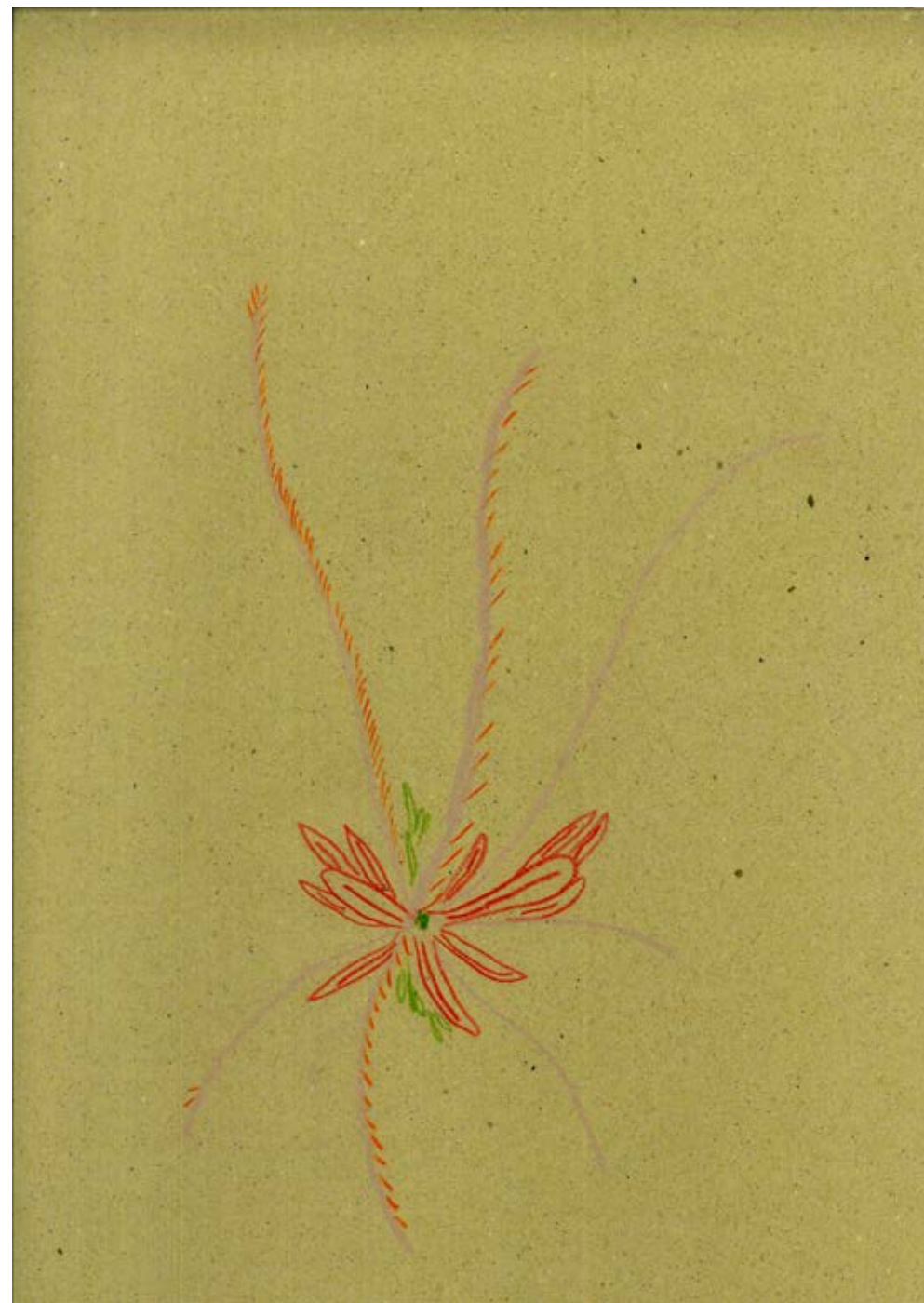
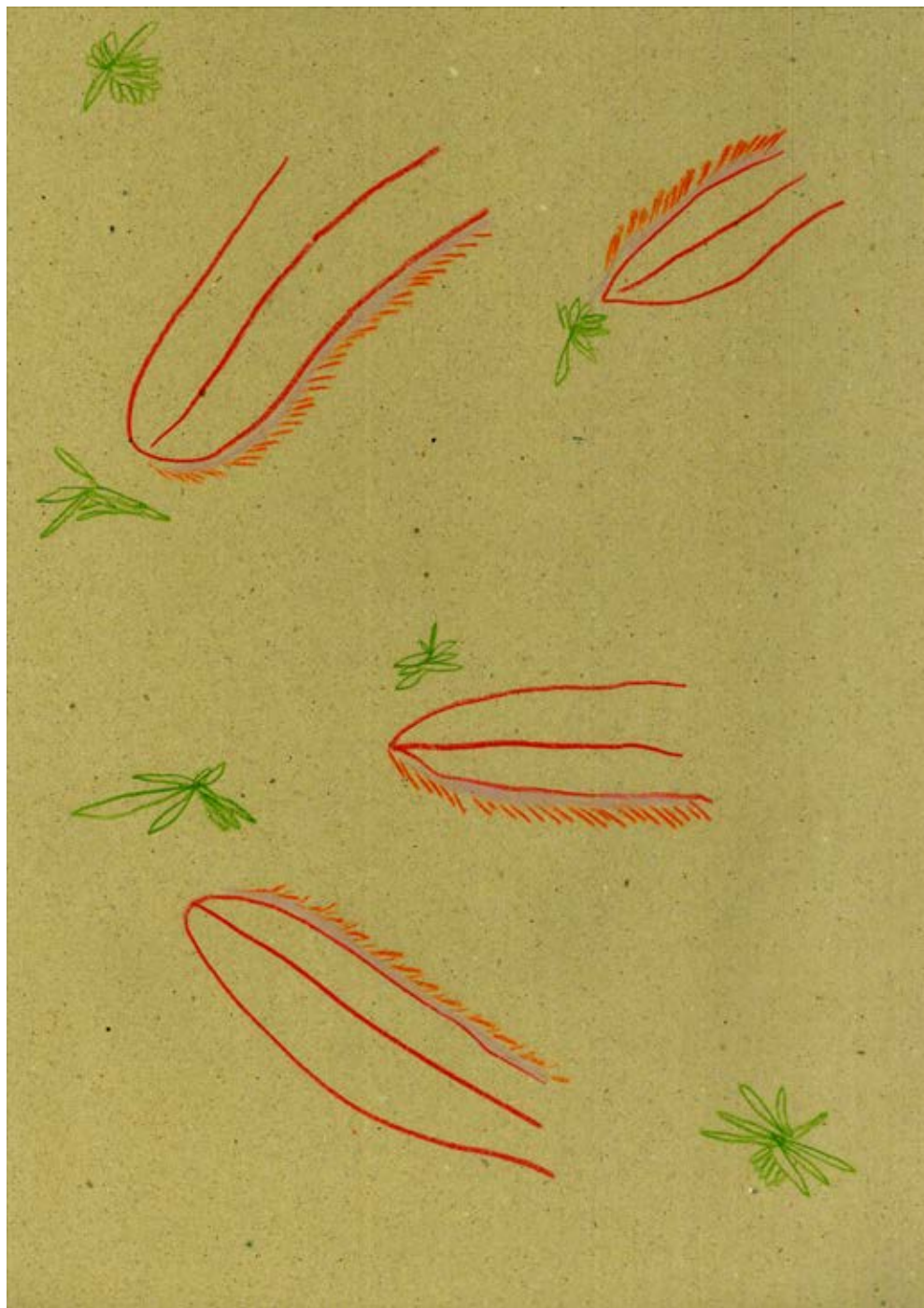


The background features several abstract, hand-drawn lines in various colors: magenta, grey, black, yellow, and blue. These lines are scattered across the white background, with some crossing each other. A prominent black line starts from the left, curves downwards, and then rises sharply towards the right. Other lines are more horizontal or follow different paths, creating a layered, artistic effect.

Tadaskia

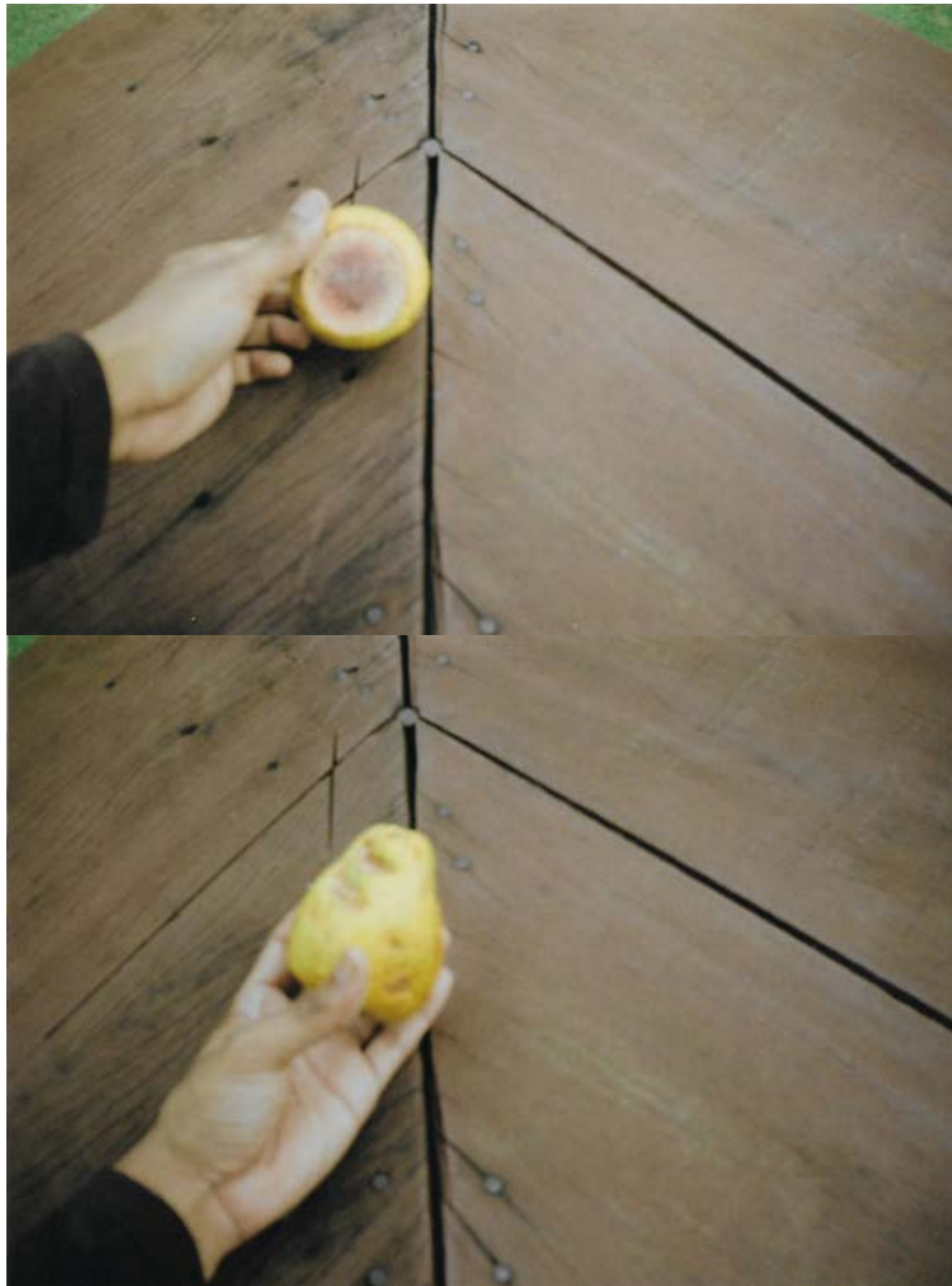


from **Língua de fogo** (1, 2 and 3 of 3)
 Língua de fogo, 2020
 Colored pencil and sanguine on AG paper
 42x29,7cm
 Scanned paper

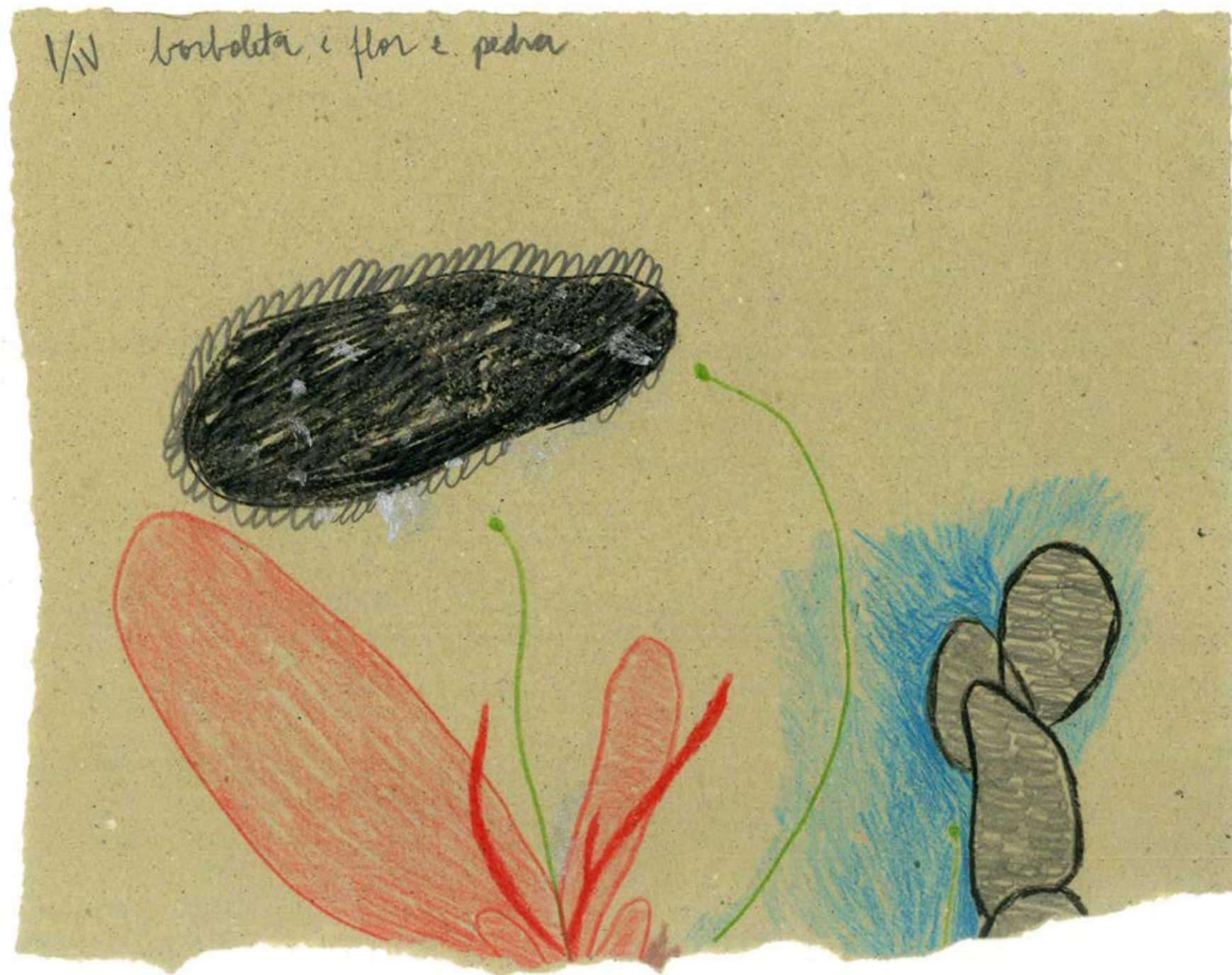


I appear at 2 pm in the courtyard of the Cultural Station of the Mosteiro Zen Morro da Vargem Zenkoji. I sit down. I stay for 1h with my eyes closed with a guava in my mouth, drawn circularly just like in Zen gardens. The action ends as soon as the clock wakes me.

I leave the guava for ten days in the place I've been. In this period, through the holes of my bite in the fruit, fungi are born.



from nature of the living world
 natureza do mundo vivo, 2019
 Apparition/ 1h
 Photo 35mm
 10x15cm
 Mosteiro (Monastery) Zen Morro da
 Vargem Zenkoji
 Espírito Santo, Brasil

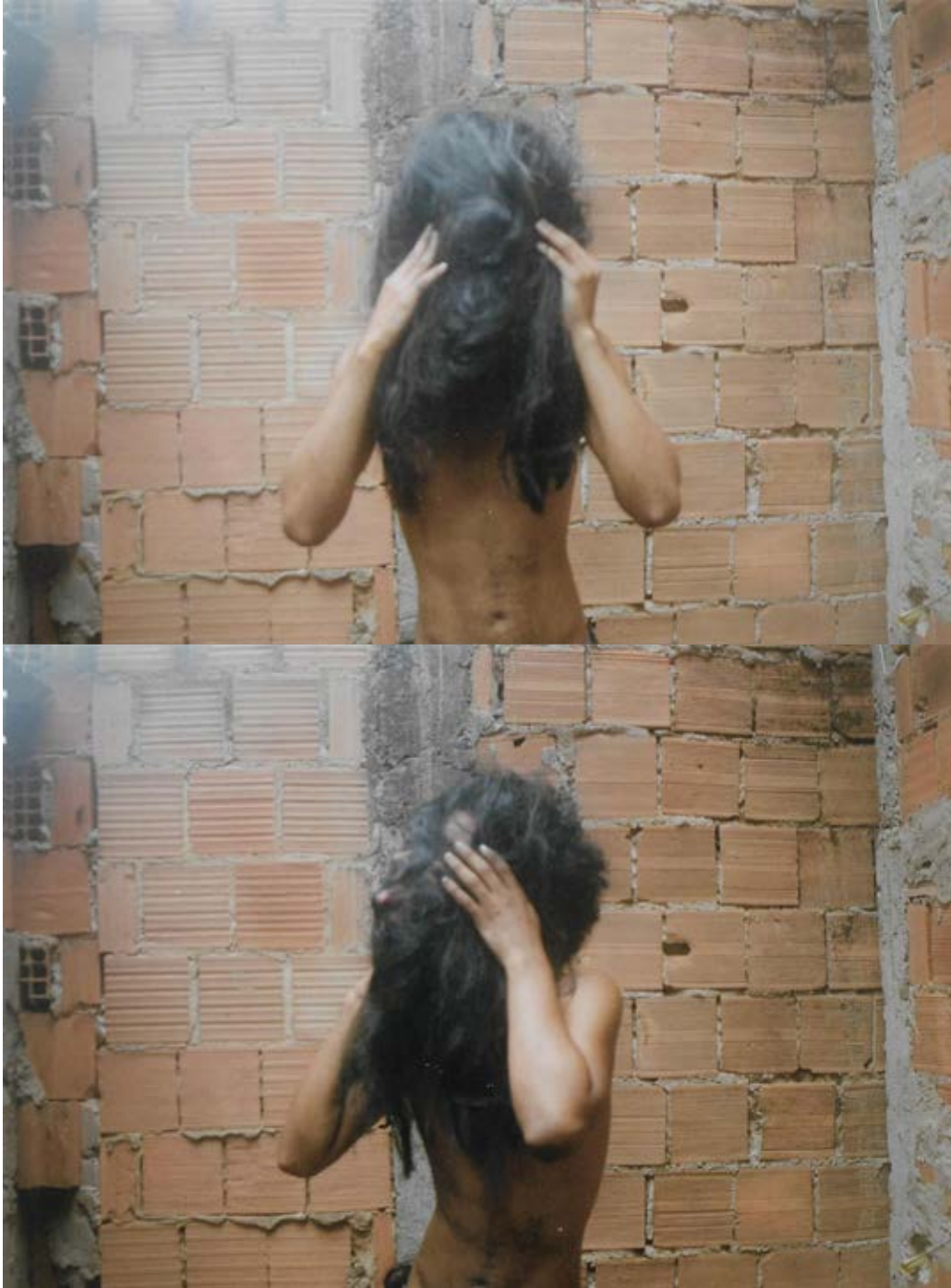




from **butterfly and flower and stone**
 (1, 2 and 4 of 4),
 borboleta e flor e pedra, 2020
 Colored pencil, graphite and nail polish on
 AG paper
 +/- 32x21cm
 Scanned paper



