of the produced artistic propositions; and the investigation about the presentation processes, regarding its relation with the notion of art.

[ hélio fervenza /

*Ruídos silenciosos Dentrofora*  
Silentnoises Insideout  
From November 11th, 2013, to February 15th, 2014  
Victor Meirelles Museum, Florianópolis/SC





(fish, shadow)  
insideout (the roof of the mouth)  
of water ( , )  
(peixe, sombra) dentrofora (do  
céu da boca) d'água ( , )  
Installation, 2013. Elements used:  
photographs and adhesive  
vinyl cutouts.

(fish, shadow)

insideout (the roof of the mouth)

of water ( , )

(peixe, sombra) dentrofora (do

céu da boca) d'água ( , )

Installation, 2013. Elements used:

photographs and adhesive

vinyl cutouts.





venice biennial / 2013



venice biennial / 2013



venice biennial / 2013



venice biennial / 2013



venice biennial / 2013

(fish, shadow)

insideout (the roof of the mouth)

of water ( , )

(peixe, sombra) dentrofora (do

céu da boca) d'água ( , )

Installation, 2013. Elements used:

photographs and adhesive  
vinyl cutouts.



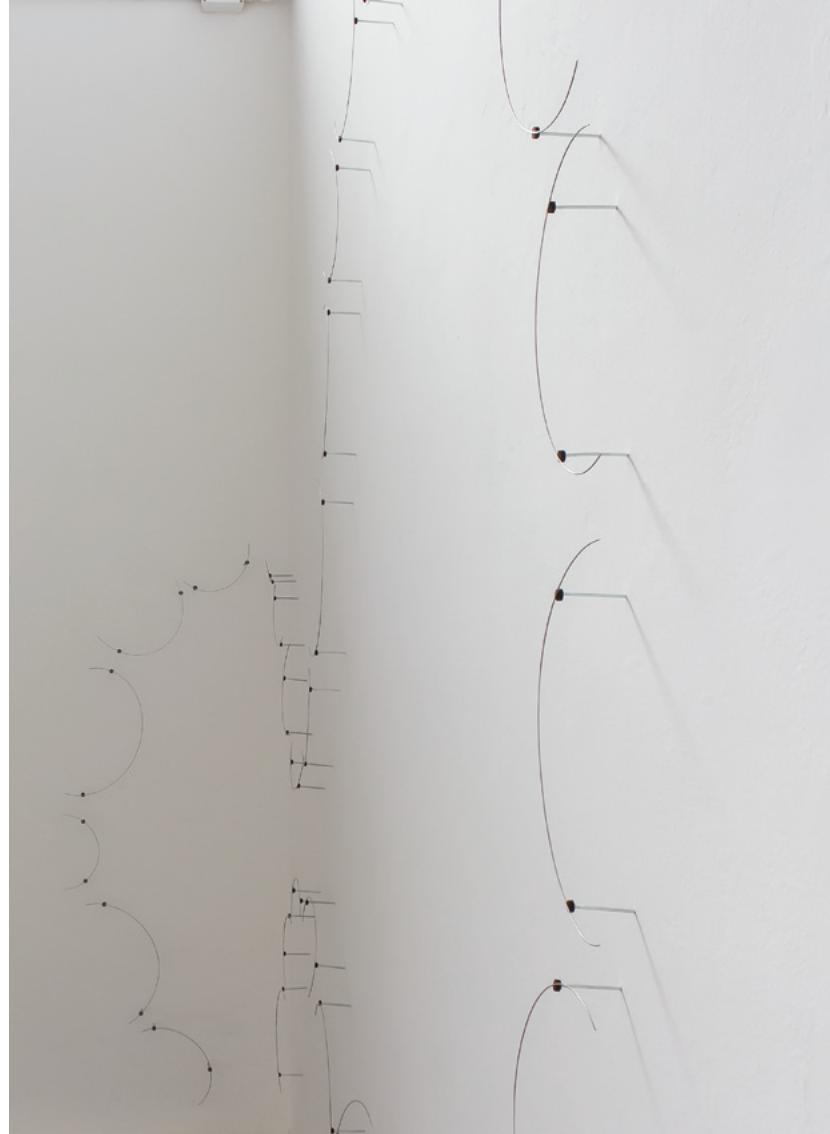


venice biennial / 2013

*Drawing*  
Installation, 1992/2013. Metallic wires, nails and magnets.



*Drawing*  
Installation, 1992/2013. Metallic  
wires, nails and magnets.



## **hélio fervenza - interview with André Severo**

Published in the exhibition catalog *Inside / Outside - Inside / Outside*, curated by Luis Pérez-Oramas and André Severo, Brazilian pavilion at the 55th Venice Biennale - The Encyclopedic Palace, Venice, Italy, 2013.

AS: *Punctuations, inscriptions, intervals.* Your poetic repertoire seems to be characterized mainly by punctual operations in the exhibition space. These punctuations relate graphic elements, objects and contexts of installation in order to compose a particular, austere and less-than spectacular aesthetic out of the validation of silence and the interstitial spaces of language. I see your work, at the same time, as an attempt to approximate that which escapes immediate perception; as a reflection on the aspects which produce the presentation of an object, action or situation as art and also as a reflection on the conditions which allow for the visibility - or non-visibility - of a work. Based on the fact that this production also seems to be constituted as a deliberate operation of the intertwining of multiple devices that can operate on the visuality (among them the very setting of the presentation of a work), would it be correct to say that the exploration of the relationship between the visible and the invisible in your work also configures an attempt to focus on interrelational phenomena between the work and the space (whatever it may be) in which it is presented?

*HF: Yes. I previously wrote that the space of presentation is that which emerges in the intertwining of movements guided from the*

*gestures and phenomena of indicating and making visible - in other words, it is established in the intertwining of different operations, gestures and systems of indication. Its immediate reference is the artistic field, but its manifestation addresses all the situations and activities in which it mediates a relationship which emphasizes the possibility of a certain view - in the broad sense of the term. The intertwining which I speak of establishes what kind of space is being created and which conceptions of art are circumstantially listed there. These conceptions emerge in the interplay of the relationships between the parts, at the point that it will perhaps be possible to affirm that it is the forms of presentation that found the conceptions of art, and not the other way around. Presentation is an indication that emphasizes something in the view, but what makes it possible is not necessarily visual nor visible and its problematic rendering can lead us on paths to the limits of the physically or symbolically perceptible, on a zigzag along the borders of art and non-art, since there are occasions in which there is no cultural frame clearly marking the space of art. Sometimes that which indicates, that which signals, can come from a cultural background, a background of images, from a residue of language, of fluctuations, connections or interruptions in meaning. Furtivo ["Furtive"],*

