

The 4 operas of the 4 installers. Museu de Arte Moderna da Bahia. 2001

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To define the present artistic moment in Bahia is one of the most complicated tasks, since there are several manifestations and several aspects. Aspects which lead us to several different times or that maintain an atemporality, almost as a challenge to the dynamics of Life.

In the geographic soteropolitan space it is possible to identify many arts oriented towards various quadrants: supposedly primitive artists persist in their colorful and geometric ordenation of the city, fields and people; clay artists sculpt their saints in a language that relives the barroque, those that reflect their daily living in their work of art; anonymous artists that endow their instruments of work with an esthetics that supply them with the need for beauty; manifest artists that intellectualize their tasks and incessantly seek languages to reflect their identities, affections, engagements, techniques and anxieties.

ERIEL ARAÚJO in silent "MUTATION" chosses paraphin and coal, the industrialized kind which is bought in stores of artistic products and used to draw on paper. This choice is not alleatory mad has the clear intention to establish the dialog between the materials themselves. Eriel works with the concept of drawing as his own contemporary language, taking the coal not only to draw as he used to before and as artists do but to make up parallelepipeds of paraphin, within which the coals are rhythmically aligned in vertical and horizontal positions, as in a musical composition of visual melodies. The effect is more significant when these blocks-objects are displaced in sequence, in the wall of the room, producing a continuity where we can see compasses, syncopes, allegros, andantes and trills. In the center of the room, several bundles of cotton, shaped in industrial format, making up a block, sustaining others made up of ice containing essence of wood and coal. The blocks of ice melt right in front of the public, concluding the idea of a process that we can not observe in the blocks of paraphin, but which has been allowed by the artist for us to witness. The essence of wood completes the opera which also pretends to produce an olfactive effect on the spectator, this fact not alleatory, but evoking burnt wood to produce coal as well as a series of remembrances that an essence can awaken in the enjoyer.

In "CONCEALED REFLEX" the artist continues his work of using industrialized objects, already with pre-defined formats, associating them to an idea, as transmitters of images. Those small purse mirrors, oval-shaped, sold in flea markets and in popular stores. They are displaced side by side, forming a pannel, and in the center of each mirror there is a naphthalin ball, reminding the reflexes concealed in the drawer, purse, heart and mind.

The intention of the author is to make the enjoyer, as he approaches the installation, "to aspire the vapours generated from the sublimation of naphtalin, allowing him to remember his keepsakes, but as he draws close, he will see his own image also kept for an instant in the mirrors."<sup>1</sup>

The usage of industrialized objects from daily living approximates the described manifestations to minimalist art as well as pop art, but the small and significant interventions of the author emphasize the conceptualism of his intentions.

In "THE SEARCH FOR IMAGE", the author supplies the visitors with the materials and phenomena , that is, table, candles, paraphin and mirrors, inviting them to participate directly in the work, transforming them in one more protagonist. The installation is not completed but becomes so through an act of the enjoyer, who, "in order to see himself reflected in the mirrors is led to warm up the metallic plaque where the solid paraphin is placed on the mirrors, causing it to melt and possibilitating the reflection of the enjoyer's image; but he can have surprises or even frustrations, since in parts of the table there are no mirrors, impossibilitating the encounter with the image-reflex."<sup>2</sup> Here, visitors are agents, leaving their passive position and acting, since the installation becomes completed in his movements and attitudes.

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<sup>1</sup> SANTOS, Eriel. Mutation: a possibility of becoming in matter. Project of Installation. Salvador: 2001, 3 shts, sh.

<sup>2</sup> Idem, ibidem, sh. 3