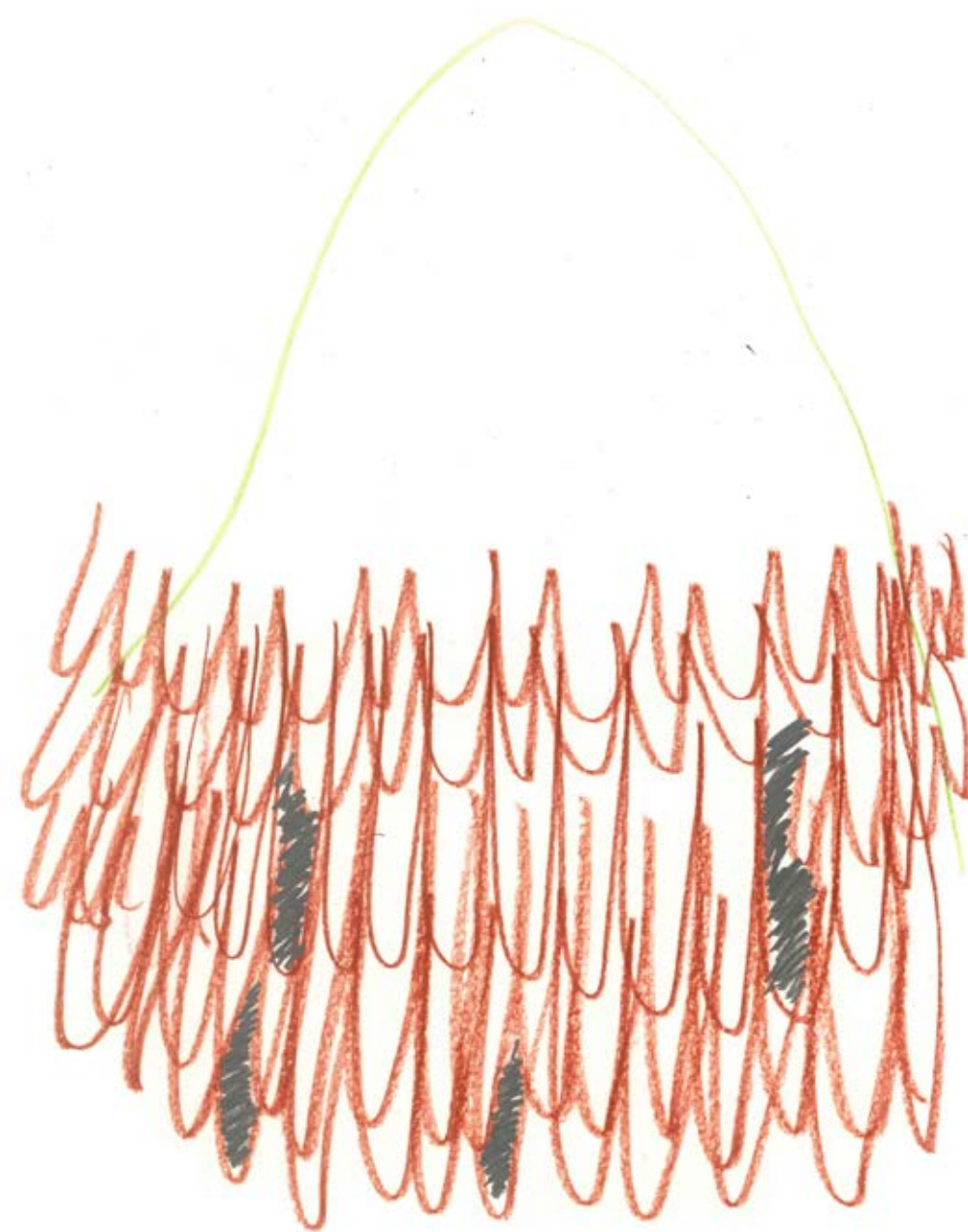
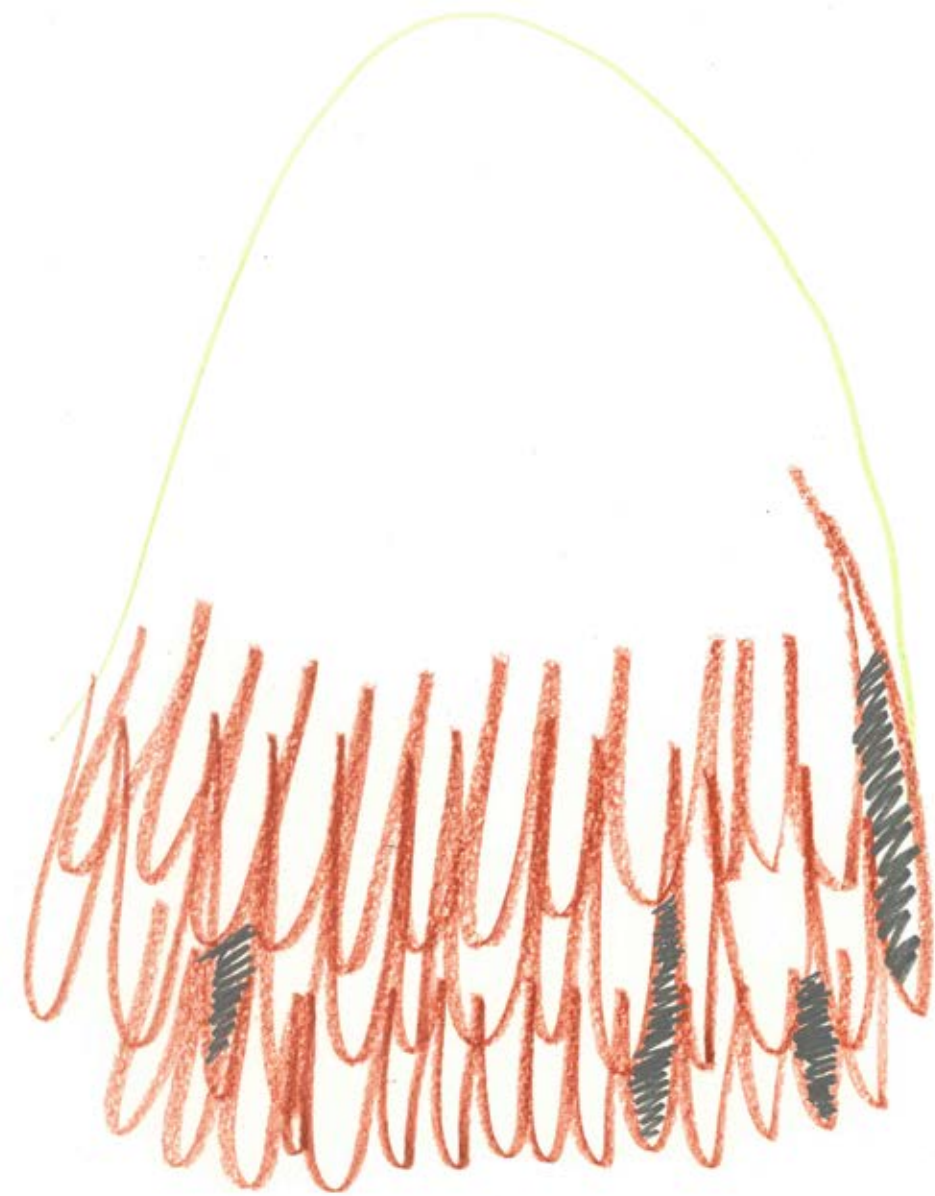
from **Cabeludas**, 2019
 Brick and hair
 Objeto
 Dimensão variada
 Digital photo by Gabi Carrera



from **Are you a bicho a bicha?**, 2019
Photo 35mm by Elenice Guarani
10x15cm
Rio de Janeiro, Brasil



from **Mineral line**
Linha mineral, 2020
Photo 35mm by Elenice Guarani
10x15cm
Rio de Janeiro, Brasil



from **franjas** (1 and 2 of 3), 2019, colored pencil, sanguine and graphite on Canson paper, 42x29,7cm, scanned paper

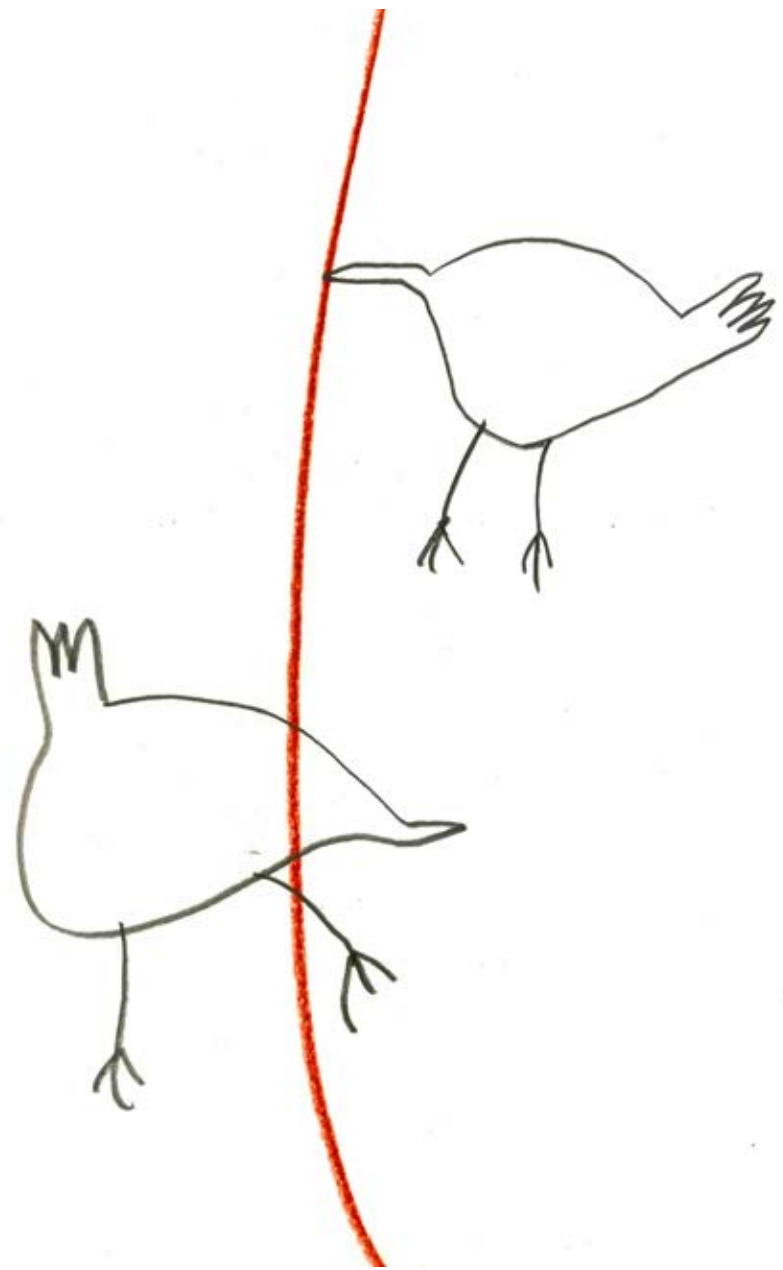


from **Are you a bicho a bicha?**, 2019
Photo 35mm by Elenice Guarani
10x15cm
Rio de Janeiro, Brasil

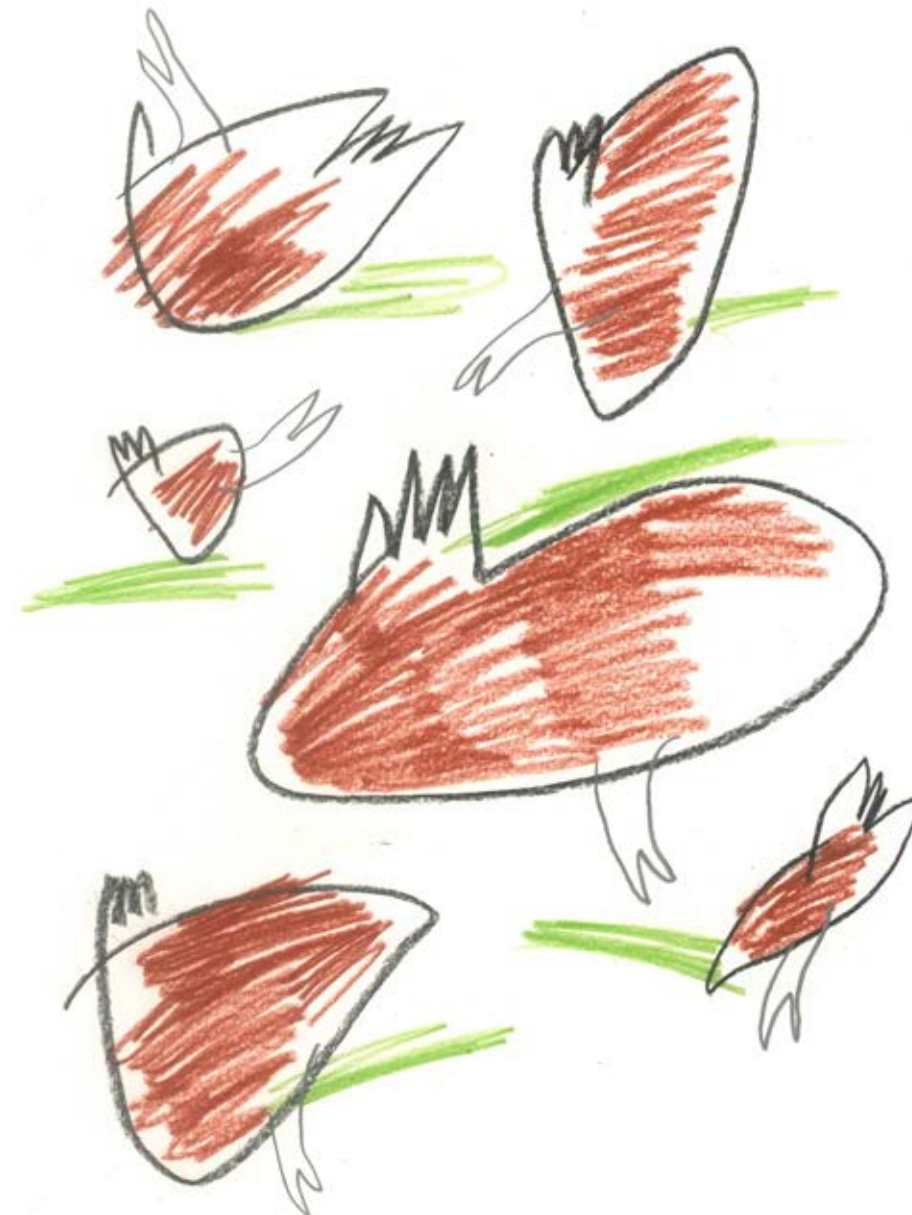
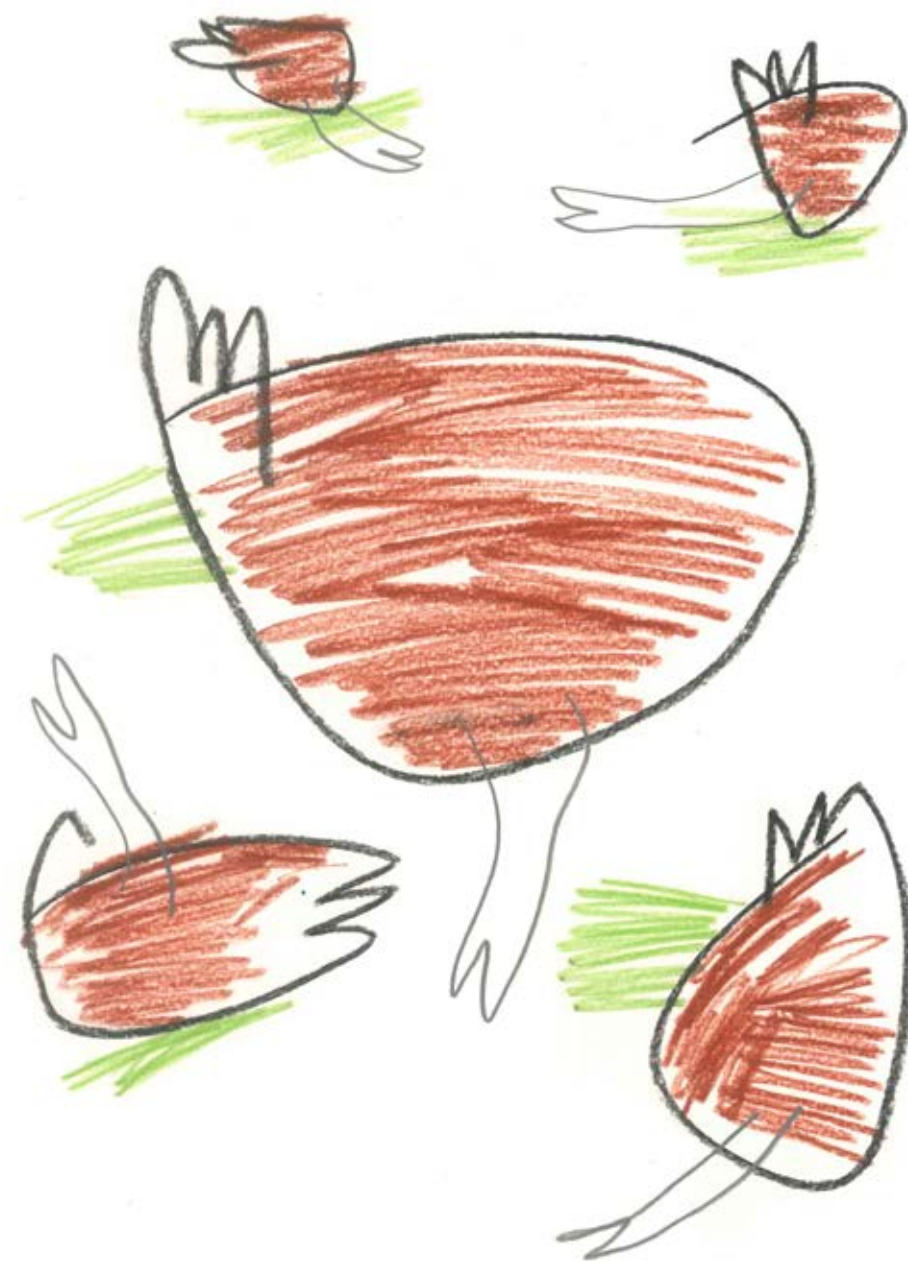


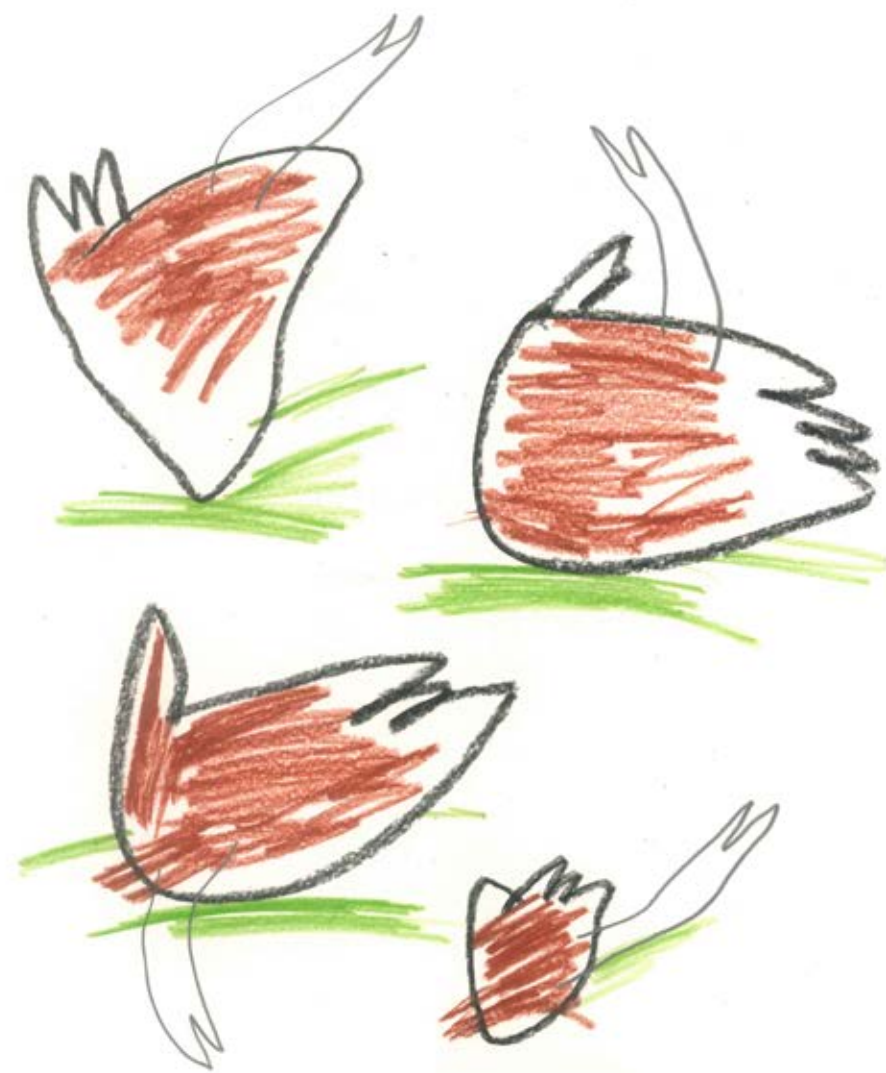


from **Língua de boi de vaca**, 2019
 Apparition/ photo 35mm
 by Gilson Plano
 10x15cm
 EAV Parque Lage, Rio de Janeiro, Brasil



untitled (1 of 3), 2019
Sanguine and graphite on Canson paper
42x27,9cm
Scanned paper