*for example, is the name of a work which I made in 2003, placing transparent stickers with the silhouette of an F-117 airplane on the monitors of ATM machines. It was quite an absurd work. It came to life from a nearly invisible being, though coming from the so-called “visual” arts, where it seemed as if, in principle, there was an emphasis on the... visibility. The present day also seems to be like this. Visibility, or a certain type of visibility, is exacerbated, and for many people this is everything. But the constitution of the visible is much more than this or, should I say, a bit less than this? Curiously, *Furtivo* lived on the verge of disappearance. Just like the plane from which I borrowed its name, it was distinguished by the difficulty in being perceived by a certain system of reference and location. It seemed as if it was this that it rendered problematic. Our world is populated by systems of signs and perceptions which are also, or overall, systems of values. Most of the time, we don't see and don't understand how these systems are established and relate to one another, and a large part of the production of visibilities collaborate with this state of things. The subject of *Furtivo* - if there is one - may be the perceptive difficulty which we experience today when faced with the world. Certain forms and information are there, in front of us, they are part of the skin of*

*the world, but we can't manage to see them or read them. We are not simply diverted from our decisions about the world, we are detached or led by the languages produced in it and by their accompanying values. The intervention with the stickers and the conversations, questions and texts that accompanied them showed to what extent, in a certain sense, it was a work that was at the same time visual and theoretical.*

AS: Production, forms of presentation, exhibition. In your more recent artistic production, I notice there is more and more attention given to the listing of aspects which can be directly related to the notion of presentation - whether it be inside the exhibition space, whether it be by other forms (books, texts, posters, videos, business cards etc.) of exhibiting a thought formulated through the art experience. At the same time, your textual production reveals an artist who is restless in the face of the problems of creation - as well as the world of social, political and economic values involved in the inscription of the work of art in its system of circulation and legitimacy. Considering that the notion of presentation, in your work, is not restricted to the exhibition spaces, would you say that the way in which your ponderings about the notions of presentation and exhibition - as constituents of distinct aspects of the possibilities

of communicating a thought in the field of the contemporary visual arts - indicates to us the limits of operating in this field and of the related conceptions of art within it?

**HF:** First of all, it is important to clarify that exhibition and presentation possess differences in their semantic attributes and scope. The notion of presentation is broader than that of exhibition, capable of embodying it. In the case of the exhibition space, the active operators seem to be easily detectable, and what can be rendered problematic are the circumstances and the discourses that the presentation articulates, where that which is presented comes to be art, to have the visibility of art or, times often, comes to be a criterion, a paradigm, a reference for art. But, what happens with the presentation of a production outside the circuits of art? The question arises because, if we look at the art produced in the last 100 years, it is clear that the circuit of exhibitions or the art market, for example, does not account for the totality and diversity of the experiences of art. As such, I execute (and continue to execute) experiences out of the interrogation of how a determined artistic proposal relates to the presentation outside of an exhibition space, through such works as *Apresentações do deserto* [“Presentations of

*the desert”], *Furtivo* [“Furtive”], *Transposições do deserto* [“Transpositions of the desert”], *Objetos mentais* [“Mental objects”], *País do futuro* [“Country of the future”], *Oásis (o lugar do avesso)* [“Oasis (the insideout place]”, *Transplantes* [“Transplants”], *Telefone sem fim* [“Endless Telephone”]... I also started to wonder about the experience and its uses in the present day, about its mediation in spaces of art, about the capacity of the very presentation to create situations and artistic processes. The numerous and different definitions and conceptions of art lead me to think that we are not faced with something palpable like an object; we are instead faced with spaces of relations (indicators of between-spaces). It's as if the art field in contemporaneity were constituted out of multiple spaces, which on occasion are gaps, shortcomings, vacuums, voids, but which allow for the intense absorption of different practices, energies and knowledge. For me, there is no essence of art: art is an invention (as are its definitions and criteria), every day it is another color or, if we want, it is the color that the void wears before dissolving it. Art invents what it wants to be.*

**AS:** Reflections, processes, self-presentation. Some of the textual reflections address artistic activities and productions that do not necessarily envision

a presentation in the sense of an exhibition - nor a specific public or observer. In my view, these reflections are extremely strong - ones which not only emphasize the processes of creation and personal artistic experiences, but also pay attention to the use - in the very construction of the artistic thought - of knowledge, situations or materials not belonging to, in principle, the practices or traditions of the art field. By weaving together questions about the possibility of the space of art being limited to paradigmatic operations of the exhibition environment, you seem to indicate that the notion of an exhibition - at least the way it has been practiced in recent decades - presents obstacles to the critical possibilities and concerns of art. With this principle as the starting point, in what way can the idea of a self-presentation, created and conceived by yourself, expand these possibilities?

*HF: One point which strikes me as important to emphasize is that art does not hold a monopoly on the imagination. In the specific case of the visual arts, this situation becomes more evident as a logical consequence of the loss of the monopoly on the production of images that started in the 19th century. There is a powerful imagery created by technoscience, economics, advertising, industry, design, architecture and*

*civil construction, the real estate market, means of communication which, in a general way, impact the public more than any art form. These images circulate in all sectors of social life; they are already naturalized, made reality, concrete. In addition, obviously, much of art and its varied instances also have absorbed and been absorbed by means of production, circulation and by the imagery of the economy, of advertising and of spectacle, naturalizing, in turn, the view of these real fictionalizations. So, will art have another function or position in the face of this? Perhaps self-presentation will contribute with the possibility of the creation of another view of these images from another position, the inside/outside of art, and thus give it another meaning, another narrative, another function, another value. But, of course, self-presentation is just a small gesture, and one that isn't without risk.*

AS: Relationships, space, elements. In terms of spatial placement, your installations are, mostly, composed of a few, carefully selected objects, positioned in the exhibition setting in order to place value on and highlight the power of communication in the unfilled space and to establish a language capable of communicating something through the relationships between the objects that our eyes capture. In the same

way, your texts utilize empty space as graphic possibility to its maximum potential and seem to reveal an interest in the intersection of verbal and visual languages. By punctuating - objectively and graphically - the architecture of different places in which your thought is established (and transforming them, in a certain sense, into elements of representation), your work seems to accentuate the existence of something in suspension which cannot take shelter in the literal. With this in mind, would it be correct to suggest that your aesthetic project ultimately holds the ambition to serve as a platform for analysis not only for conceptions, contexts, architectures and means of circulation of art, but, also specifically, for the expansion of their devices of propagation and reception?

