

Bruno Vieira produces from questions and concepts. Therefore, the sense of his work should not be sought in the consistency of a process aimed to the formal invention, focused on the handmade and technical means of a specific plastic medium (e.g. painting, drawing, sculpture) but in the sensible realization of ideas and projects with appropriate contemporary daily life's means and procedures.

Utility and decorative objects as well as industrial materials are combined by Bruno with images taken by technological means such as photo and video, familiar not only to amateurs of all ages, but also for communication professionals, technicians, teachers and scientists. This perhaps explains in part the difficulty of common sense to recognize artistic merit in products that seemingly any of us could do.

But we must not lose sight that when an artist utilizes visual production means taken from other practices, he fatally stray from their typical uses (even when he seems to respect them), rewriting them through the poetic filter, in the plural and inclusive field of contemporary production.

It wouldn't be wrong to say that, similarly to many professionals from other nowadays productive practices, Bruno Vieira's *modus operandi* is based in assembling and editing. His work, however, differs from photographer, filmmaker, video maker, journalist and all those who need to professionally use these operating procedures.

As a paid tribute to the genealogical field from which he comes, Vieira designs his fantasy and daydream devices in line with a known repertoire originated from the fields of art and history of art. Landscape (*Sandcastle*, *Timeboxes* and *Inevitable View*, 2008), architecture (*Square Meter*), spectator or observer (*Integrated Element*, 2007 and *Never Seen You*, 2008) and taste (*Blue Roses*) are issues from the work in the exhibition "Horizon's Obligation" (title inspired from a poem by Fernando Pessoa) that refer to a tradition and a genealogy which the works

celebrate, but also help transform.

Resulting from the visual experience of earth's roundness, the horizon truly is an imaginary construction essential to landscape and classical painting; a line that, in fact, exists only in the body of knowledge accumulated by painting, from Renaissance to Modernism.

Two works of the exhibition can be taken as emblems of the latest set of the artist's works: *Inevitable View* and *Never Seen You*.

The first deals with the landscape and its main building block in western painting: the skyline. Ambiguity and irony permeate this work that consists in photo print of a mountain on blue blinders. By turning or lifting it (even though only imaginarily), we disassemble the scene presented through the lines formed by bars that make the cradle. His traditional structuring element is, in fact, the reason for its dismantling.

*Never Seen You* collects pictures taken at Bruno Vieira's request by people known (but not personally) in different regions of Brazil and the world, in places of their own choice or preference. None of these people can be identified, since they appear only through the shadows projected on the pictured landscapes. The co-participation of installation's portrayed and image's authors, as well as their indicated presence seem to point to the dilution of authorship and to an audience no longer only contemplative, in line with the flow traffic that characterizes contemporary life.

Fernando Cocchiarale