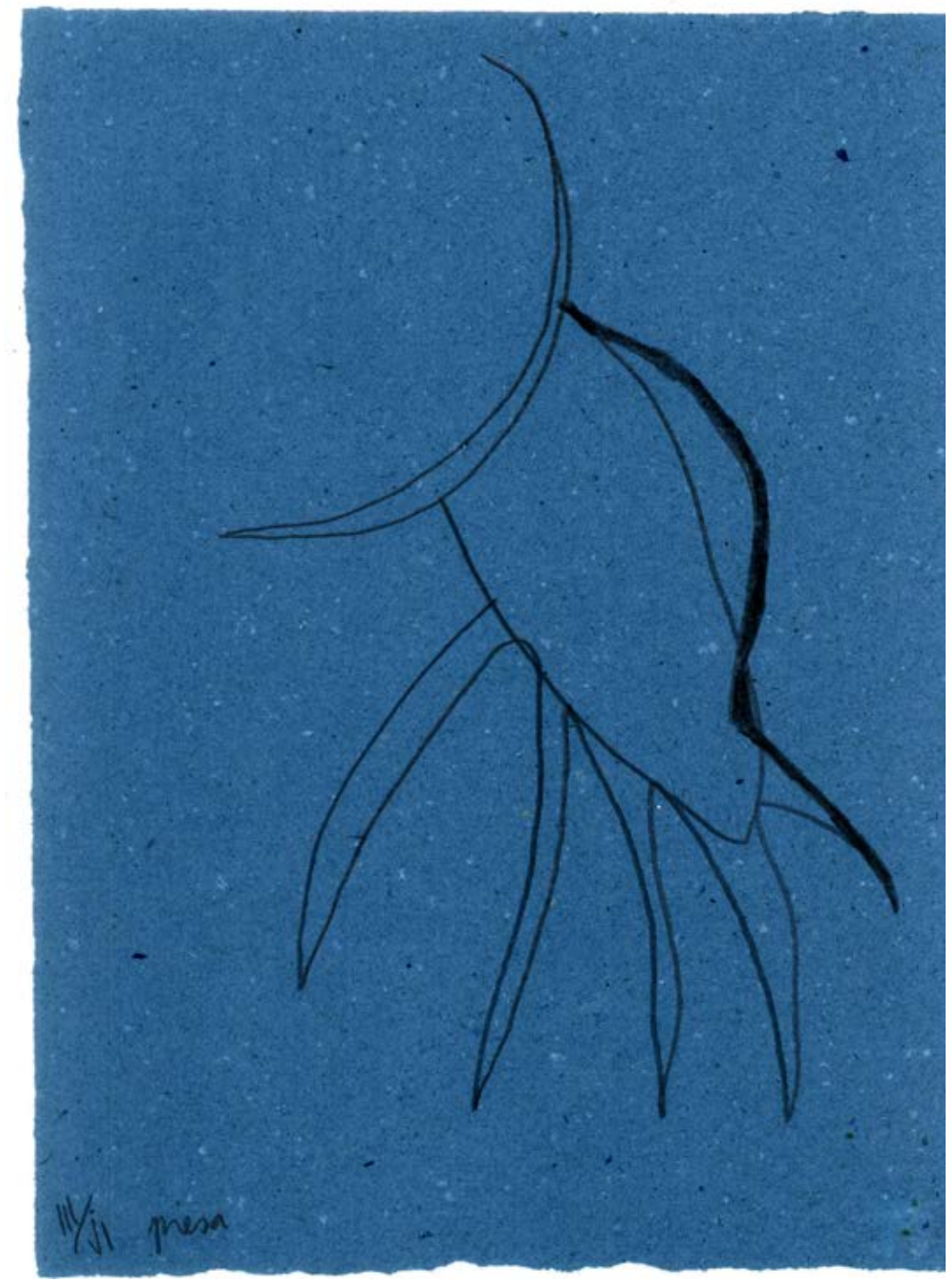


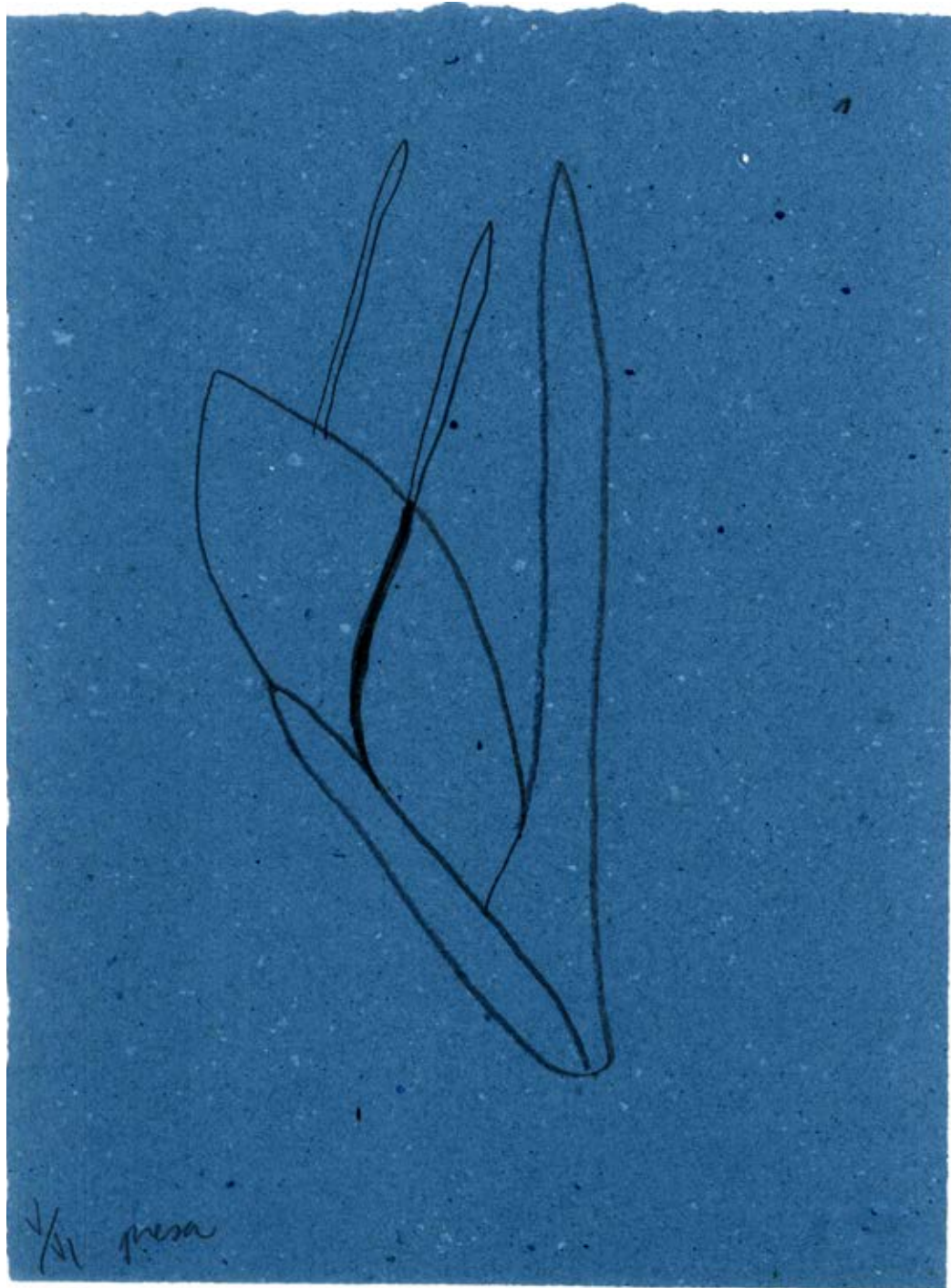
untitled (2,3 and 4 of 4), 2019
 Sanguine and graphite on Canson paper
 42x27,9cm
 Scanned paper





from **Estopim e segredo** with juan barbosa, 2019
 Photo 35mm by Rodrigo Ferreira
 10x15cm
 Parque Lage, Rio de Janeiro, Brasil





from **tusk** (2, 3 and 5 of 6)
 presa, 2020
 Graphite on paper AG
 42x29,7cm
 Scanned paper





from Roach/ barata
 Roach/barata, 2019-2020
 Glass, bitumen, tooth, golden powder and water
 Varied dimension

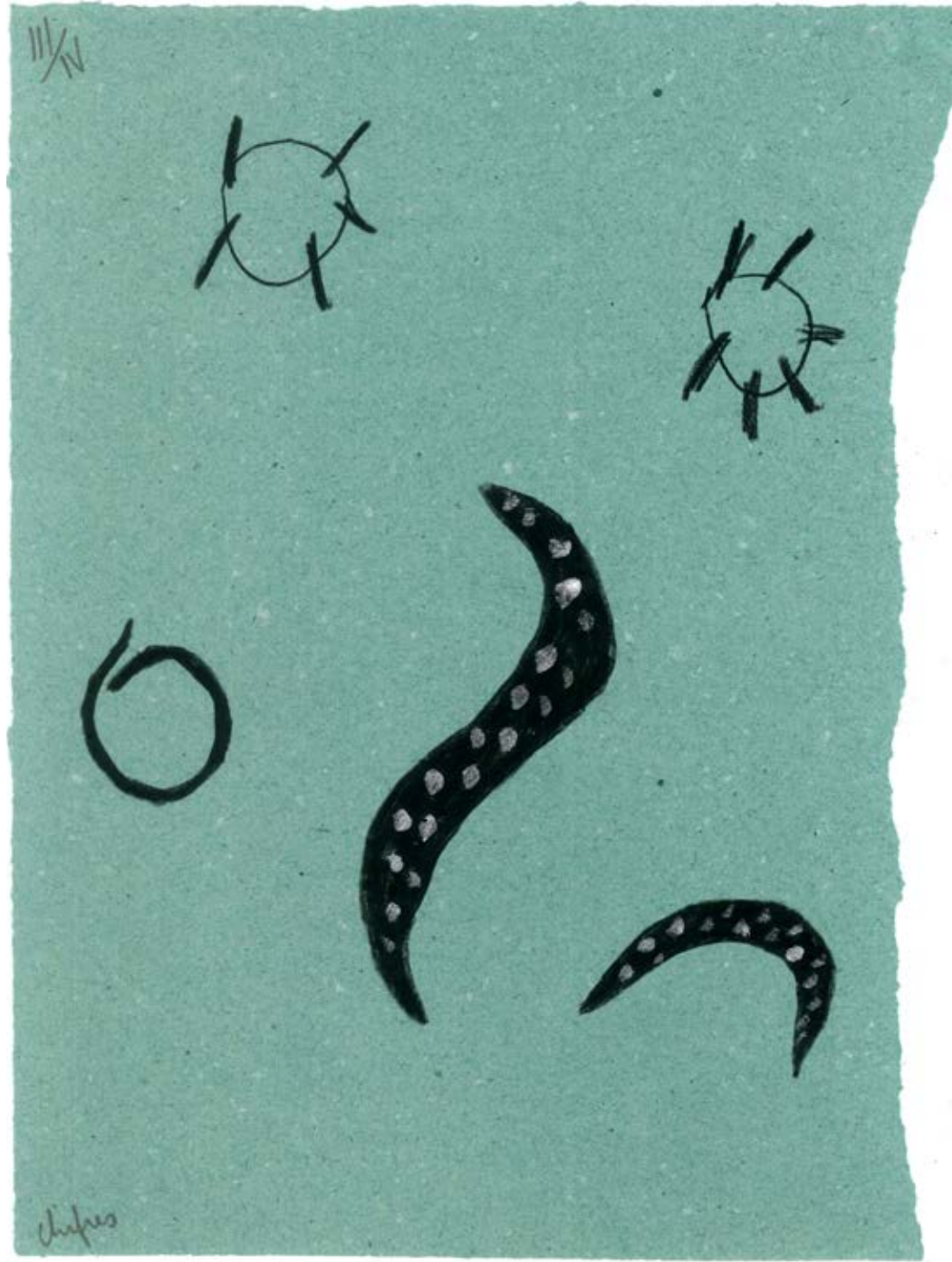


from Roach/ barata with my father Aguinaldo Morais, Roach/barata, 2019, photo 35mm, 10x15cm



from **Roach/ barata** with my mother Elenice Guarani, Roach/barata, 2019, photo 35mm,10x15cm



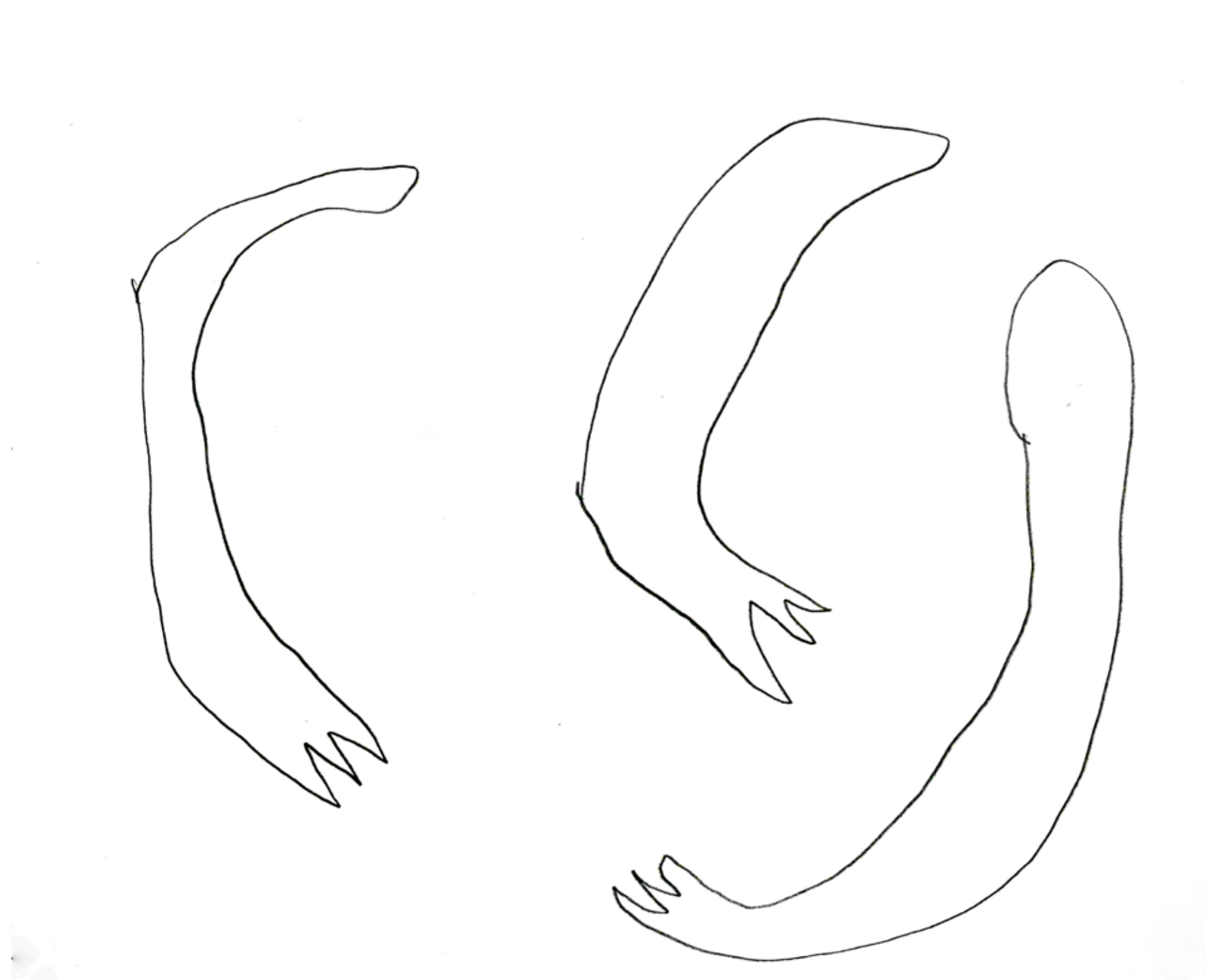


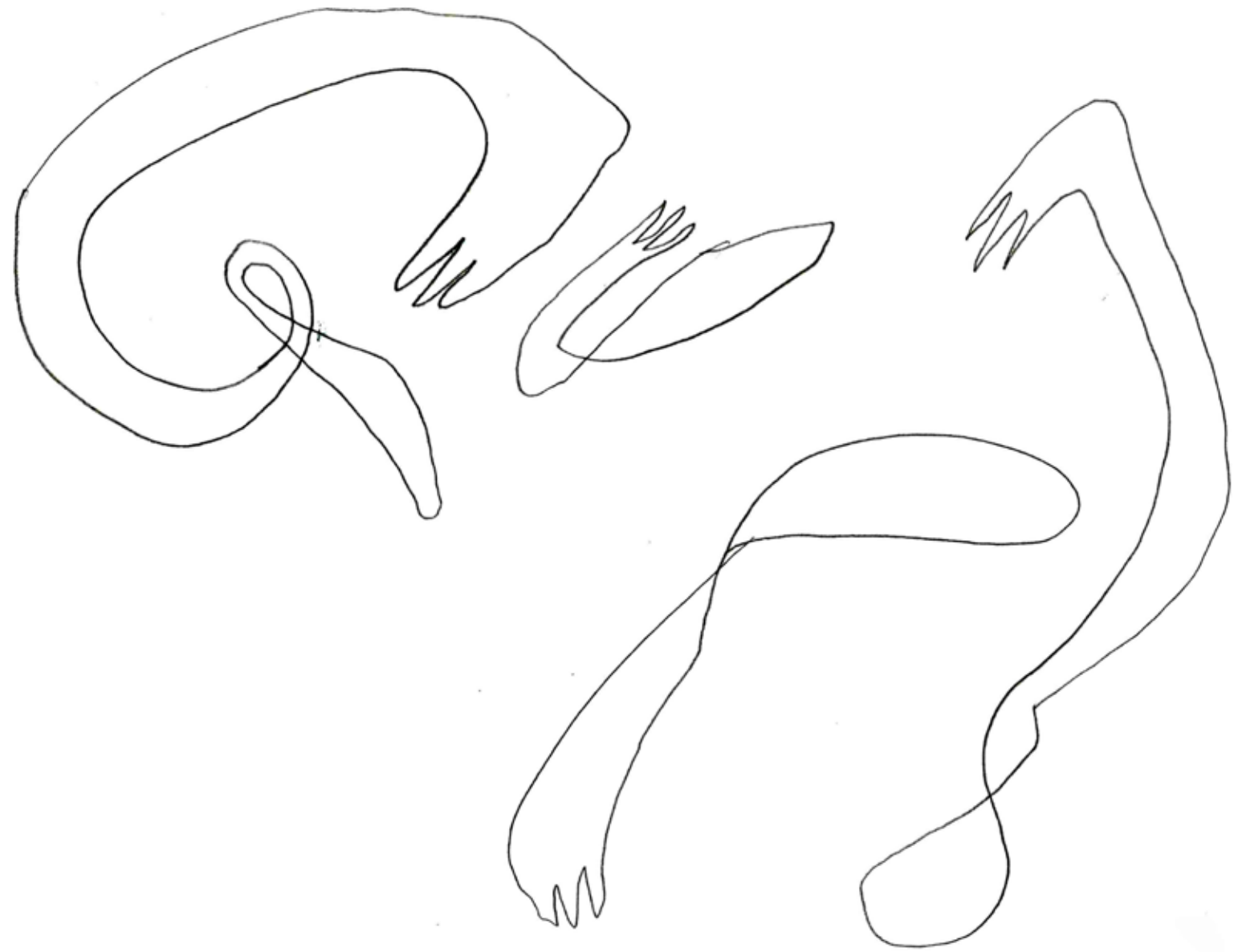
horns (1, 2 and 3 of 4),
chifres, 2020
Colored pencil and nail polish on AG paper,
26x21cm
Scanned paper