*HF: The presence of visual productions in contiguity with punctuations common in literary texts and mathematical writings are rumors of the language of the world that fluctuate and surround us like samples resulting from the formidable presentation of the meaning of their emergence. These noises like murmurs, like incompleteness or like the force in the beginning of a stammer, of a breath, a puff or, even, like the stark crack of billiard balls knocking into each other on the table: meanings in motion, displacement which engenders displacement, writing moving image,*

*image moving writing, body, object... It's like a kind of background noise of the language of the world, which remains in suspension and, at the same time, in subtraction, in less. As such, the spacing, the silence, the void are articulated as interruptions in meaning. But, the void for me is nothing at all. It is potential. It often seems that we relate to words and concepts in the same way that we relate to objects: we only see the full, positive, broad, compact, solid side. We don't see the negative, the counter form, the interval. We forget the relationships between which emerge in interval spaces or situations, which are prolonged, unstable, fluid, circumstantial, prepositional, to somewhere beyond the objects and signals, bringing this possibility of connecting and disconnecting, of opening and closing, of being inside and outside. In this sense, the exhibition, for me, is a momentary intersection of symbols, a porous space, one of crossing, where the body-thought articulates the work, its conjectures, versions, associations, inventions, inside/outside there.*

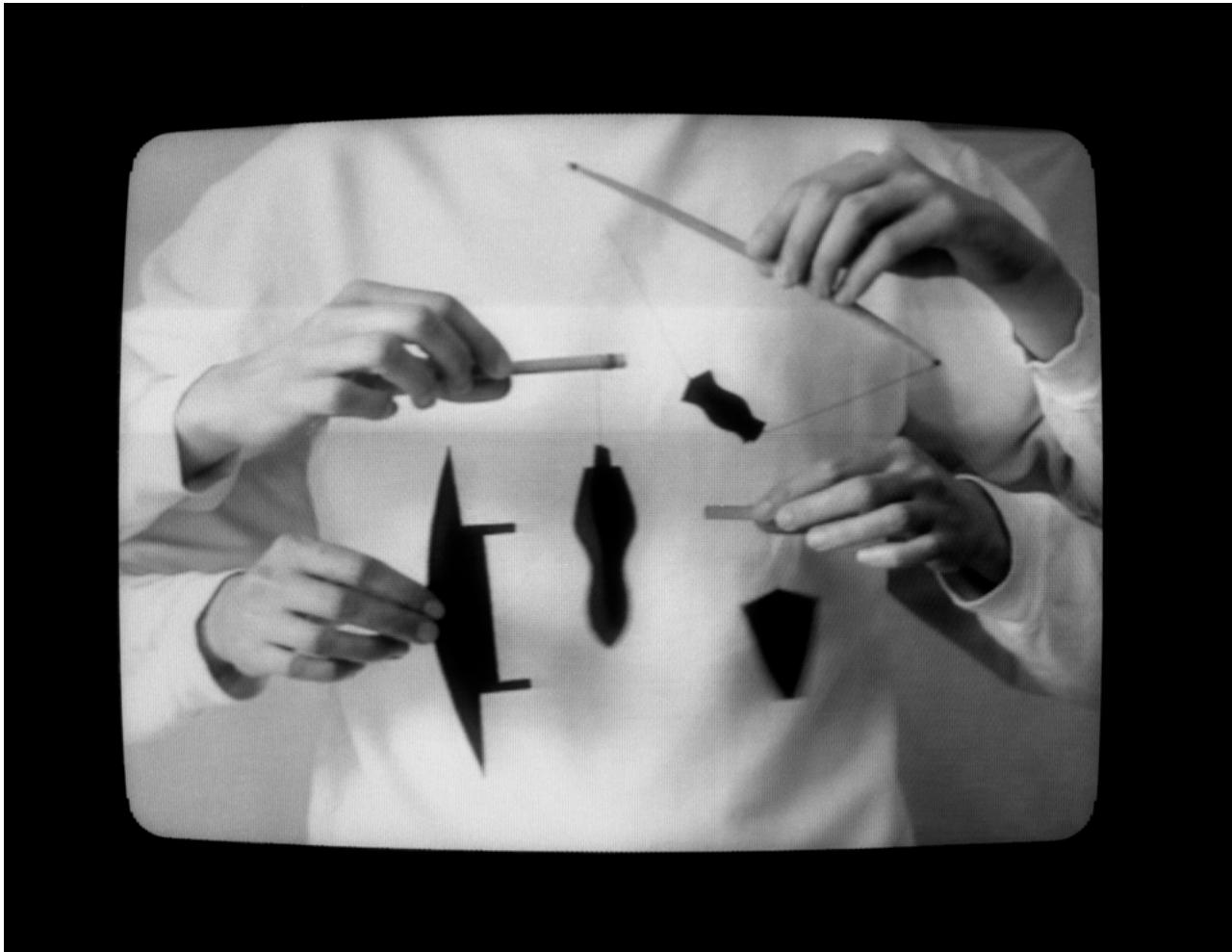
[

/



Partial view of the installation.  
From left to right: *Magic Eyes*,  
1995, 03 fisheyes peepholes  
incrusted in the wall; *Aerolices*  
- Part I, 1995, gouache on paper,  
metal hooks, magnets, 44,5 x 30  
x 18 cm; *Hiding place for tired  
air*, folded black paper, hooks and  
magnets; *One hand can hide the  
other*, 1992, 04 photographs in  
black and white; *The bad smell  
of memory n° 3*, 1990, cut-out  
in paper, nails and magnets,  
32,5x25cm; *The extension*, 1991;  
*Aerolices* - Part II, 1995.



