

The Lord of Time

"This plot of times that lie ahead, that bifurcate, that cut or ignore themselves for centuries covers all possibilities. We didn't exist in most of these times..." Jorge Luis Borges

In his way, Bruno Vieira (PE) delimited three fields of activity: the poetry, the quoting from the universe of art and the activation of community networks. *Invasions* and the *Degas Project*, work proposed for the *Trajectories Project 2006*, are located predominantly in the first two spheres of interest, respectively, and activate the discussions within the field of photography and painting. The series *Invasions* has as principle to freeze the passage of time and pin visibility to the moment. The artist wanders through the city seeking the shadows of nature, architecture, men and objects and when he finds something appealing, contours it. The record gives pace for the sun's displacement and makes clear what goes unnoticed, once the clock that guides us is not the nature's, but the machine's that record the minutes, seconds and thousandths of seconds, in a suffocating accuracy.

This solar clock is poetic, which does not carry the task to not rationalize anything, just draw the time, evoke the moment, strengthens a confronting sense of contemplation and humanism.

Project *Degas* addresses the time by other ways. The artist appropriates from a video made from a ballet presentation, saturates its color and stretches its time. Dialogue with *Degas*, impressionist artist self-proclaimed realistic and who left some major achievements for art's history: an interpretation of a very powerful light, the implementation of a photographic angle in his paintings and a pictorial interest that goes beyond the representation and that is directed in a sense angle of capitulation of the dynamics of the image. If *Degas* sought a movement synthesis in its paintings, Bruno uses total commitment in demonstrating the essence of the master impressionist's work. Movement and time are witnessed in different ways by the two series of work and show that these two themes, in the era of fading of affection, cause to us a certain melancholy.

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