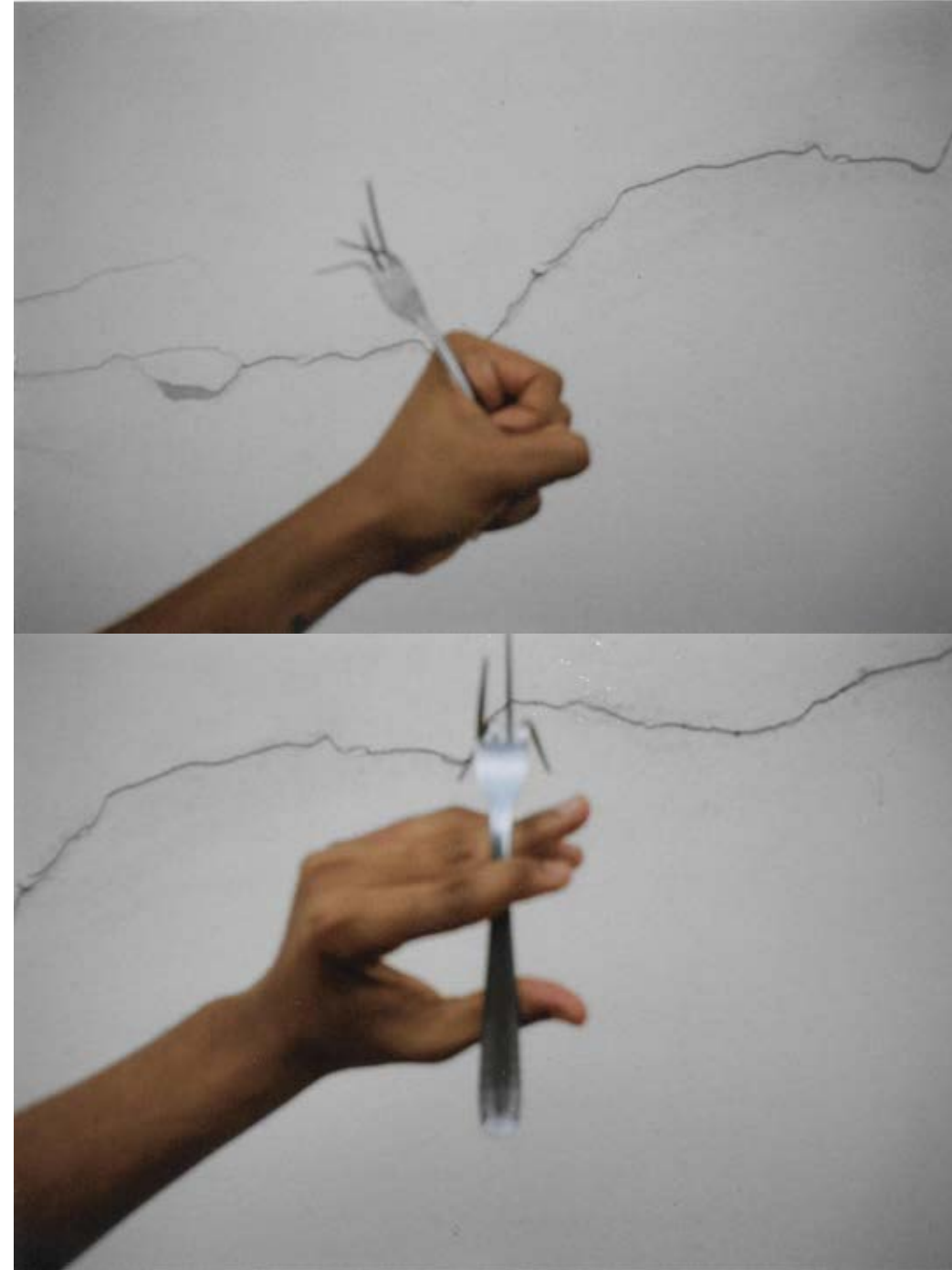


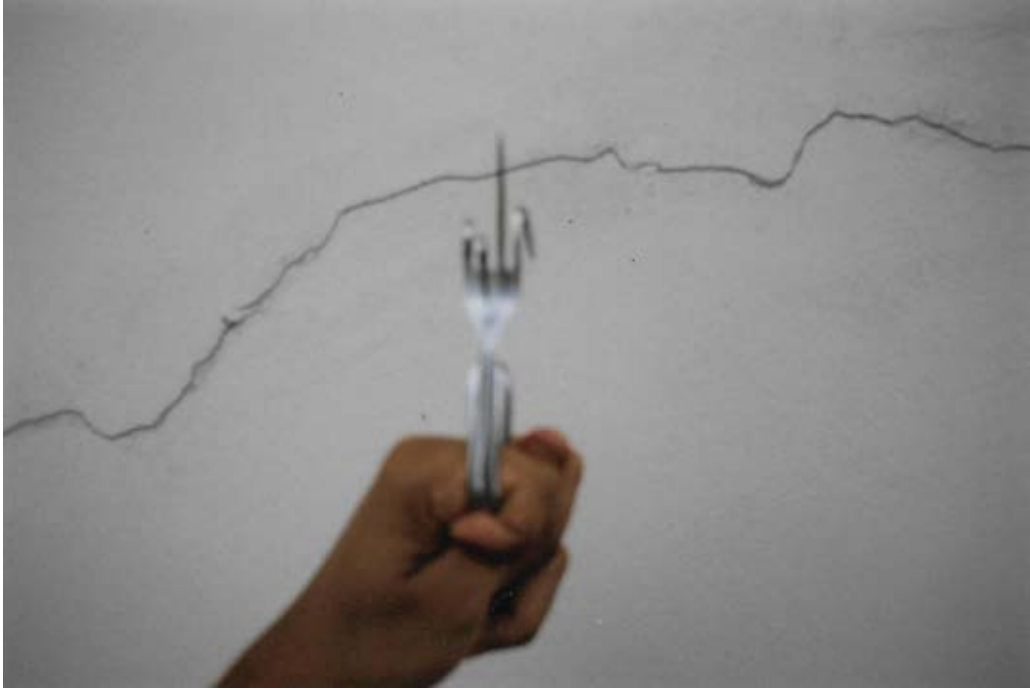
from **Língua de alumínio**, 2019
Photo 35mm by Clara Sampaio
10x15cm





untitled (1 and 2 of3), 2019
Graphite on canson paper
42x29,7cm
Scanned paper





Prepared forks
 Garfos preparados, 2019
 Photo 35mm
 10x15cm



Prepared forks walking, *from* distribute the center
 Garfos preparados andando, da série distribuir o
 centro, 2019
 Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil



Footprint day 1 and footprint day 10,
from to distribute the center
 Pegada dia 1 e pegada dia 10, da série
 distribuir o centro, 2019
 Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil



To distribute the center *from* to distribute the center
 Distribuir o centro, da série distribuir o centro, 2019
 Tecido de algodão cru e carvão
 Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil



The shelf in my room, *from* to distribute the center
 Estante do meu quarto, da série distribuir o centro, 2019

Black moon, *from* to distribute the center
 Lua negra, 2018
 Pen on baking paper, plastic and gold leaves

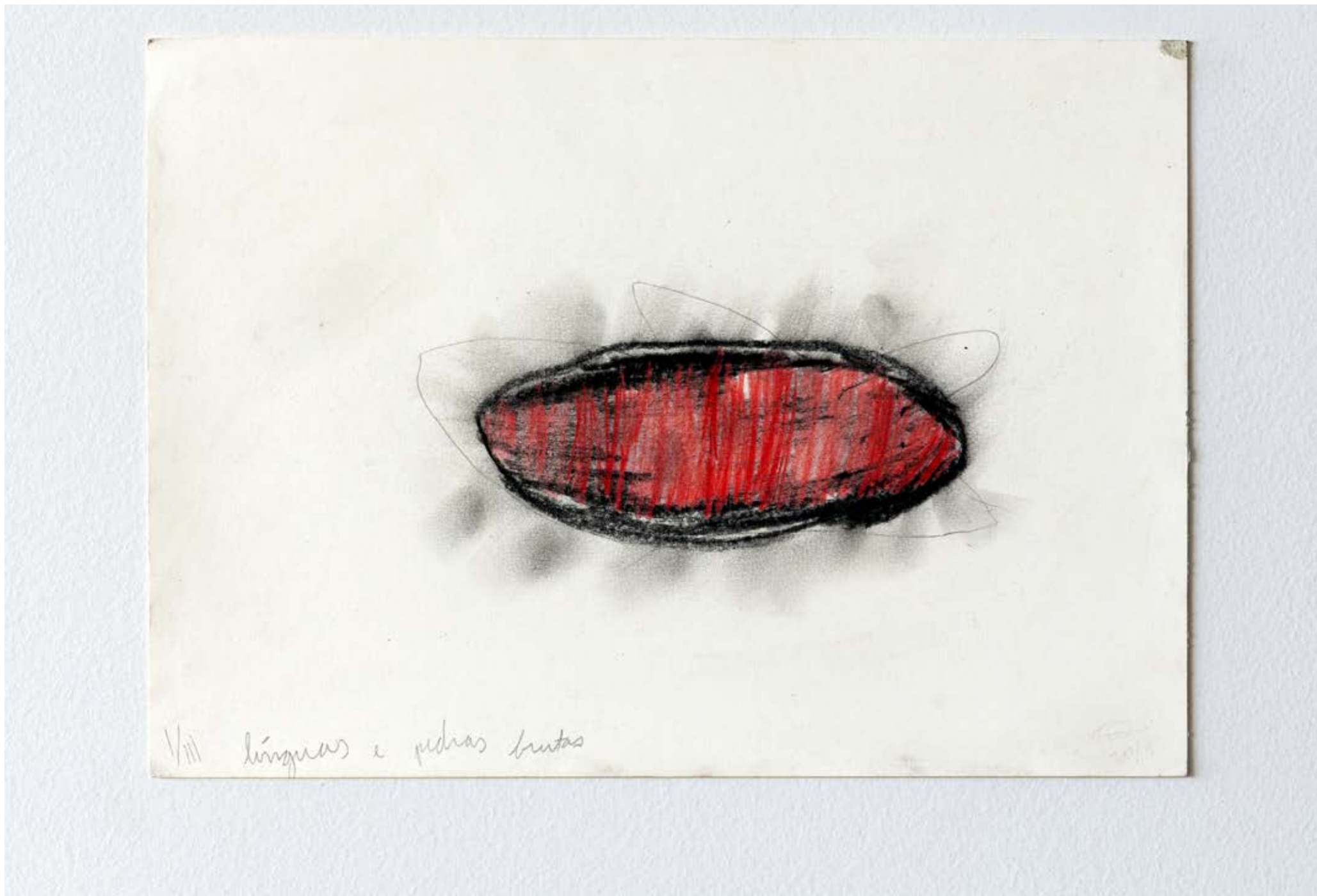
Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil



Golden goo, *from* to distribute the center
 Gosma dourada, da série distribuir o centro, 2019
 Goo and plastic bag
 Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil



from Língua dourada, 2019
Photo 35mm by Lorena Pipa
10x15cm



línguas e pedras brutas (1 and 3 of 3), 2019, graphite, charcoal and colored pencil on Cansonpaper, 29,7x21cm, digital photo



Newspaper, kaolin and coal on my room's shelf, *from to distribute the center*
 Jornal, caulim e carvão na estante do meu quarto, da série distribuir o centro, 2019
 Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil





Hairy Curve on the floor, *from* to distribute
the center
Curva peluda no chão, da série distribuir o
centro, 2019
Eggshell and fur

Hairy Curve on the shelf in my room, *from*
to distribute the center
Curva peluda na estante do meu quarto, da
série distribuir o centro, 2019
Eggshell and fur

Photo 35mm
10x15cm

Mosteiro Zen Morro da Vargem Zenkoji
Espírito Santo, Brasil



**Tintura de língua preta on the shelf
in my room,** *from* Tinturas de língua,
Tintura de língua preta na estante do
meu quarto,
2019
Glass bottle and black tincture

**Tintura de língua branca on the shelf
in my room,** *from* Tinturas de língua,
Tintura de língua branca na estante do
meu quarto, da série Tinturas de língua,
2019
Glass bottle and white tincture

**Tintura de língua vermelha on the
shelf in my room,** *from* Tinturas de
língua,
Tintura de língua vermelha na estante
do meu quarto, da série Tinturas de
língua, 2019
Glass bottle and red tincture

Photo 35mm
10x15cm

Mosteiro Zen Morro da Vargem Zenkoji
Espírito Santo, Brasil

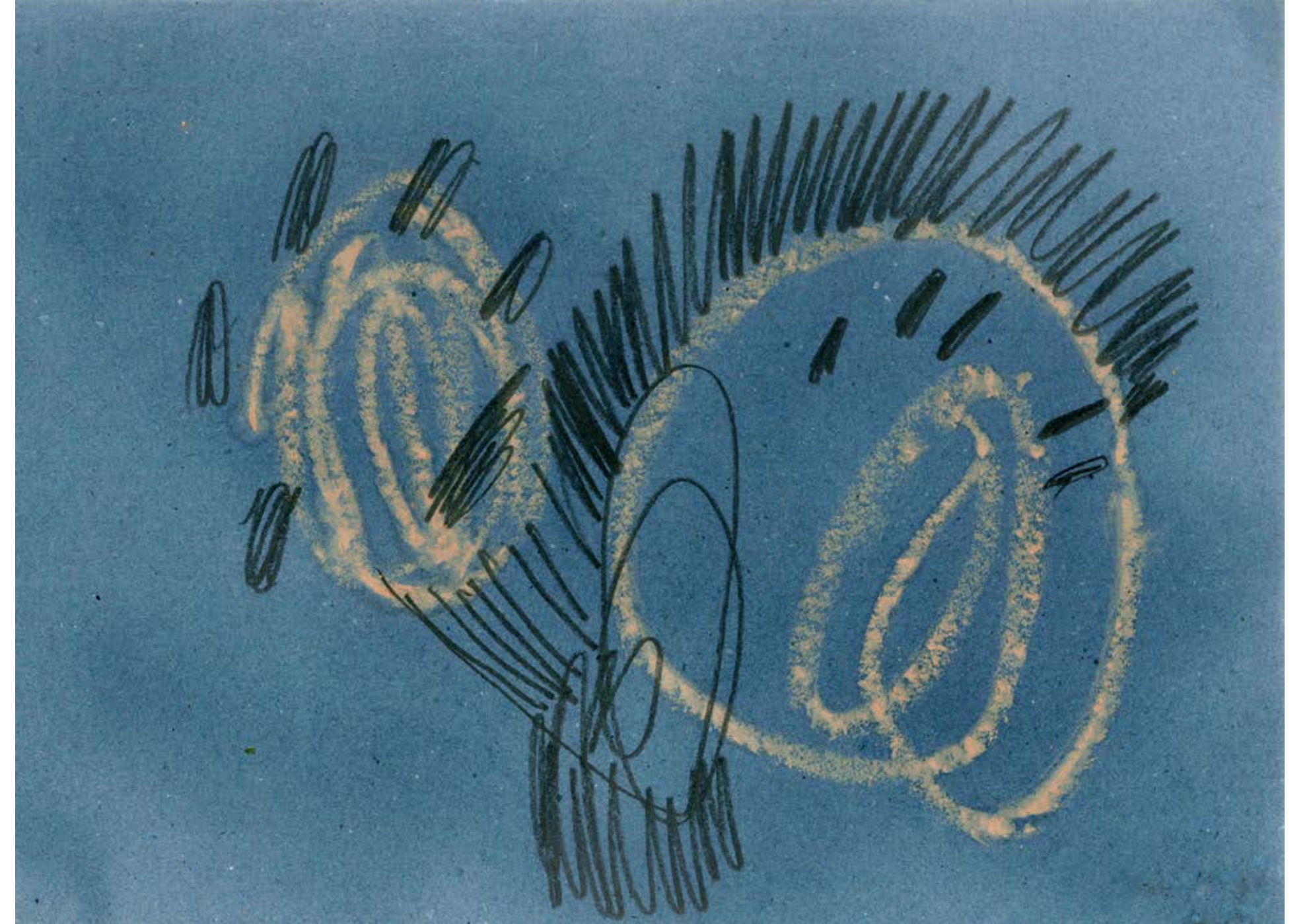
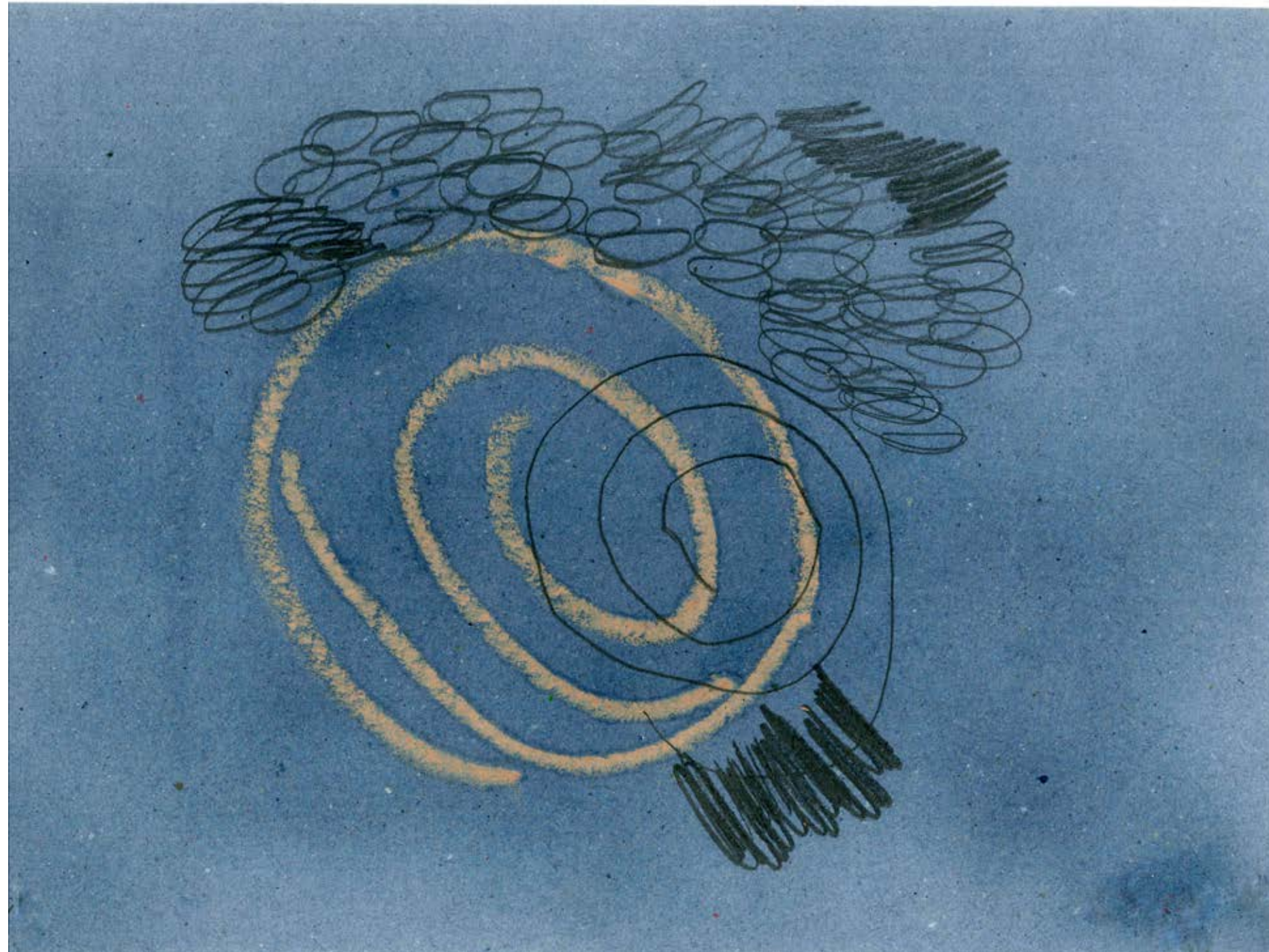


**Prepared forks, Língua dourada,
Silver spool and Hairy Curve on the
shelf in my room, *from* to distribute the
center**
Garfos preparados, Língua dourada,
Carretel prata e Curva peluda na estan-
te do meu quarto, da série distribuir o
centro, 2019
Photo 35mm
10x15cm
Mosteiro Zen Morro da Vargem Zenkoji
Espírito Santo, Brasil



Passage, *from* to distribute the center
Passagem, da série distribuir o centro,
2019
Door and coffee husks found in the street
Photo 35mm
10x15cm
Mosteiro Zen Morro da Vargem Zenkoji
Espírito Santo, Brasil





untitled (3 and 4 of 5), sem título, 2019, graphite and highlighter for face on AG paper, 42x29,7cm, scanned paper





Prepared clothes, *from* to distribute the center
 Roupas preparadas, da série distribuir o centro, 2019
 Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil
 Participation of Esther az and Marcelo Venzon



from Arranjo (first formation)
 Arranjo (primeira formação), 2012
 Twigs and raw cotton
 Digital photo by Elenice Guarani
 Santíssimo/Rio de Janeiro, Brasil



from Arranjo (second formation)
 Arranjo (segunda formação), 2019
 Twigs and raw cotton
 Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil



from Arranjo (second formation)
 Arranjo (segunda formação), 2019
 Twigs and raw cotton
 Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil



from Arranjo (third formation)
 Arranjo (terceira formação), 2019
 Twigs and raw cotton
 Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil



from **Arranjo (third formation)**
 Arranjo (terceira formação), 2019
 Twigs and raw cotton
 Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil