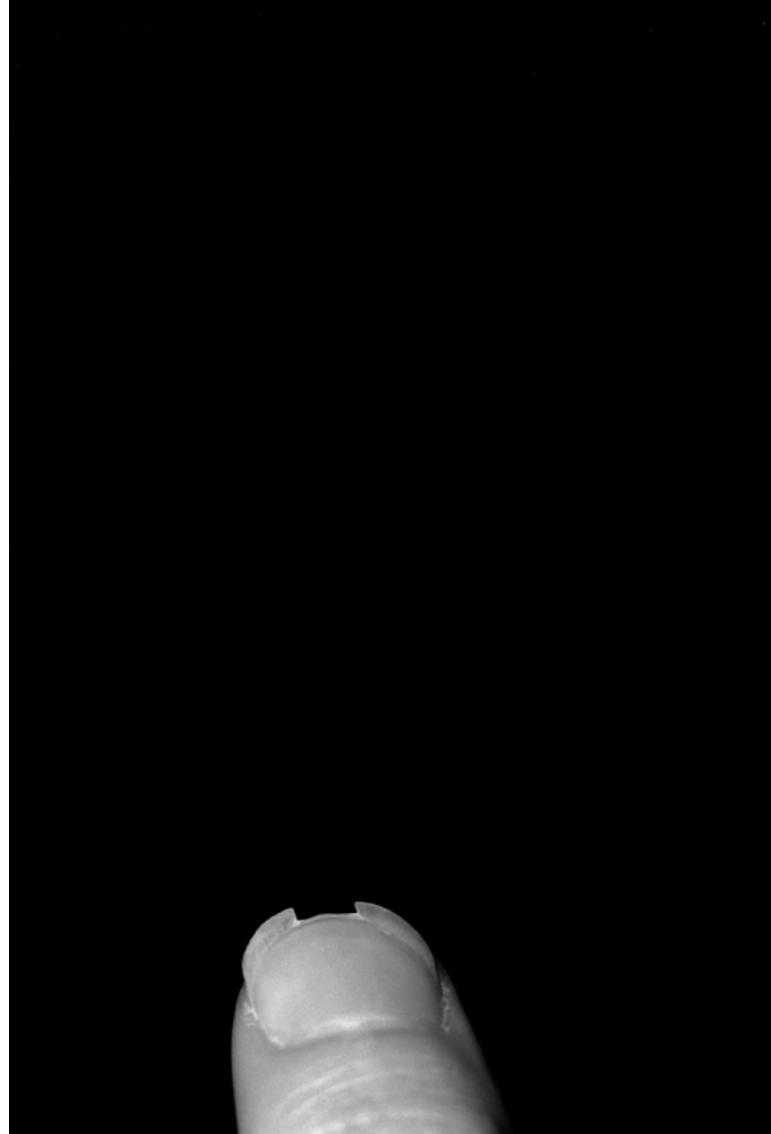


*One hand can hide the  
other*, 1992, black and white  
photograph, 65,85 x 50,7 cm.

Partial view of the installation.  
From left to right: *Magic Eyes*,  
1995, 03 fisheyes peepholes  
incrusted in the wall; *Aerolices*  
- Part I, 1995, gouache on paper,  
metal hooks, magnets, 44,5 x 30  
x 18 cm; *Hiding place for tired  
air*, folded black paper, hooks and  
magnets; *One hand can hide the  
other*, 1992, 04 photographs in  
black and white; *The bad smell  
of memory n° 3*, 1990, cut-out  
in paper, nails and magnets,  
32,5x25cm; *The extension*, 1991;  
*Aerolices* - Part II, 1995.



*The extension*, 1991,  
black and white photograph,  
10 x 15 cm.



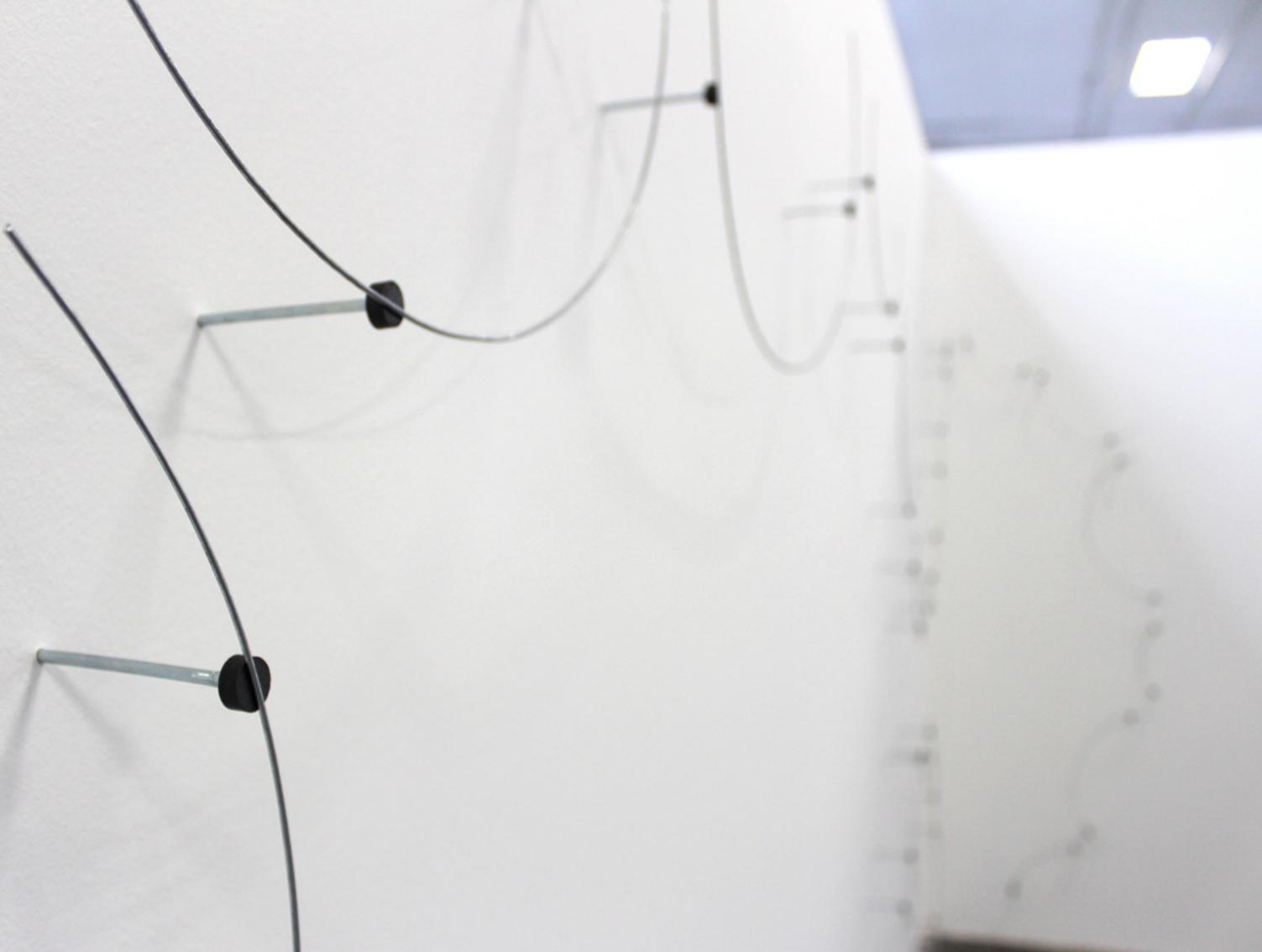
Partial view of the installation.

From left to right: *Untitled*,  
1991/95, photograph, 26 x 31 cm;  
*Drawing [version 2012]*, 1992;  
*The aerial fortress n° 1*, 1990;  
*Contre-jour*, 1993.





*Drawing* [version 2012], 1992,  
metal wires, magnets, nails,  
5 x 2,10 m.