Artwork by

Halito

2019

Plastic bag

Fotografia 35mm

10x15cm

Mosteiro Zen Morro da Vargem Zenkoji

Espírito Santo, Brasil

from **Hálito**, 2019

Plastic bag

Fotografia 35mm

10x15cm

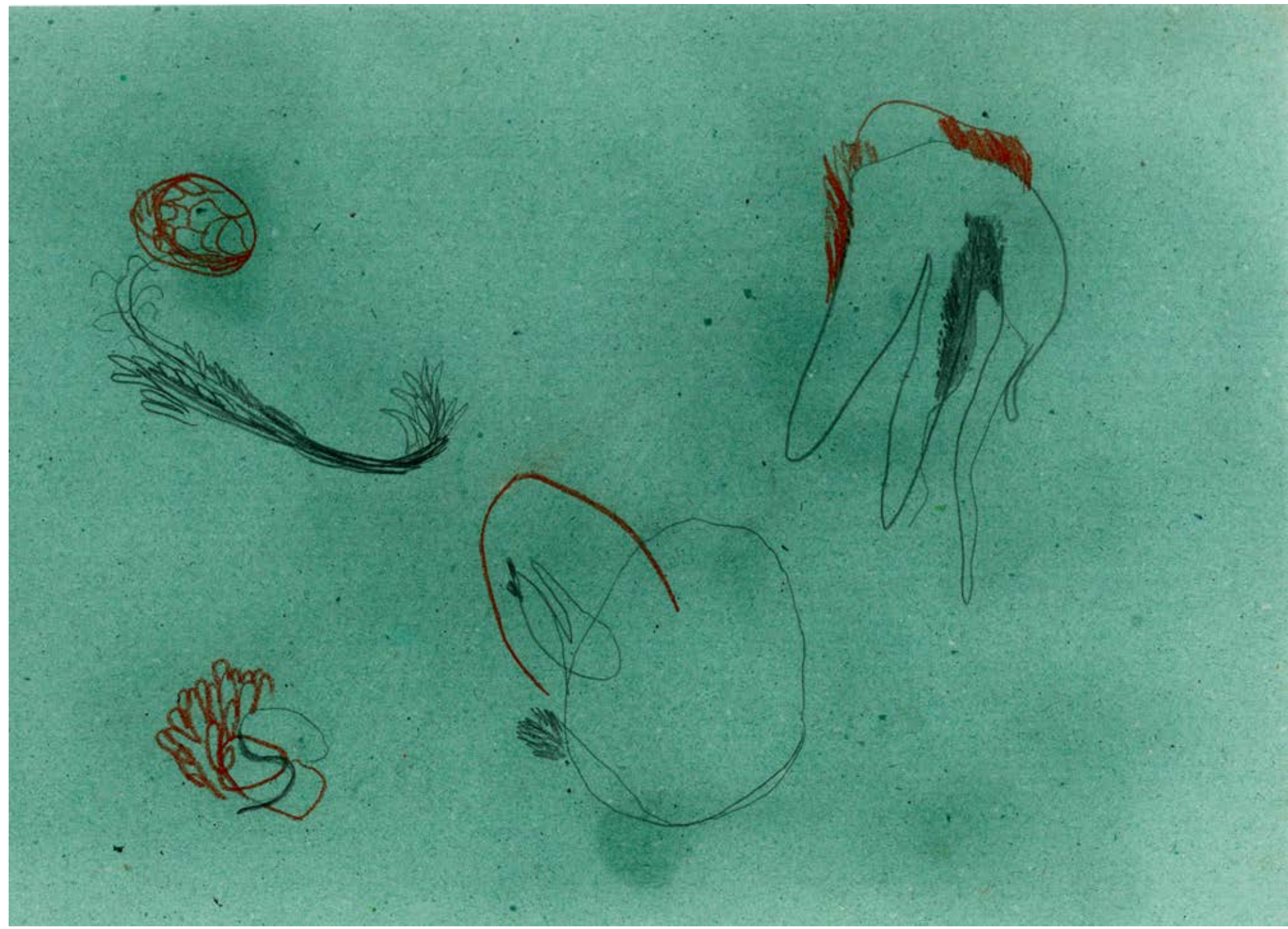
Mosteiro Zen Morro da Vargem Zenkoji

Espírito Santo, Brasil





from **bicha bicho pedra**, 2019
Photo 35mm
10x15cm
Mosteiro Zen Morro da Vargem Zenkoji
Espírito Santo, Brasil



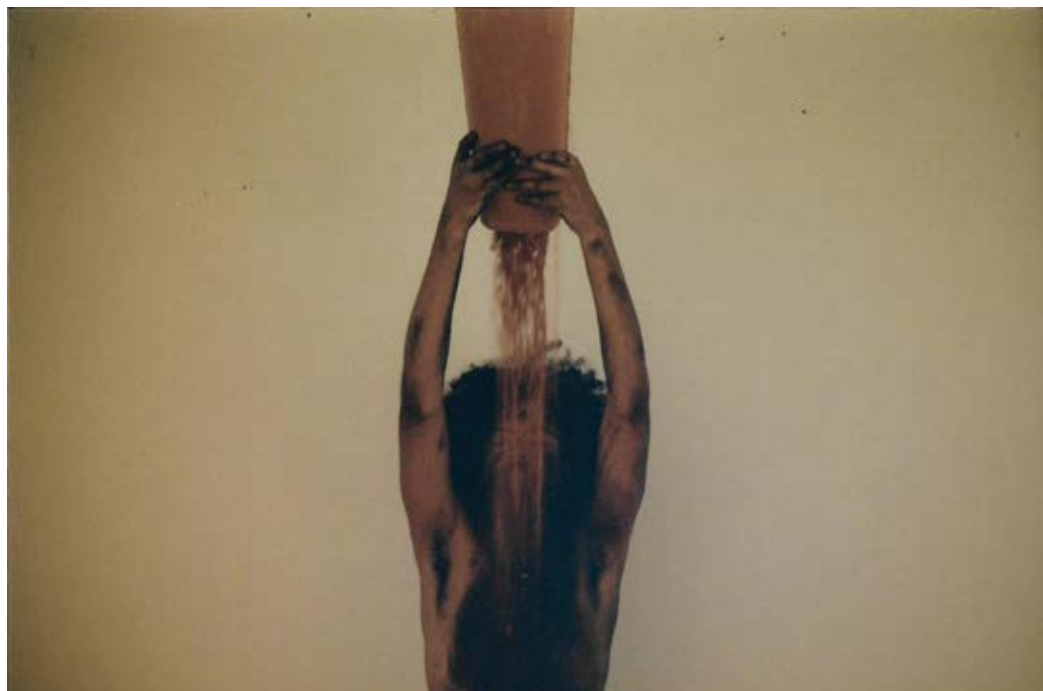


to distribute the center (3 of 3), distribuir o centro, 2019, graphite and sanguine on AG paper, 42x29,7cm, scanned paper





Red earth and charcoal
 Terra vermelha e carvão, 2019
 Photo 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil

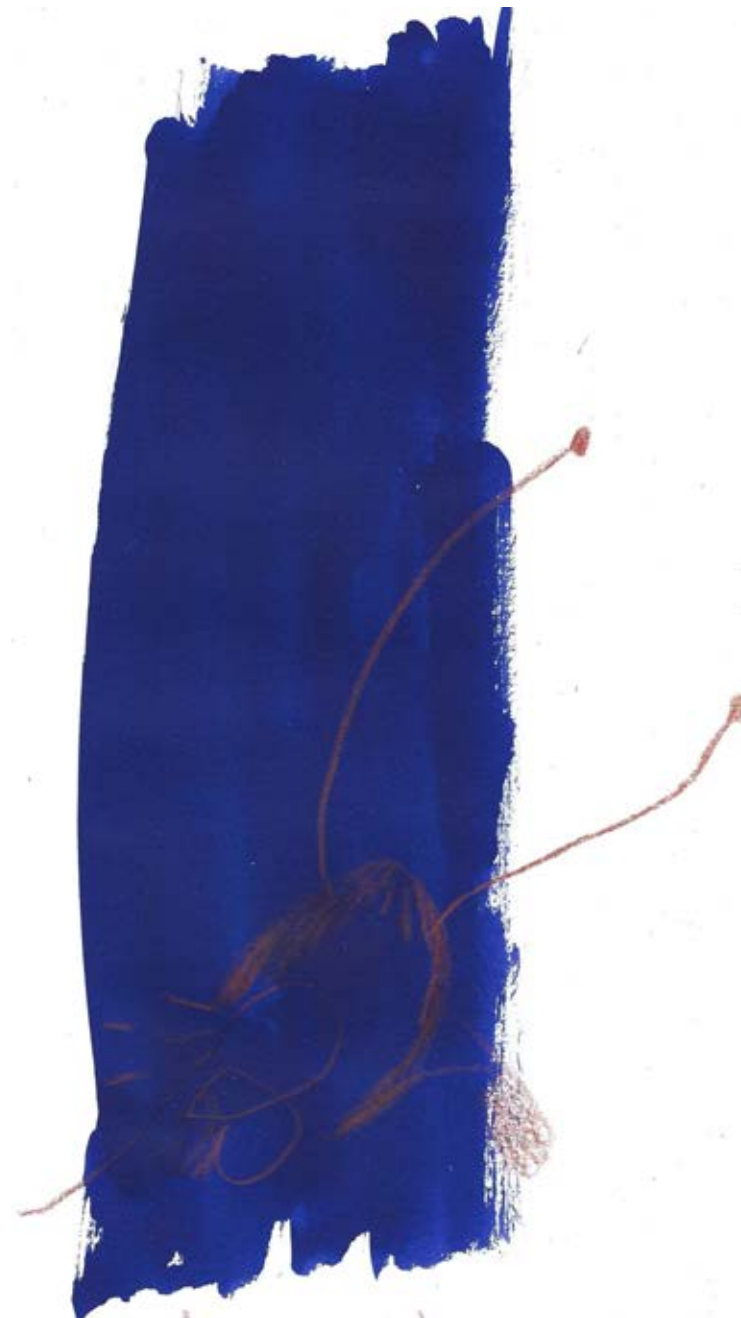
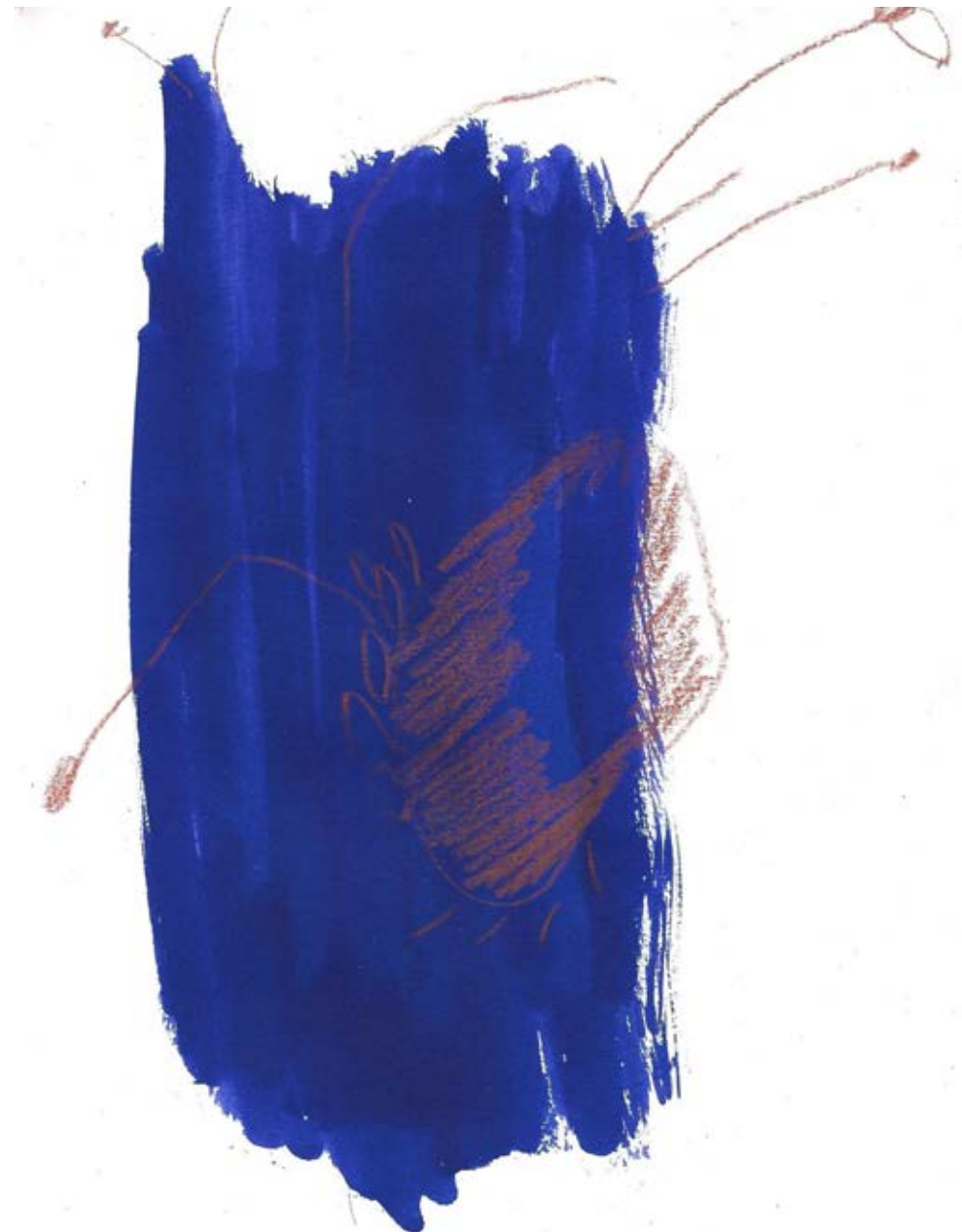


Red bath
 Banho vermelho, 2019
 Fotografia 35mm
 10x15cm
 Mosteiro Zen Morro da Vargem Zenkoji
 Espírito Santo, Brasil





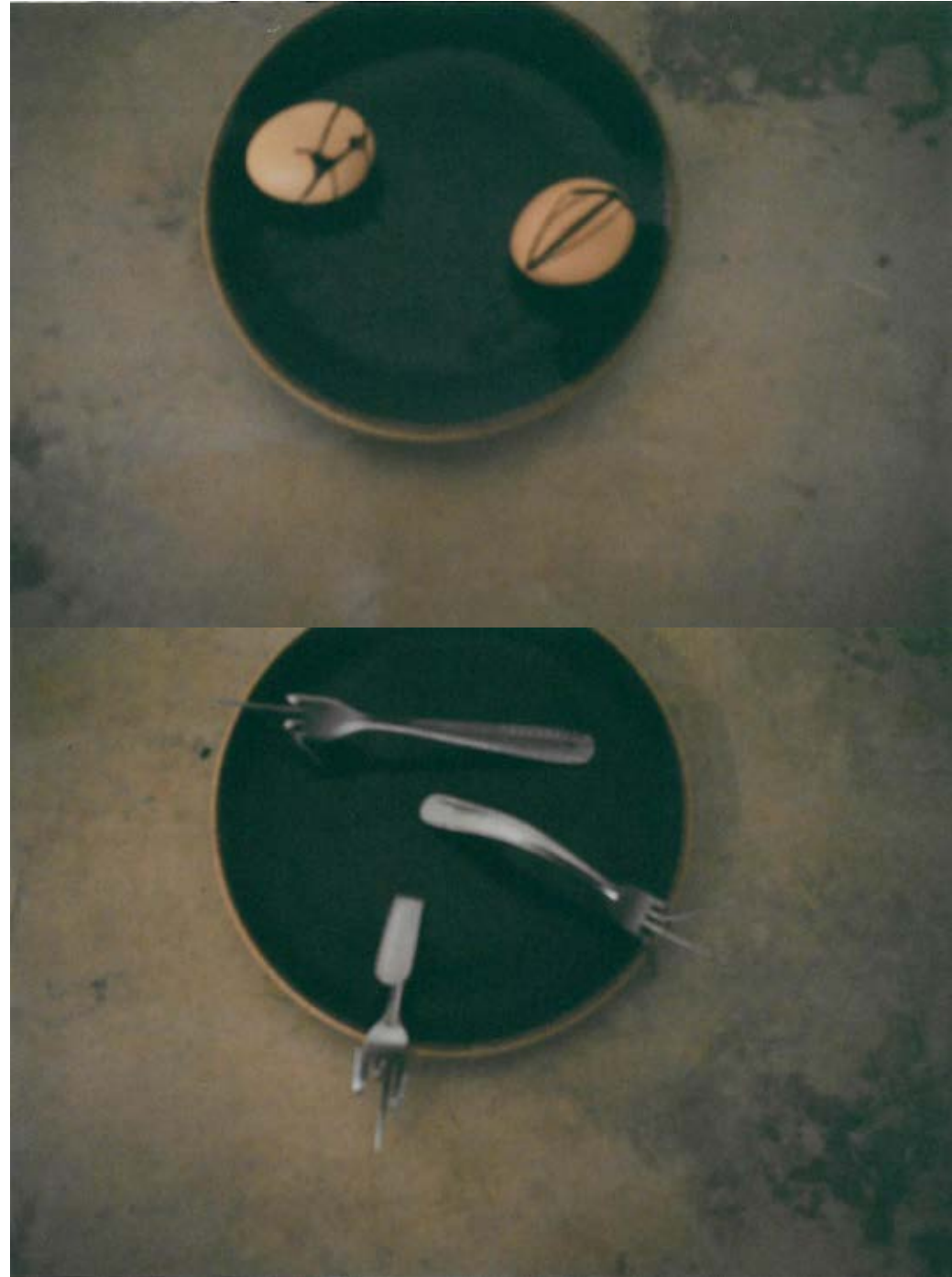
untitled (1, 2 and 3 of 3)
sem título, 2019
Nanquim and sanguine on Canson paper
21x29,7cm
Scanned paper





untitled (1, 2 and 3 of 3)
sem título, 2019
Stamp ink and sanguine on Canson paper
21x29,7cm
Scanned paper





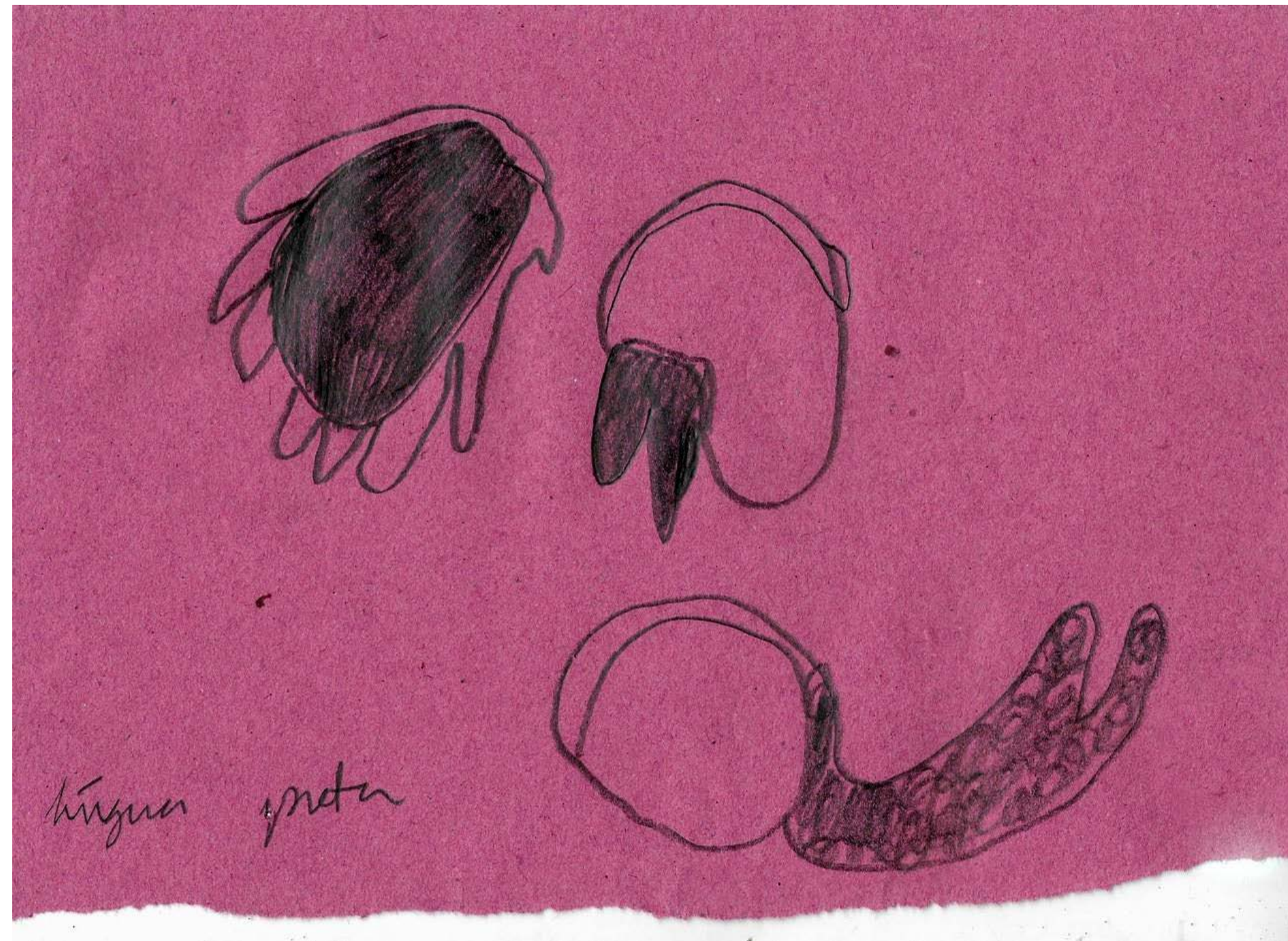
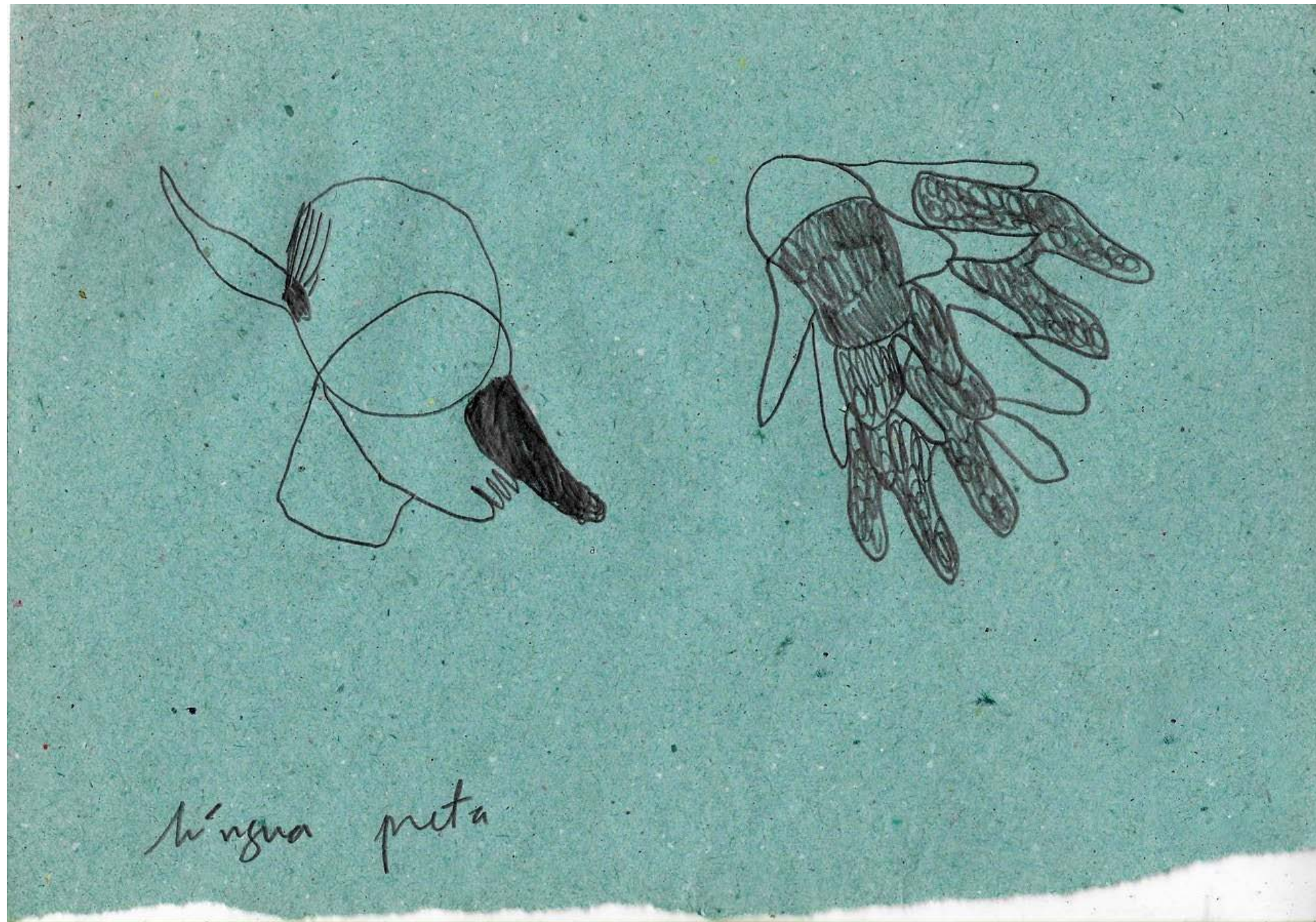
At 2pm I appear at the Cultural Station
Mosteiro Zen Morro da Vargem Zenkoji.
I sit and dye my tongue with the black
tincture; I keep my eyes closed with my
tongue hanging out for 1h. Next to me,
on black plates, there are Black Line and
Prepared Forks. The action ends as soon
as the clock wakes up me.

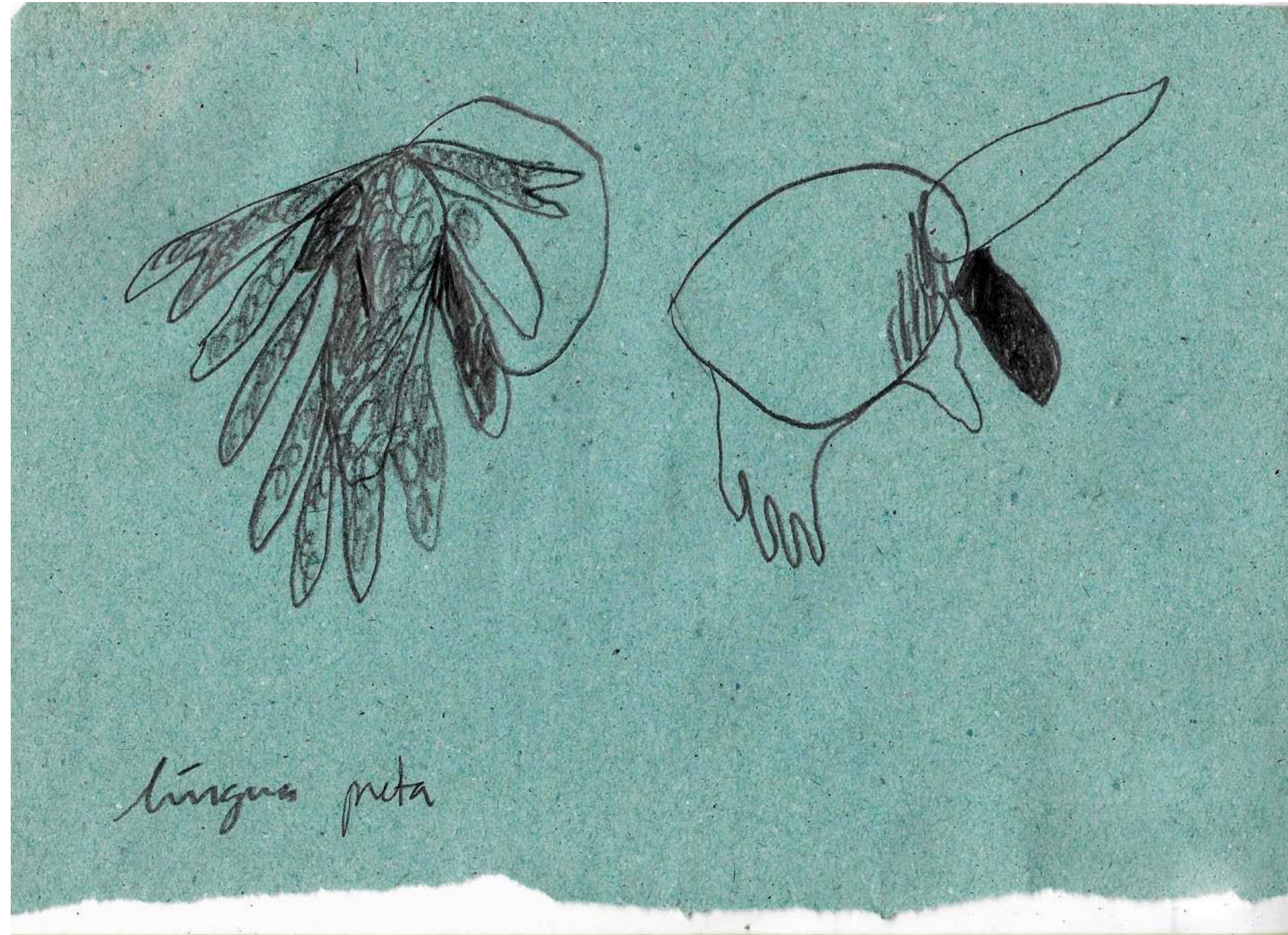
Língua preta, 2019
Apparition/ 1h

Black Line on plate, *from* Curve
Linha preta no prato, da série Curva,
2012-2019

Prepared forks on plate
Garfos preparados no prato, 2019

Photo 35mm
10x15cm
Mosteiro Zen Morro da Vargem Zenkoji
Espírito Santo, Brasil





Língua preta (4 of 6), 2019, graphite on AG paper, 21x29,7cm, scanned paper



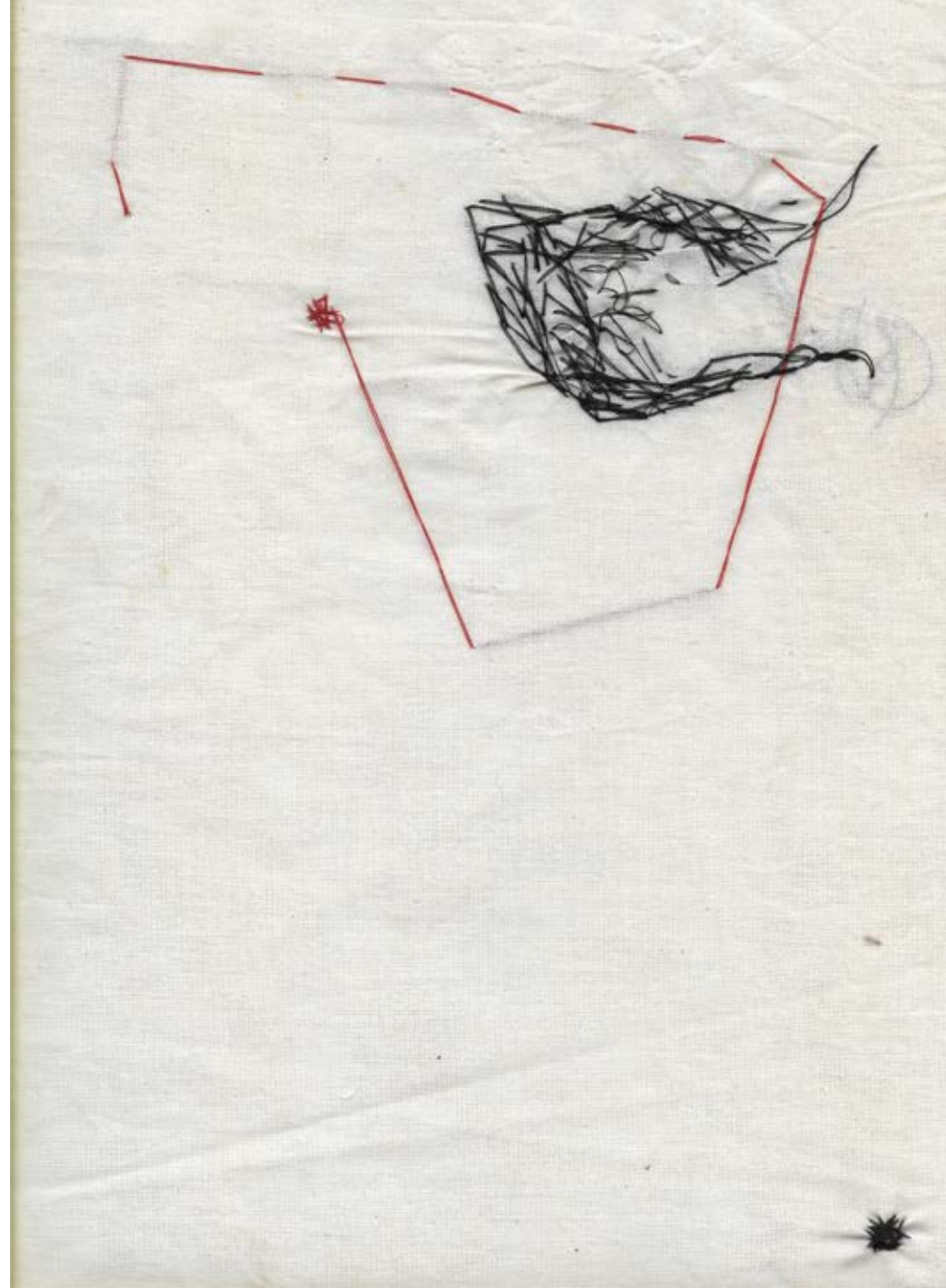
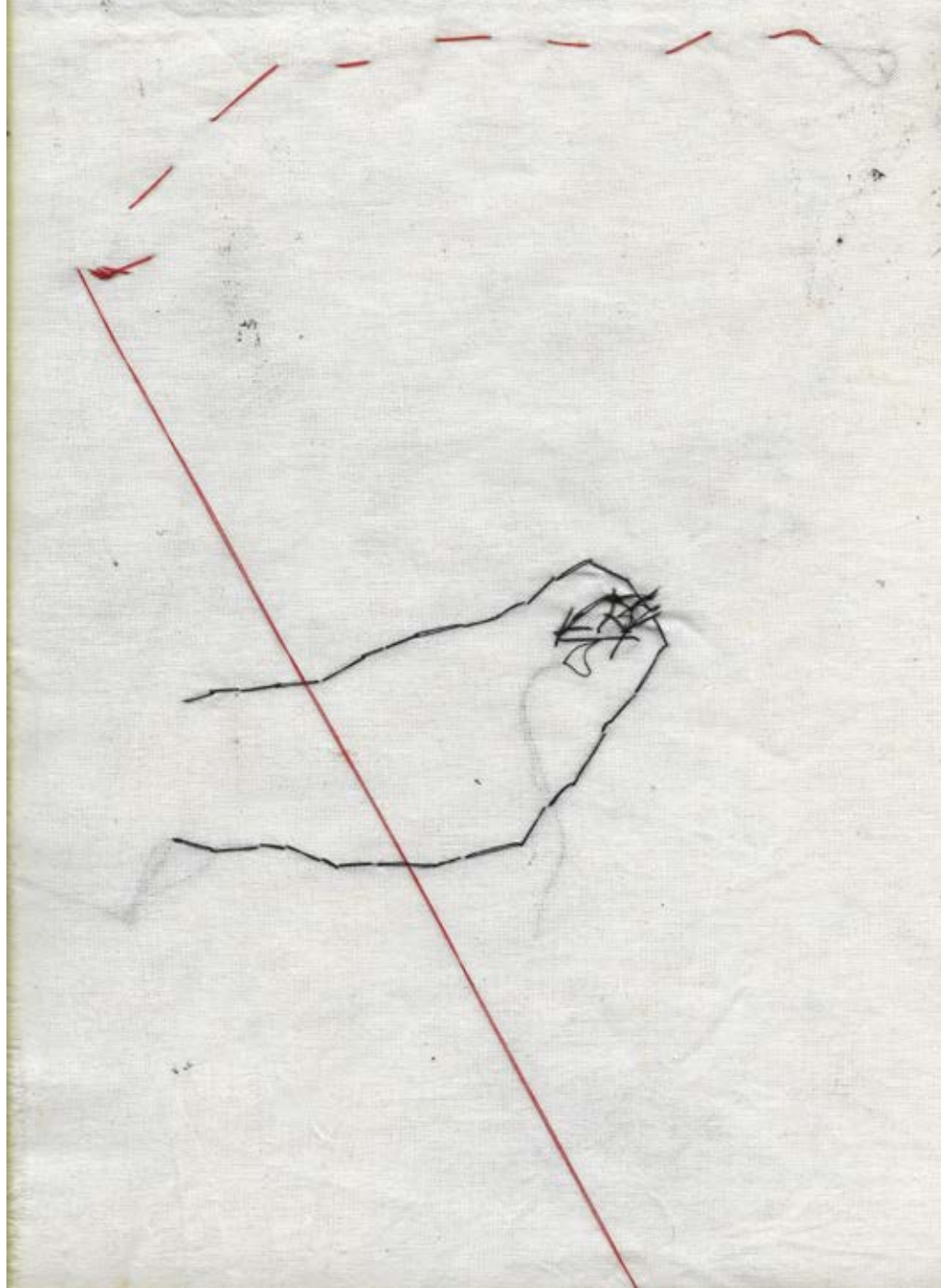
Black line, *from Curve*
Linha preta, da série Curva, 2012-2019
Brown eggshell and black line
Digital photo

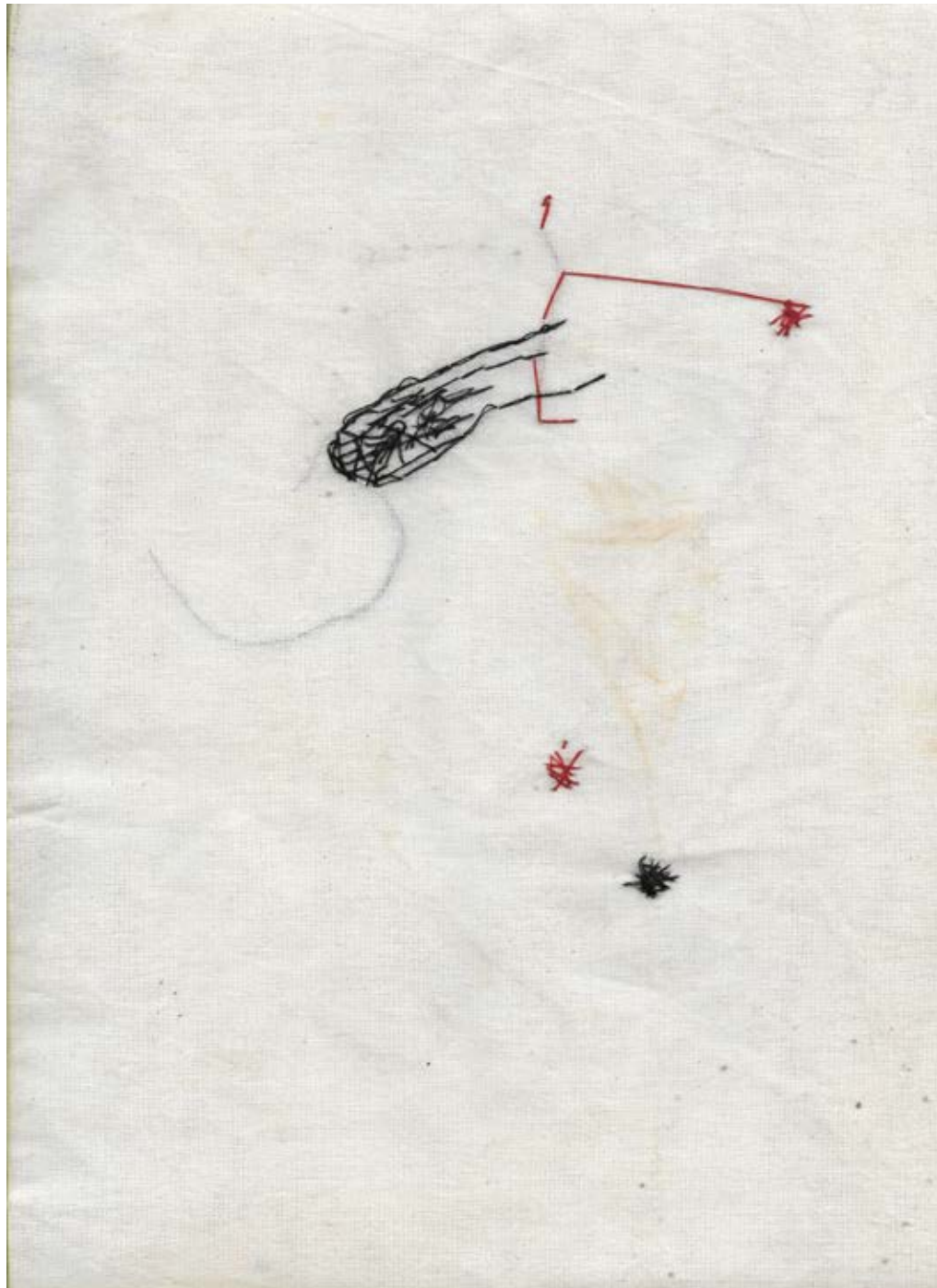


Golden line, *from Curve*
Linha dourada, da série Curva, 2019
White eggshell and golden line
Digital photo



Black line golden shell, from Curve
Linha preta casca dourada, da série
Curva, 2019
Golden eggshell and black line
Digital photo





To show/ to hide (1, 2 and 3 of 3),
Mostrar/esconder, 2019
Line and raw cotton
21x29,7cm
Scanned fabric



to show to hide Rabos and Gruda-gruda at home, 2020, *from* To show/To hide family, fabric and crystal, photo and thing



to show to hide Rabos at home, 2020, *from* To show/To hide family, fabric and crystal, photo and thing



to show to hide Rabos with my mother
Elenice Guarani, *from* To show/To hide
family, 2020
Fabric and crystal
Photo and thing