Detail. *Drawing* [version 2012],  
1992, metal wires,  
magnets, nails.

são paulo biennial /2012



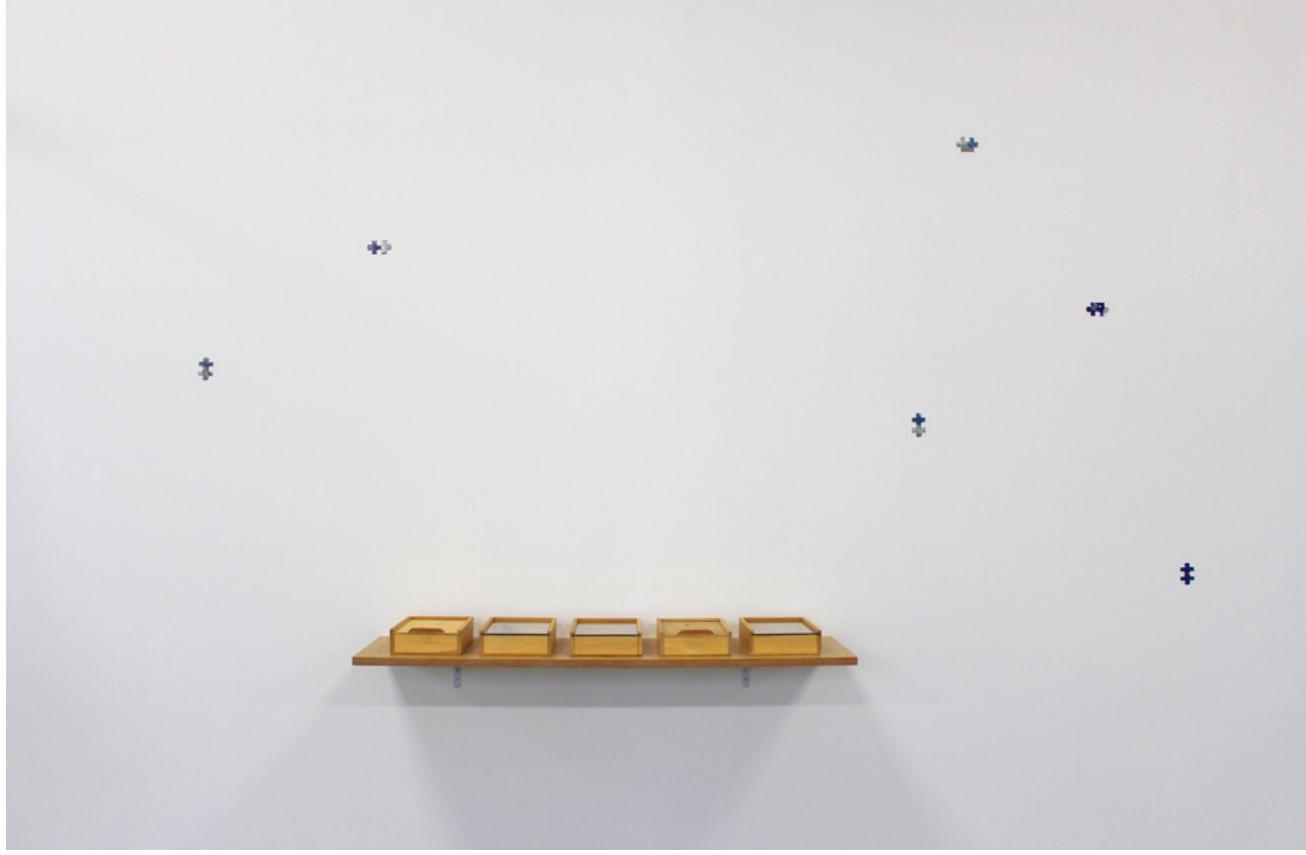
From left to right: *The aerial fortress n° 1*, 1990, gouache on Nepalese paper, nails, magnets, 18 x 18 cm; *Contre-jour*, 1993.



*Contre-jour*, 1993,  
photograph, 48,5 x 33,5 cm.



Partial view of the installation.



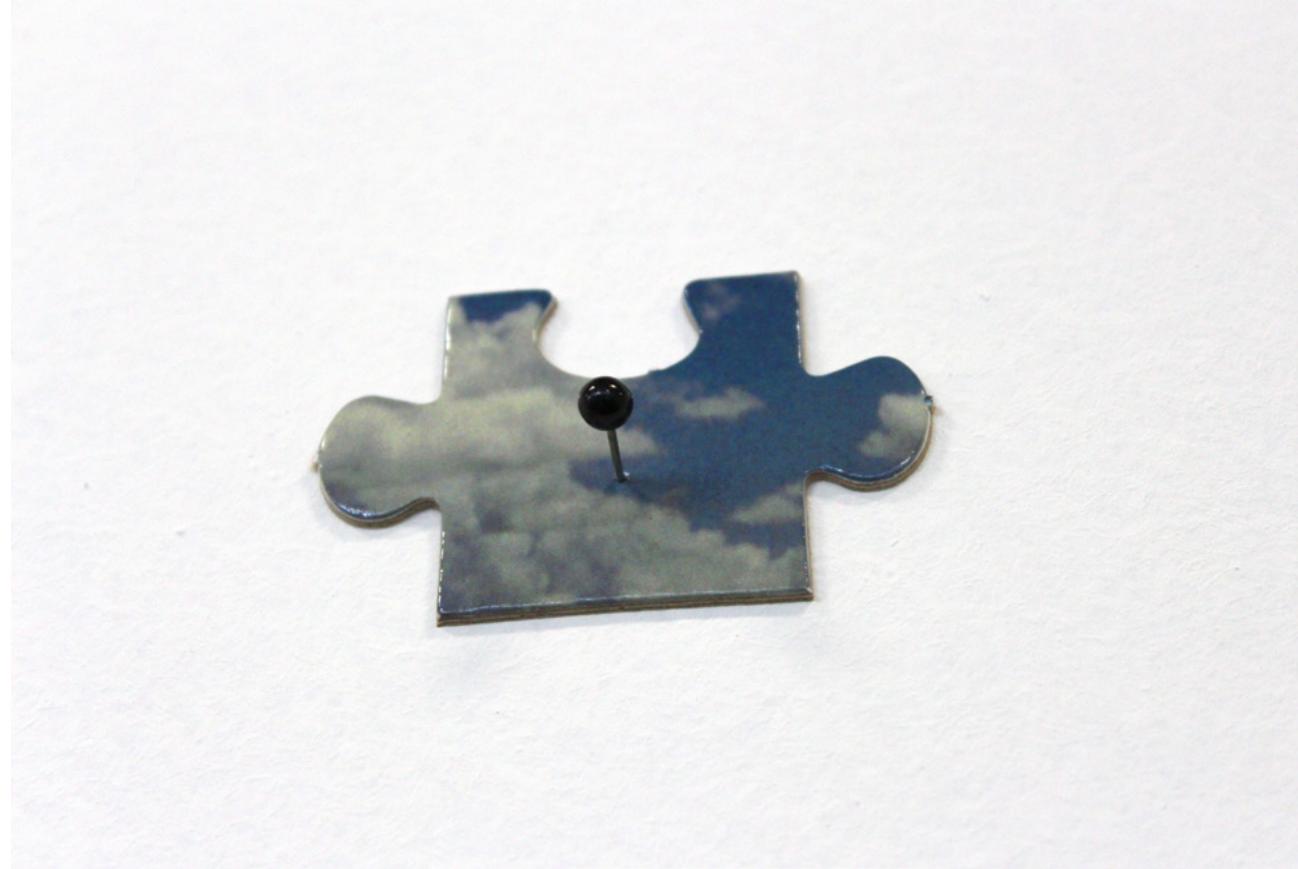
Above: *Quebra-Nuvem* (*Cloud-puzzler*), [version 2012], 1999.