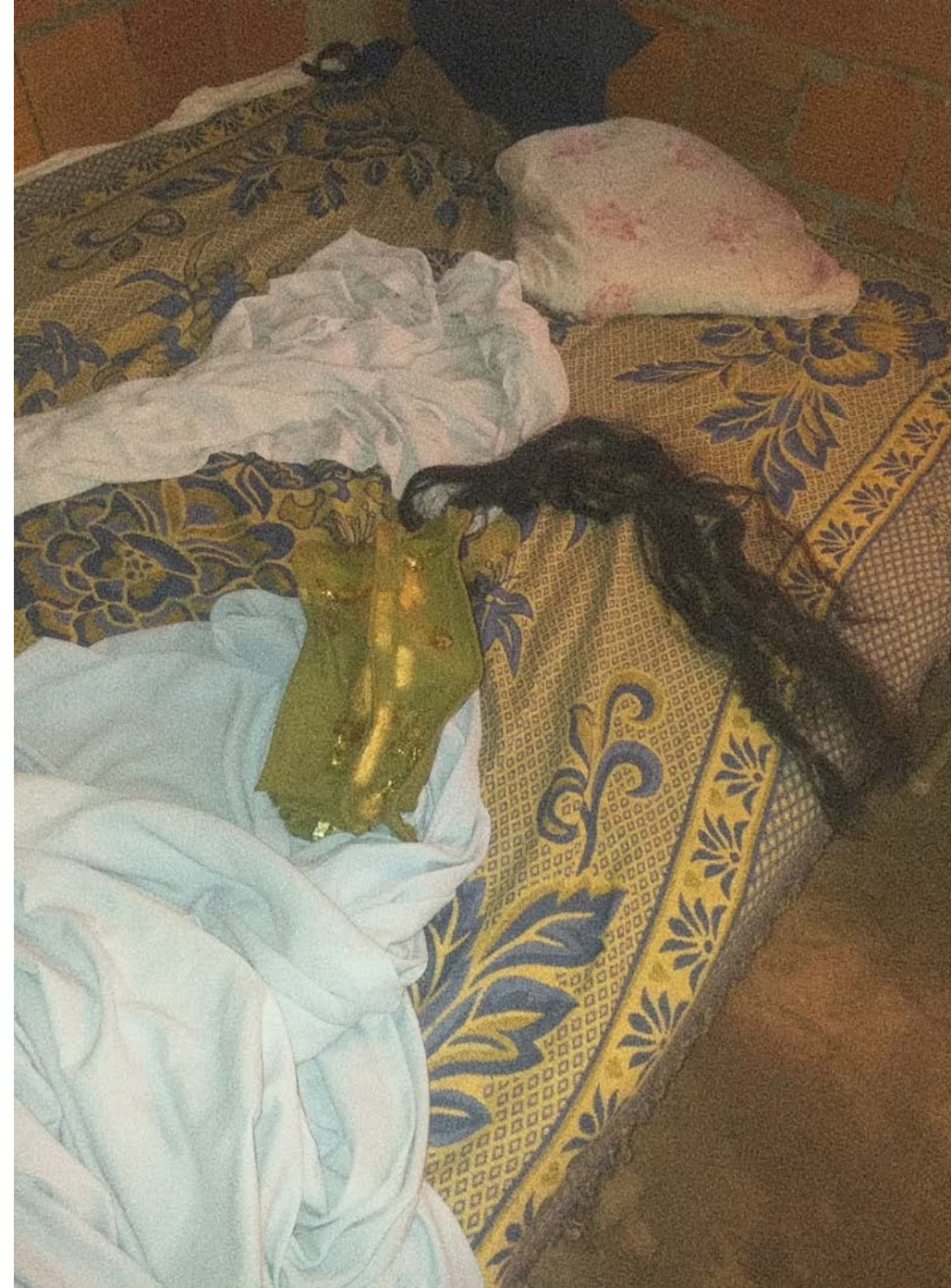
to show to hide Trepadeiras at home, 2020, *from* To show/To hide family, fabric and crystal, digital photo and thing



to show to hide Trepadeiras with my
father Aguinaldo Morais, *from* To show/
To hide family, 2020
Fabric and crystal
Photo and thing



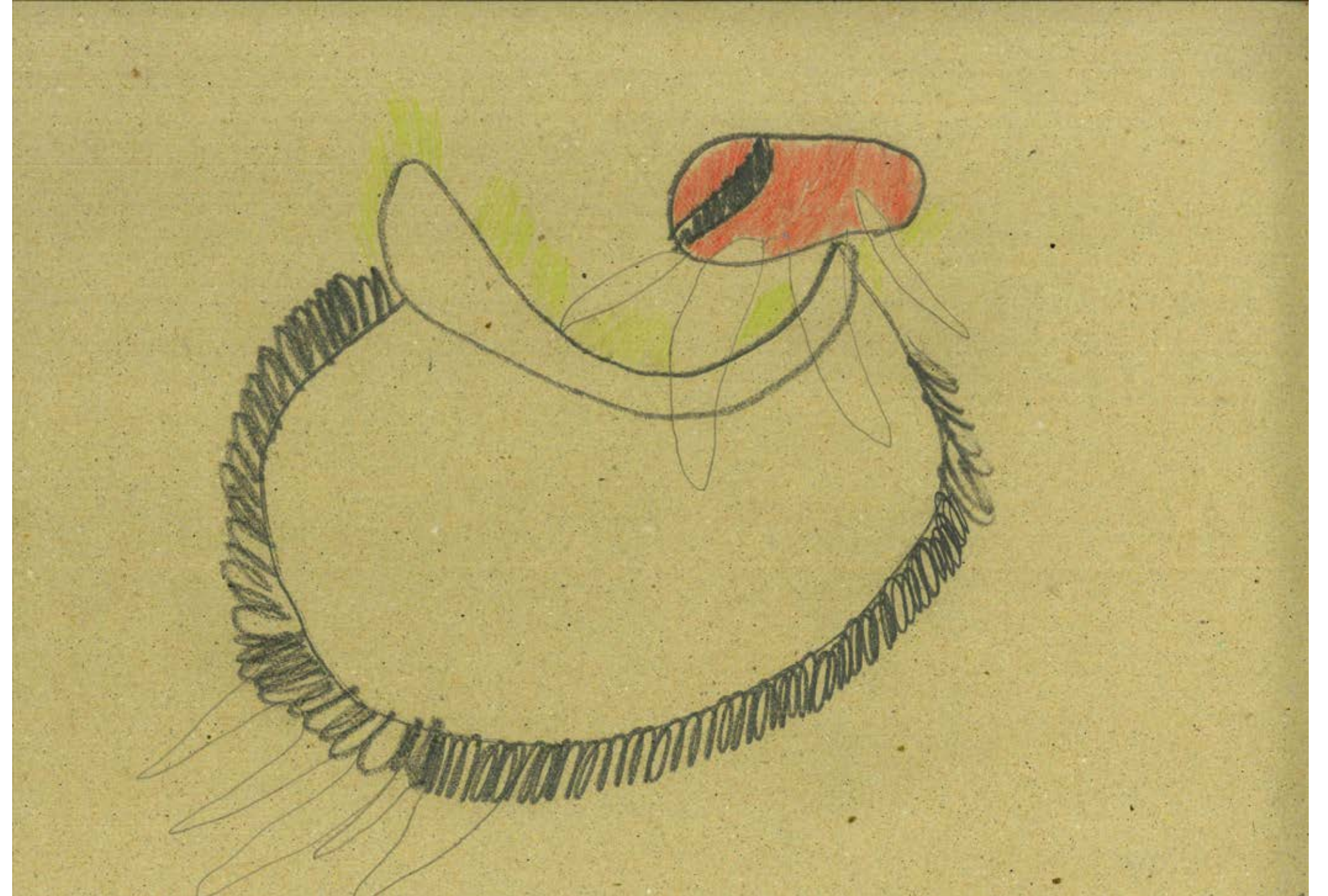
This work has been in progress since the end of February 2020 until now. I have taken 35mm photographs of the contact between to show /to hide Zumbidas, Rastejantes, Rabos, Trepadeiras e Gruda-gruda family and my family, extensive groups and places. To show / to hide are things between clothes, ornaments, being invisible and visible, apparation and disappearance. These photos are digital records taken to document when To show/ To hide family met my home, my mother Elenice Guarani and my father Aguinaldo Moraes.



to show to hide Rastejantes at home,
from To show/To hide family, 2020
 Fabric, hair and crystal
 Photo and thing



to show to hide Rastejantes with my
mother Elenice Guarani, *from* To show/To
hide family, 2020
Fabric, hair and crystal
Photo and thing

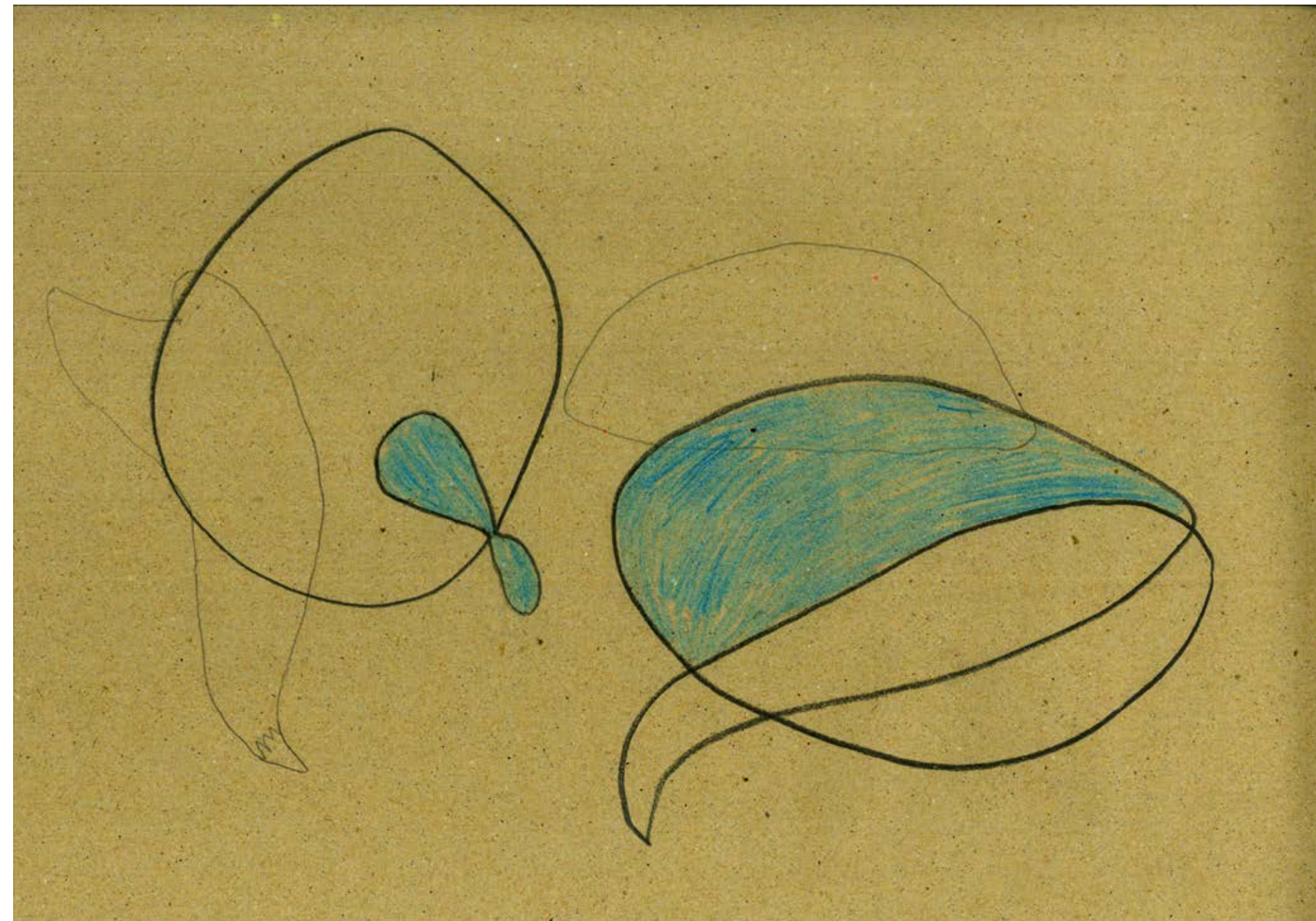


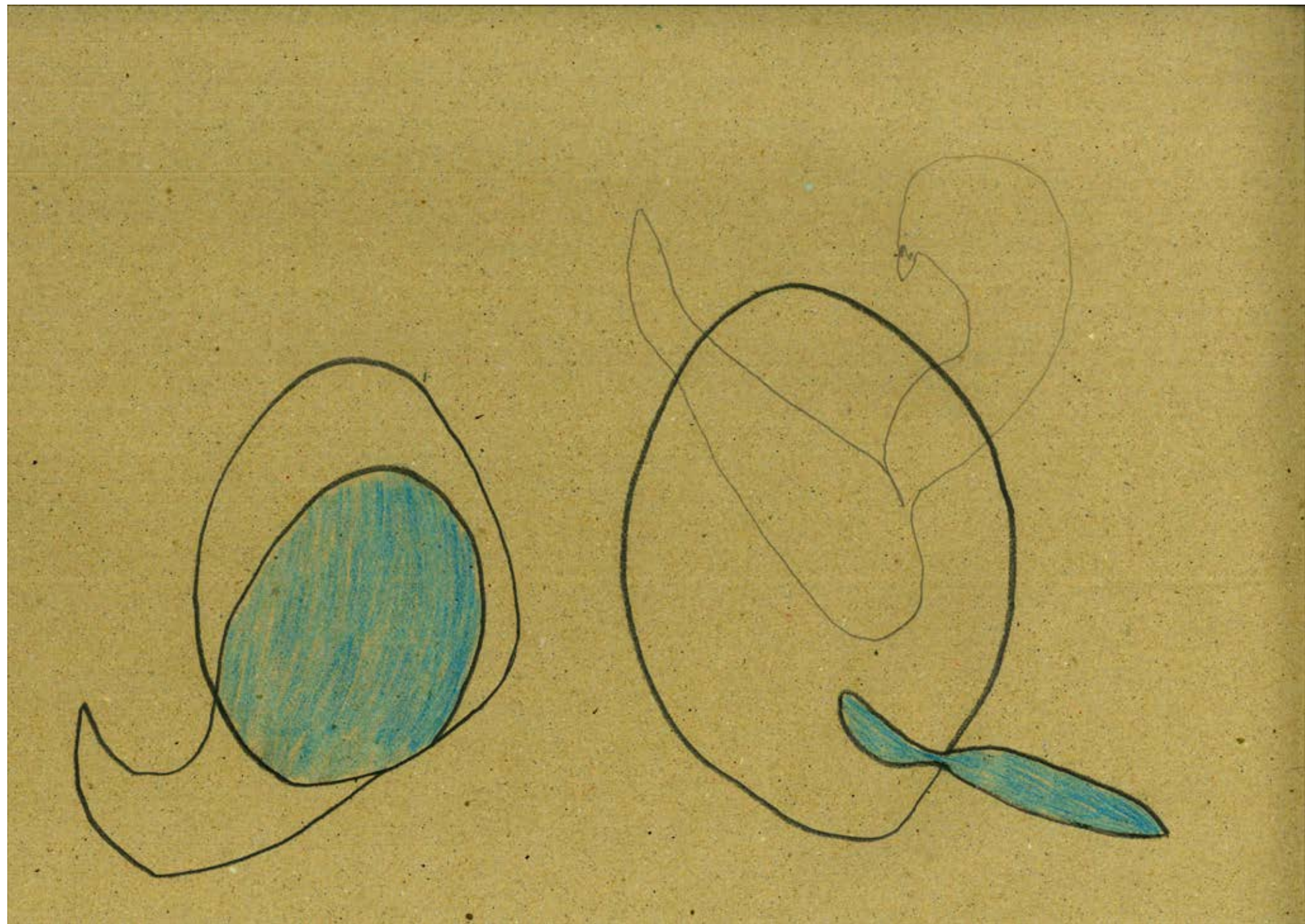


untitled (3 de 3), sem título, 2019, graphite and colored pencil on AG paper, 42x29,7cm, scanned paper



Timeline, from *Curve*
 Timeline, da série *Curva*, 2018-2019
 White eggshel with factory validity,
 red line and silver cups
 Varied dimension
 Digital photo





untitled (3 de 3), sem título, 2019, graphite and colored pencil on AG paper, 42x29,7cm, scanned paper





Constellations, *from Curve*
 Constelações, da série Curva, 2018-2019
 White eggshel, silver line and silver cups
 Varied dimension
 Digital photo by Renato Mangolim



Wearing stars with my grandmother Maria da Graça, Vestindo estrelas com minha vó Maria da Graça, 2019, photo 35mm,10x15



Wearing stars with my mother Elenice Guarani, Vestindo estrelas com minha mãe Elenice Guarani, 2019, photo 35mm,10x15



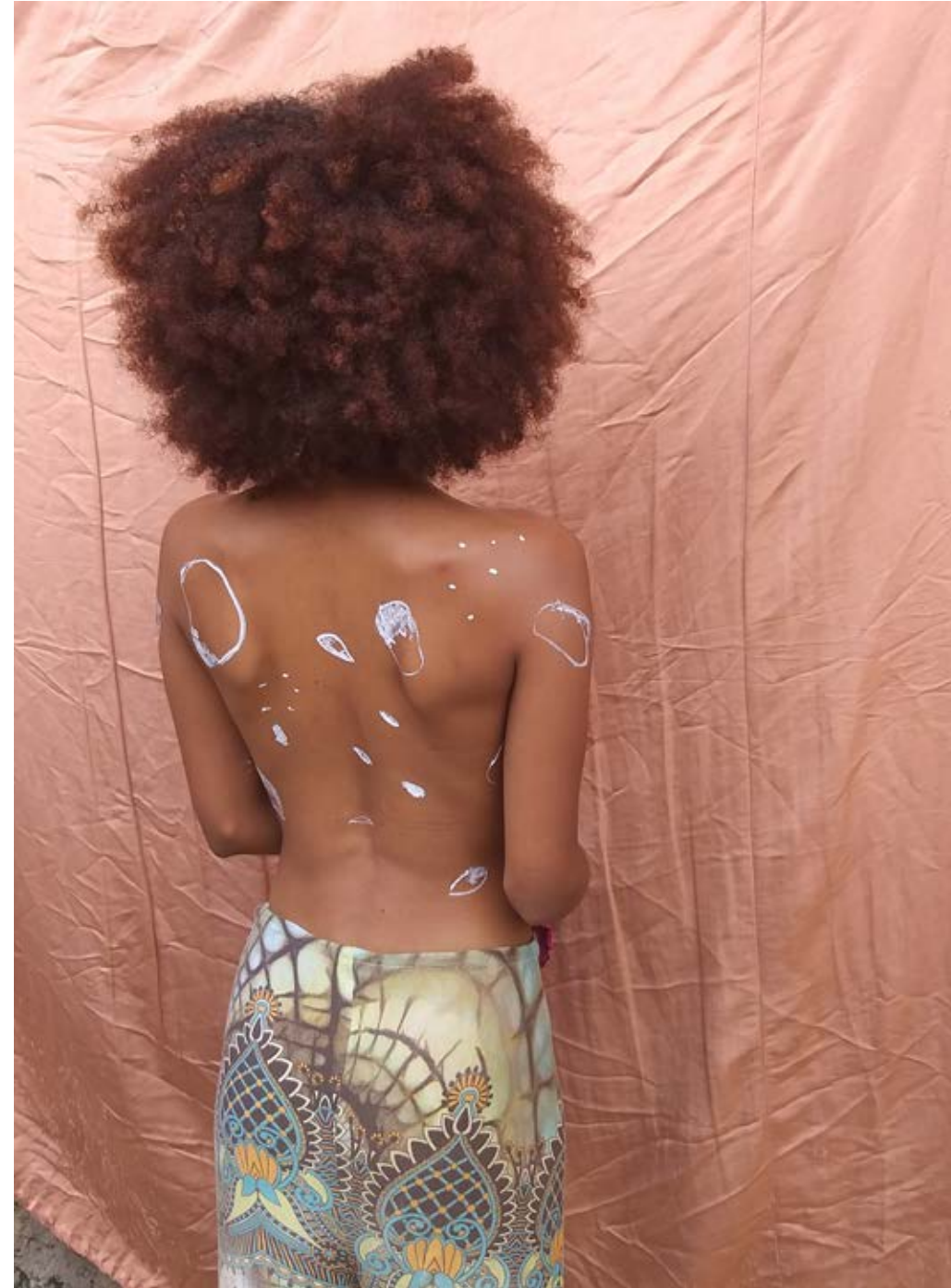
Wearing stars with my aunt Gracilene Guarani, Vestindo estrelas com minha tia Gracilene Guarani, 2019, photo 35mm,10x15







With my mother Elenice Guarani,
from Familiar constellations
 Com minha mãe Elenice Guarani, da
 série Constelações familiares, 2018
 Digital photo



With my sister Hellen Morais,
from Familiar constellations
 Com minha irmã Hellen Morais, da sé-
 rie Constelações familiares, 2018
 Digital photo



With my grandmother Maria da Graça,
from Familiar constellations
Com minha vó Maria da Graça, da série
Constelações familiares, 2018
Digital photo



With my aunt Marilúcia Moraes,
from Familiar constellations
Com minha tia Marilúcia Moraes, da
série Constelações familiares, 2018
Digital photo



Achadas e perdidas, *from* Achados e perdidos (Found and lost), 2019, digital photo by Daniel Santiso



Series of indications of more than 68 white arrows which I sticker on corners and other places distributed by UERJ. This action happened when the institution met to discuss the relationship of the military dictatorship with that year.



from **Achados e perdidos**, 2018
 Apparition
 Digital photo by Daniel Santiso
 UERJ, Rio de Janeiro, Brasil





For the exhibition Found and Lost
I also proposed to unite two different windows of the university, which were found in the institution's window removal sector and kept at different times. The service of joining them was performed by Jorge Pereira, a black person and a locksmith at UERJ. After the exhibition ended, I returned the windows to the same sector.

from **Achados e perdidos** (Found and Lost), 2018
Two windowns
Digital photo
UERJ, Rio de Janeiro, Brasil





Daniel Santiso and max willà morais
**The dust doesn't want to come out of
the Esqueleto**
A poeira não quer sair do Esqueleto,
2017-2018
Experimental doc, 1 channel, 20min
Metro-mangueira/Mangueira/Itaboraí,
Rio de Janeiro, Brasil



Four inhabitants of the state of Rio de Janeiro are part of the removals that are happening now in the Metro-Mangueira community in Rio de Janeiro and tell us stories. These narratives arise from the encounter with the images of the removal of favela Esqueleto, in that same place five decades earlier.