Below: *Ilimits* (*Constellate*),  
1997.



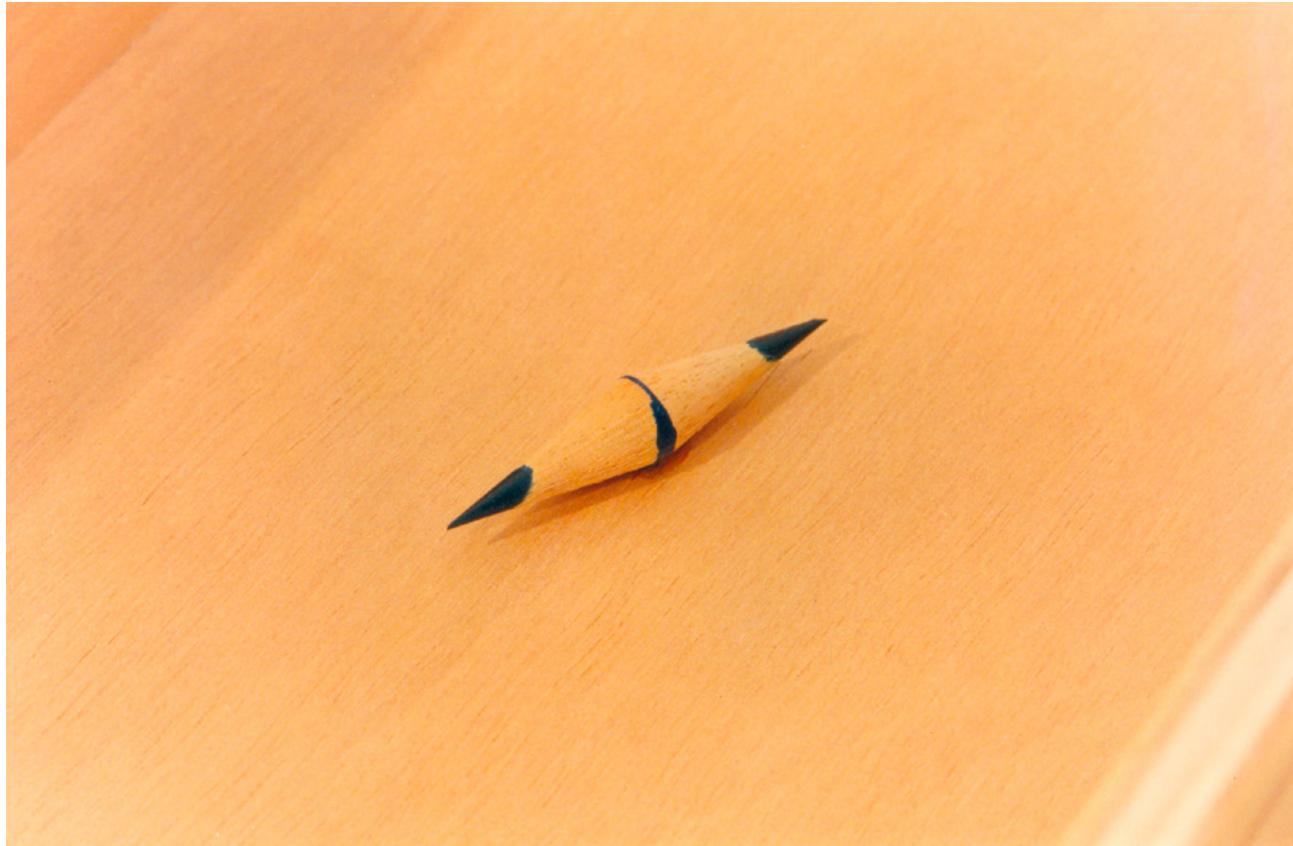
são paulo biennial /2012

*Quebra-Nuvem (Cloud-puzzler),*  
[version 2012], 1999, puzzle  
pieces in cardboard with images  
of clouds and map pins in black  
and yellow used for hanging  
them. Dimensions: 3,5 x 5,5 cm  
(approximately).





*Ilimit (Constellate)*, 1997, with  
a shelf made of medium-density  
fiberboard (MDF), wooden boxes,  
glass, compass, black sticker, two  
pencils, 7,5 x 110 x 30 cm.



*Detail. Ilimits (Constellate),  
pencil inside the box.*

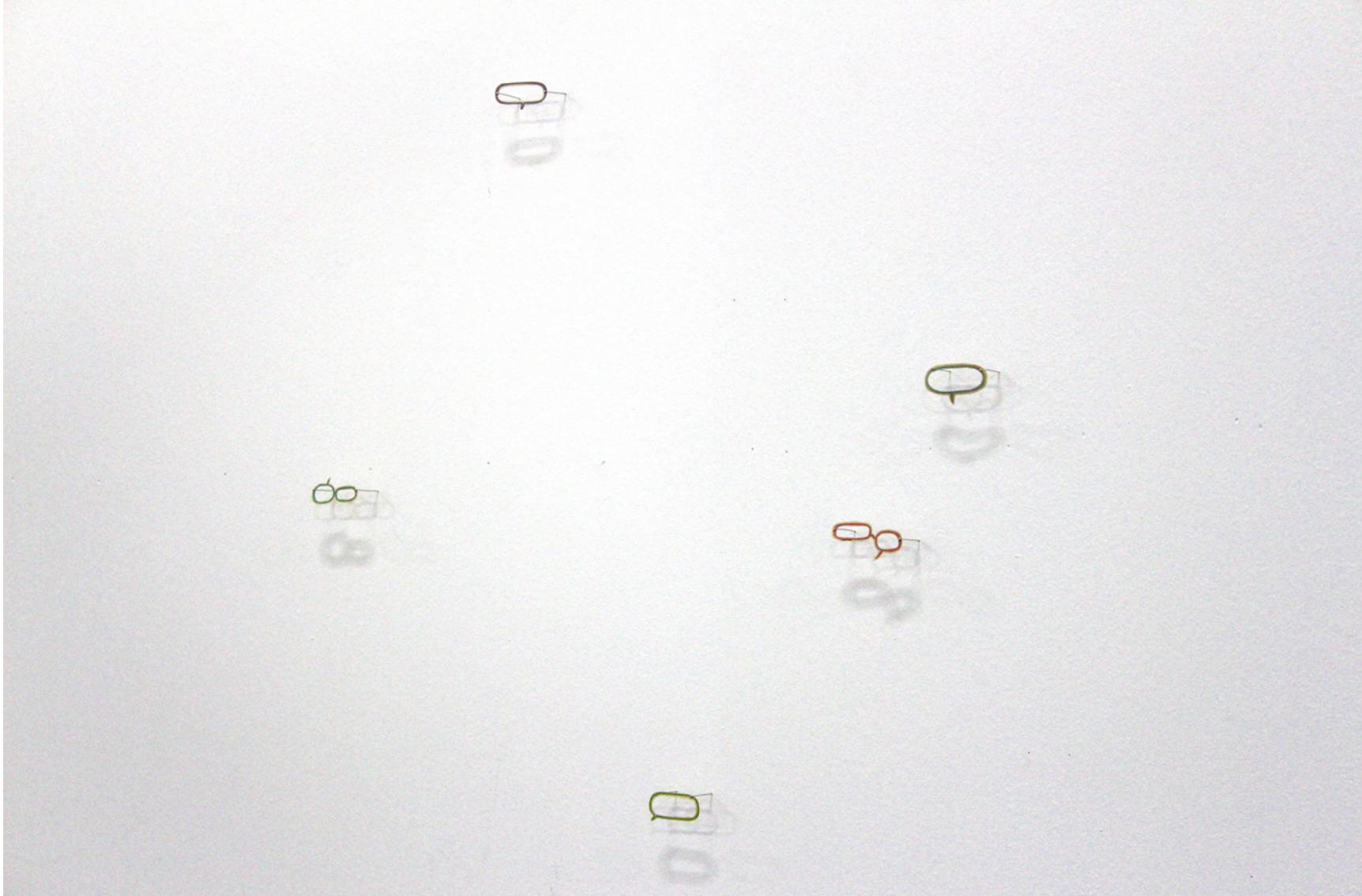
são paulo biennial /2012



*Detail. Ilimits (Constellate),  
compass with black sticker.*



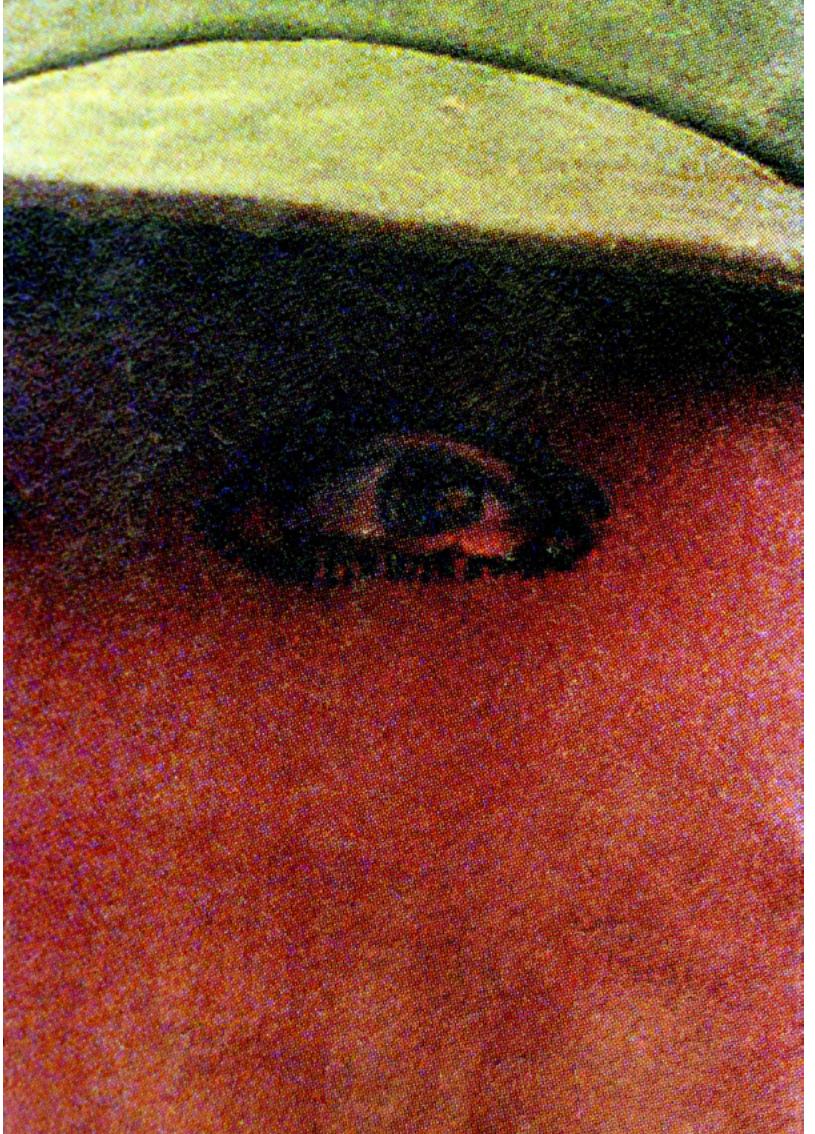
From left to right: *Punctuation for passengers, (tele)transporters and (vitreous)images*, 2007, rear view mirror of a car covered with black adhesive vinyl; *Magic Eye*, 1997, set of four framed photographs; *Rumors*, 1996.



*Rumors*, 1996, cut-outs in printed  
paper (magazines) and pins.  
Approximate dimension of each  
element: 3 x 4 cm.



*Magic Eye*, 1997, photograph,  
23,5 x 32 cm.



*Magic Eye*, 1997, photograph,  
23,5 x 32 cm.

são paulo biennial /2012

Partial view of the installation.



On foreground: *The Function of Yesterday (demolished house)*,  
2012, MDF, red automotive  
shellac, bricks, cellophane.  
At the background: part of the  
installation *Empty Set*, 1998,  
parentheses in adhesive vinyl.





On foreground: *The Function of Yesterday (demolished house)*, 2012.

At the background: *The Pilot and the Rubber Head Hammer* [version 2012], 2002.

At right: Photograph which is part of the installation *Empty Set*, 1998.



Photograph which is part  
of the installation *Empty*  
*Set*, 1998, 40 x 60 cm.

*The Pilot and the Rubber Head Hammer [version 2012], 2002,  
rubber head hammers, model  
trees, magnifying glasses,  
metal supports.*





Detail. *The Pilot and the Rubber Head Hammer* [version 2012],  
2002, model tree.

*Detail. The Pilot and the Rubber Head Hammer [version 2012],  
2002, magnifying glasses and  
metal supports.*





Partial view of the installation.

são paulo biennial /2012

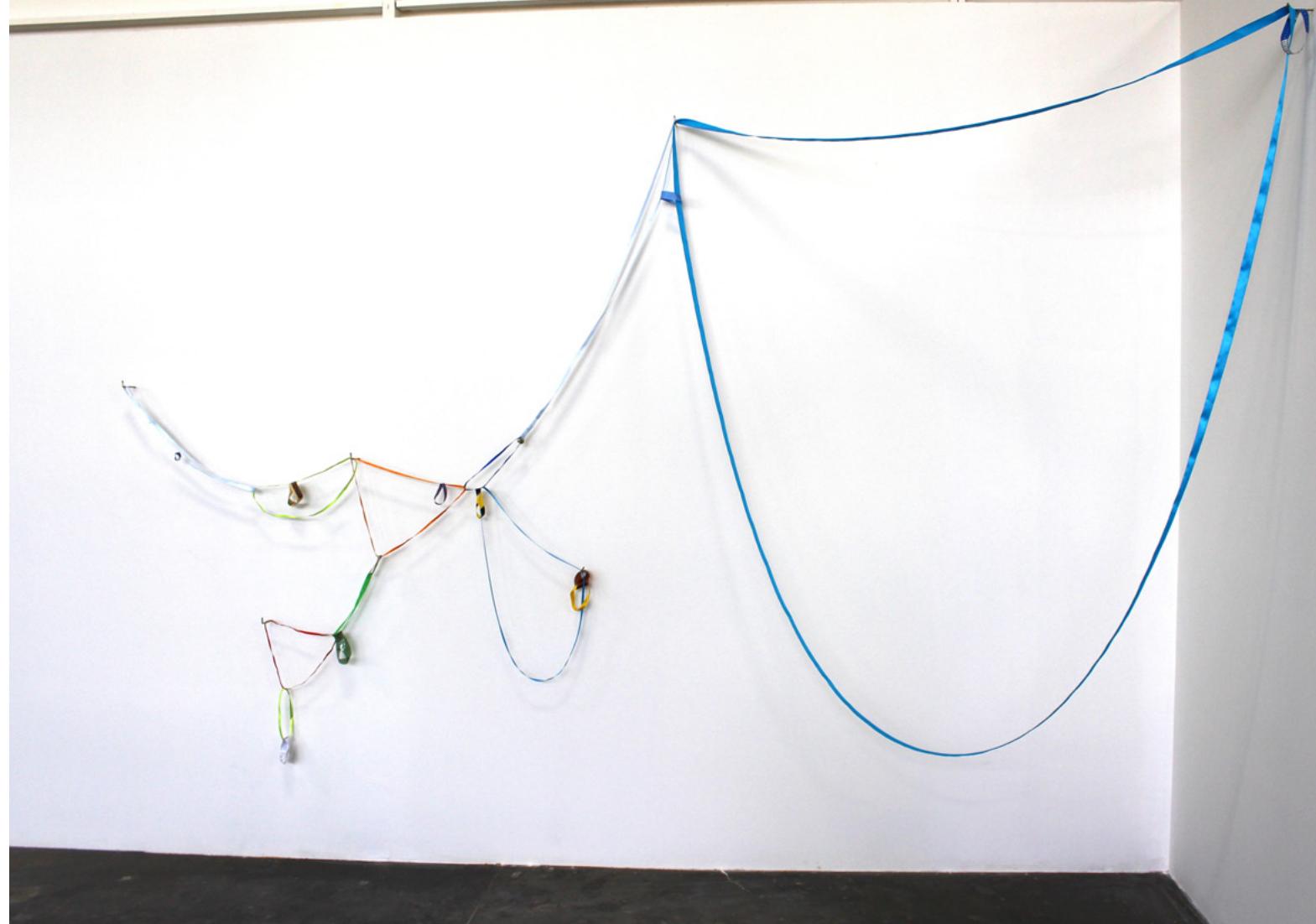


At left: Photograph which is part  
of the installation *Empty Set*,  
1998, 40 x 60 cm.

At right: *Punctuations for  
insideoutside (enclosings)*,  
[version 2012], 2011.

*Punctuations for insideoutside  
(enclosings), [version 2012], 2011.*

Installation that uses Moebius strips with varying lengths and widths, executed in different materials such as cellophane, satin, newspaper, paper money, magazines, photographic film, zebra tape, cash register tape, which are suspended and disposed on the wall by means of metal supports. Dimensions: 2,20 x 4 m.



**video. preparing the xxx são paulo biennial. team biennial talk with the artist:**  
[https://www.youtube.com/watch?v=-fcj89blf\\_k](https://www.youtube.com/watch?v=-fcj89blf_k)

/

**video. hélio fervenza talks about his work:**  
<https://www.youtube.com/watch?v=woez2qhjq7i>

[ hélio fervenza /

Lives and works in Porto Alegre, RS, Brazil. Artist, doctorate in Arts from the University of Paris I Panthéon-Sorbonne, professor at the Instituto de Artes of the Federal University of Rio Grande do Sul (UFRGS), and researcher for the CNPq (Brasília). Since the 1980s, he has held solo exhibitions and taken part in group shows in many different countries: Venice Biennial (Italy), São Paulo Biennial [retrospective rooms 1990-2012] (Brazil), Yakutsk Biennial (Russia), Mercosul Biennial (Porto Alegre - Brazil), Museu da Gravura de Curitiba (Brazil), Museu Victor Meirelles (Florianópolis - Brazil), Pinacoteca de São Paulo (Brazil), Amsterdam Biennial (Netherlands), Université de Paris I (France), Instituto Itaú Cultural (São Paulo, Belo Horizonte, Brasília - Brazil), Centro Cultural del Ministerio de Educación y Cultura (Uruguay), FUNARTE (Rio de Janeiro - Brazil), MARGS (Porto Alegre - Brazil), Fundación DANAE (France, Spain), Musée des Beaux-Arts de Verviers (Belgium), Centro Cultural Recoleta (Argentina), MAC (São Paulo - Brazil), Centro de Extension PUC (Chile), University of Wisconsin (USA), Sociedade Nacional de Belas Artes (Portugal), Paço das Artes (São Paulo - Brazil), Galeria Sztuki BWA (Poland), Grand Palais (France), Biennale Internationale de Gravure (Slovenia). He develops art propositions and activities with the program *FPES - Perdidos no Espaço* (*FPES-Forms of Thinking Sculpture - Lost in Space*). Author of the book *O + é deserto* (*The + is desert-* ed), São Paulo, Escrituras Editora, 2003. Site: [www.heliofervenza.net](http://www.heliofervenza.net), e-mail contato@heliofervenza.net .