Realization in 2017
Premiere in 2018

Teaser: <https://vimeo.com/245365371>

Script: Daniel Santiso and max willà morais
Direction: Daniel Santiso and max willà morais
Financing: Edital Elipse/Fundação CESGRANRIO
Executive production: Daniel Santiso and max willà morais
Photo direction: Natália Alvim
Film editing: Daniel Santiso and Laís Lifschitz
Soundtrack: As rosas não falam – Cartola
Direct sound: Artur Seidel and Igor Leite
Sound editing: Victor Oliver
Art direction: Daniel Santiso and max willà morais
Participation: Maria Dalva, Elizangela
Roberta, Luís Oliveira, Fuscão Preto and Walbi Ferreira



Window (1 and 2 of 3), Janela, 2019, graphite on Canson paper, 42x27,9 cm, scanned paper



Daniel Santiso and max willà morais
to fold wind and paper n°. I
 dobrar vento e papel n°. I, 2016
 Video, 1 channel, 3min40
 Engenho Novo/Rio de Janeiro, Brasil



Daniel Santiso and max willà morais
to fold wind and paper n°. II - Mangueira station
 dobrar vento e papel n°. II - Estação Mangueira,
 2016
 Video, 1 channel, 3min40
 Mangueira/Rio de Janeiro, Brasil
 Film by Lorrán Dias



Vídeo: <https://vimeo.com/242217450>



Vídeo: <https://vimeo.com/244257108>



Daniel Santiso and max willà morais
Among the wars
Entre as guerras, 2016
Video, 1 channel, 12min
Praça Mauá/Rio de Janeiro, Brasil



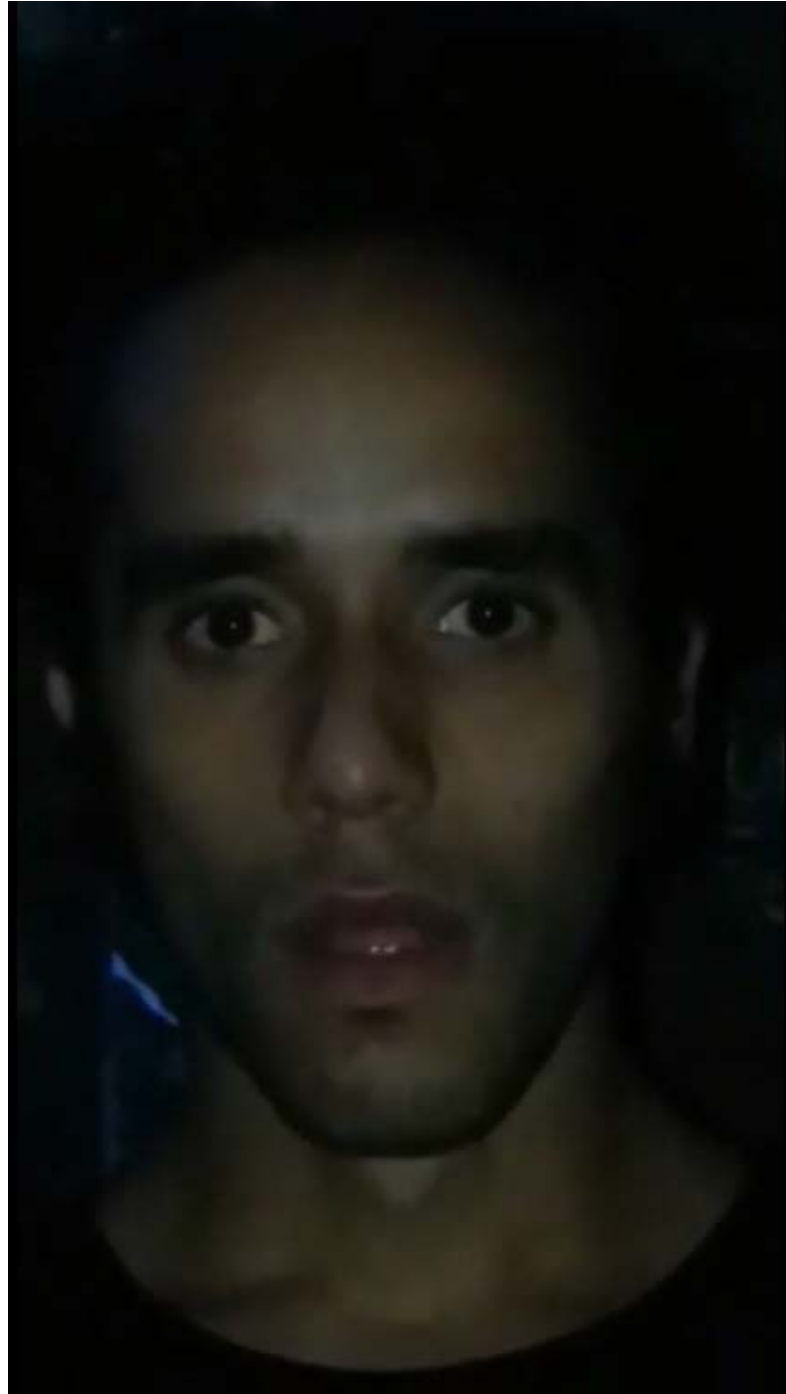
Ali Hussein Al-adawy, Daniel Santiso, Kristian Byskov, Lorrán Dias, Margarita del Carmen,
max willà morais and Perna Bishnoy
Videotongues, 2019
Video, 1 channel, 7min
Rio de Janeiro, Brasil



Esther az, Marcelo Venzon e max willà morais
Passengers in Zenkoji III,
Passageiras em Zenkoji III, 2019
Video, 1 channels, 5min
Espírito Santo, Brasil



Daniel Santiso and max willà morais
FIELDS (of tongues/of hands/of eyes), 2018
Vídeo, 3 channels, 5min, silent
Rio de Janeiro, Brasil



Daniel Santiso and max willà morais
Singing with Gabriela Besansoni,
Cantando com Gabriela Besansoni, 2019
Video, 1 channel, 2min, loop,
EAV Parque Lage/Rio de Janeiro, Brasil
Vídeo: <https://vimeo.com/334347377>

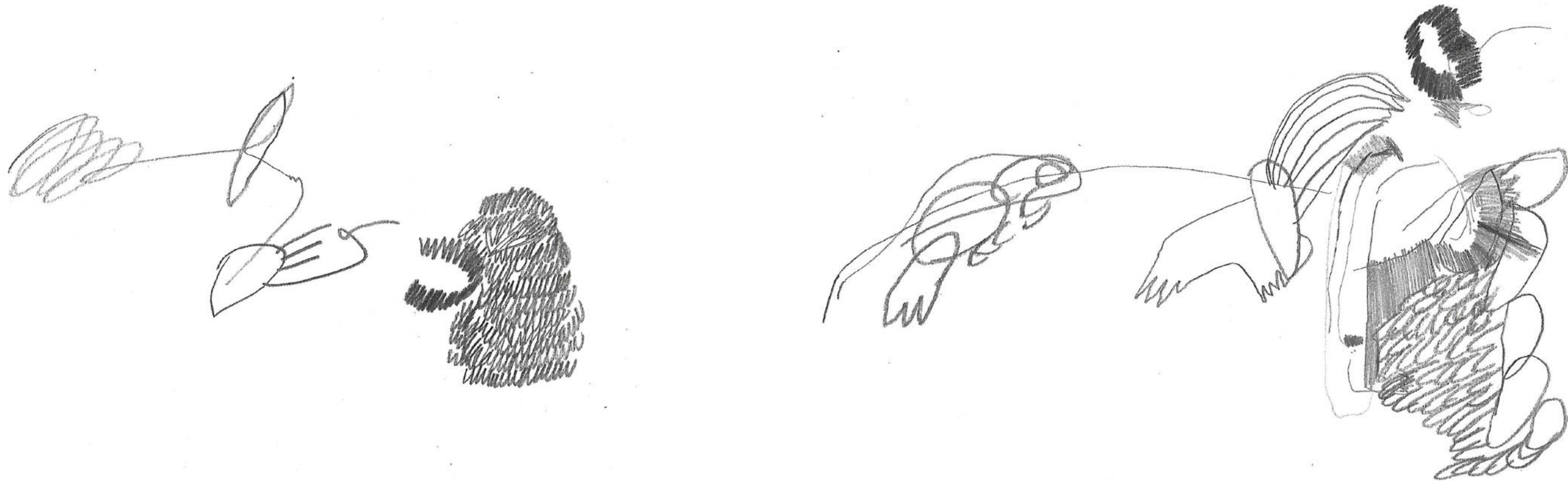


Daniel Santiso and max willà morais
The far is near, 2018
Video, 4 channels, loop, silent
Rio de Janeiro, Brasil



Daniel Santiso and max willà morais
for the day, for the night
para o dia, para a noite, 2015-2016
Video, 2 channels, 6min, Engenho Novo/Praça Mauá, Rio de Janeiro,
Brasil

Vídeo: <https://vimeo.com/261492266>





Aline Besouro and max willà morais
(Grupo Mad)
dies1dieall
morre1morretodos, 2015
Video, 1 canal, 4min
Praça Mauá/Rio de Janeiro, Brasil
Film by Daniel Santiso

Vídeo: <https://www.youtube.com/watch?v=70TiS7QZ7KI>



Aline Besouro, Diogo Holanda e
max willà morais (Grupo Mad)
Tension
Tensão, 2013
Video, 1 channel, 6min
Rio de Janeiro, Brasil
Soundtrack by Rafael Fortes

Video: https://www.youtube.com/watch?v=_KhGUQhM7fo





Aline Besouro and max willà morais
(Grupo Mad)
pocket mooring
amaração de bolso, 2012
UERJ/Rio de Janeiro, Brasil
Foto por Daniela Matsunaga





Paper sculpture
da série Escultura de papel, 2012-2013
Rio de Janeiro, Brasil
Digital photo



Succession I (suíte)
Sucessão I (suíte), 2012
Santíssimo/Rio de Janeiro, Brasil
Digital photo by Elenice Guarani



Succession II (suíte)
Sucessão II (suíte), 2012
Santíssimo/Rio de Janeiro, Brasil
Digital photo by Elenice Guarani





untitled (4 of 4), sem título, 2019, charcoal, sanguine and graphite on canson paper, 21x29,7cm, scanned paper



Eu danço todos os dias, 2019, photo 35mm by Elenice Guarani, 10x15cm, Santíssimo/RJ, Brasil



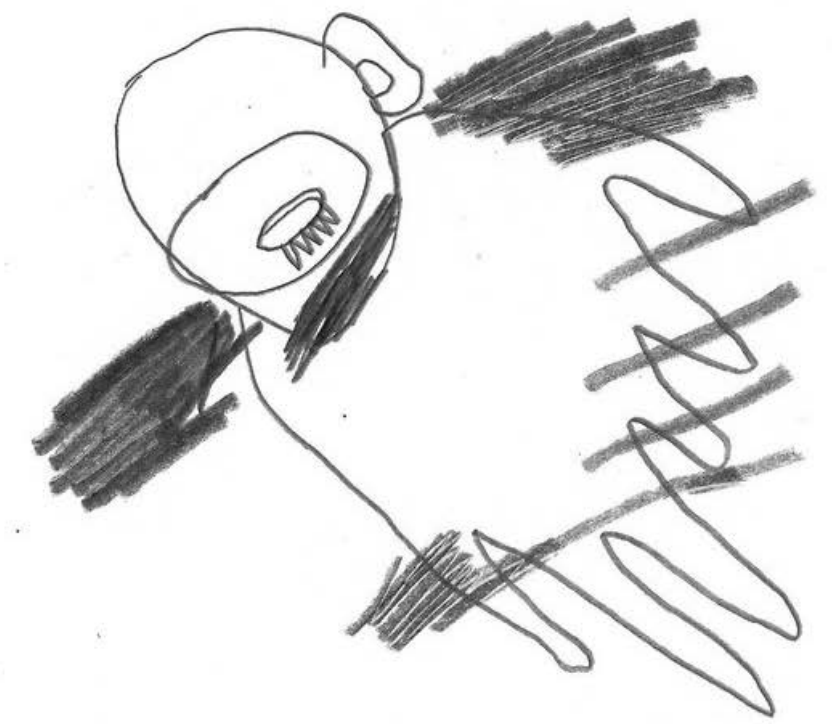
Eu danço todos os dias, 2019, photo 35mm by Marcelo Venzon, 10x15cm, Espírito Santo, Brasil

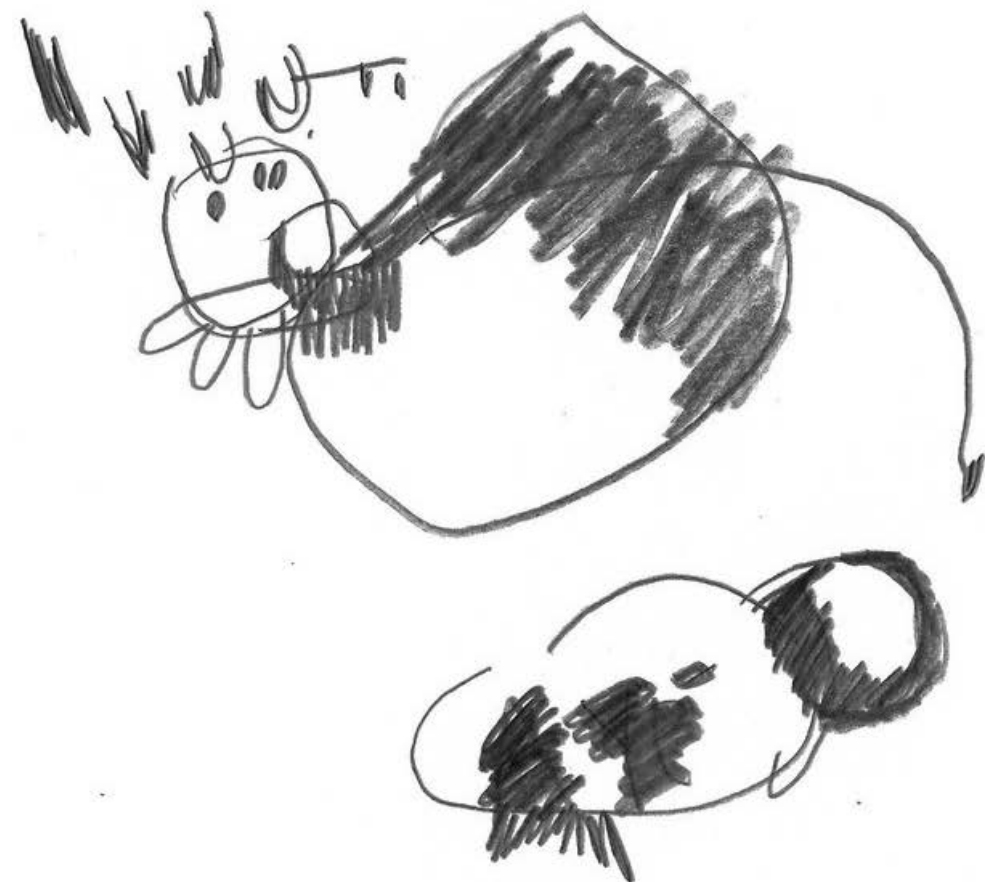
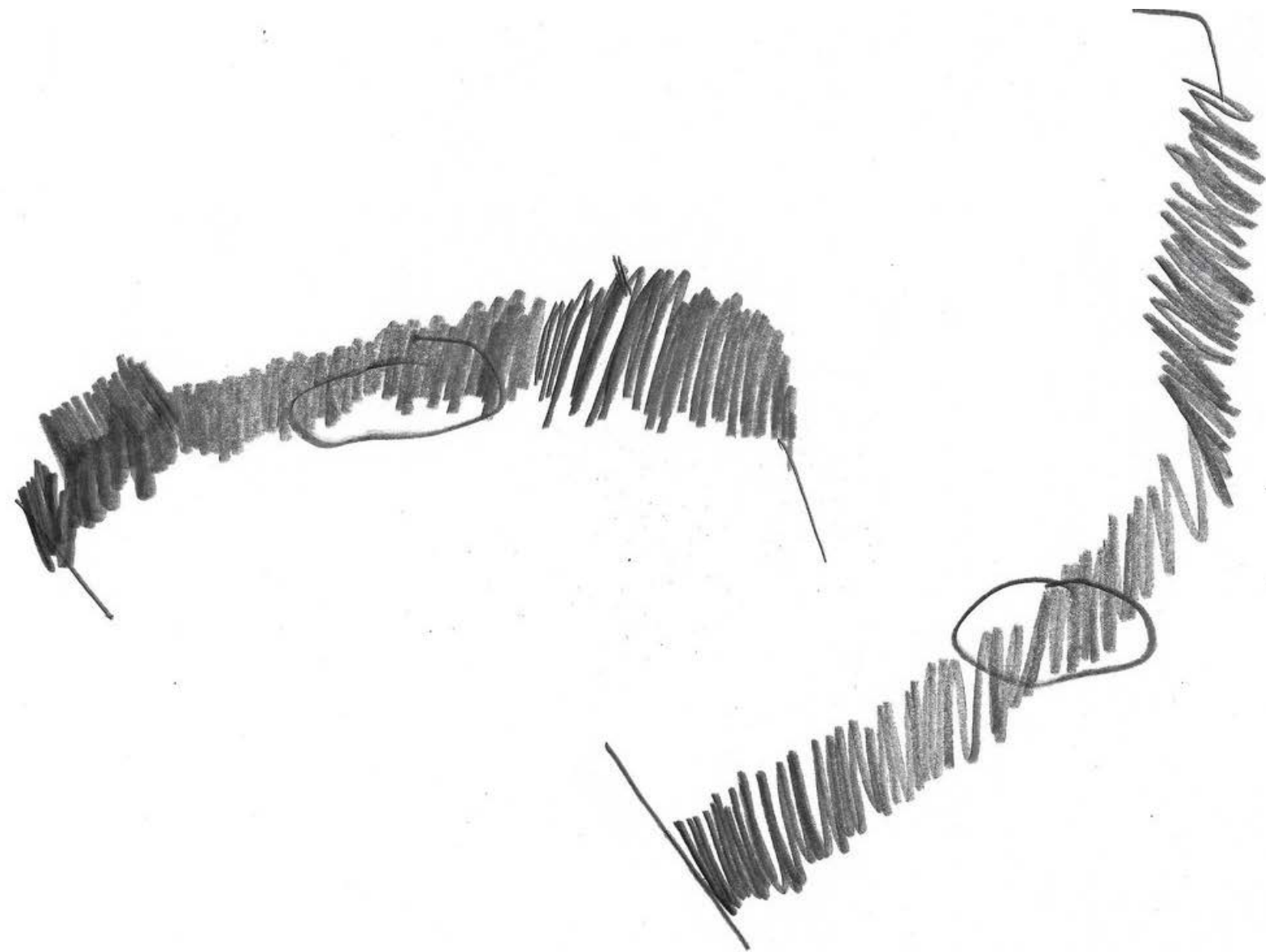


untitled (2 of 3), sem título, 2019, coal, sanguine and colored pencil on Canson paper, 21x29,7cm, scanned paper



10-00







the Orum and the Aiyê (5 of 6), o Orum e o Aiyê 2019, graphite on Canson paper, 21x29,7cm, scanned paper



I appear in front of the door of the EAV Parque Lage's hall, surrounded by people having lunch. I wear a silver watch on my wrist and a gray dress with a back strap. For 1h I stay in the place with my eyes closed and, every time, I roll my eyes.

The action ends when the clock's alarm goes off and I leave the place.



to serve nothing
servir nada, 2019
Appariton/ 1h
Record by Daniel Santiso
EAV Parque Lage/Rio de Janeiro, Brasil





I appear in the courtyard of the Museum of Art of Rio with two fabrics written EXTRA and ORDINARY, each time I change their position, certain moments in my hands in others on the floor. The action lasts for a short time.

EXTRA ORDINARY, *from* to serve nothing
EXTRA ORDINÁRIA, da série servir nada, 2018
Nanquim on raw cotton
Apparition
Museu de Arte do Rio / Rio de Janeiro
Record by Ines de Araújo



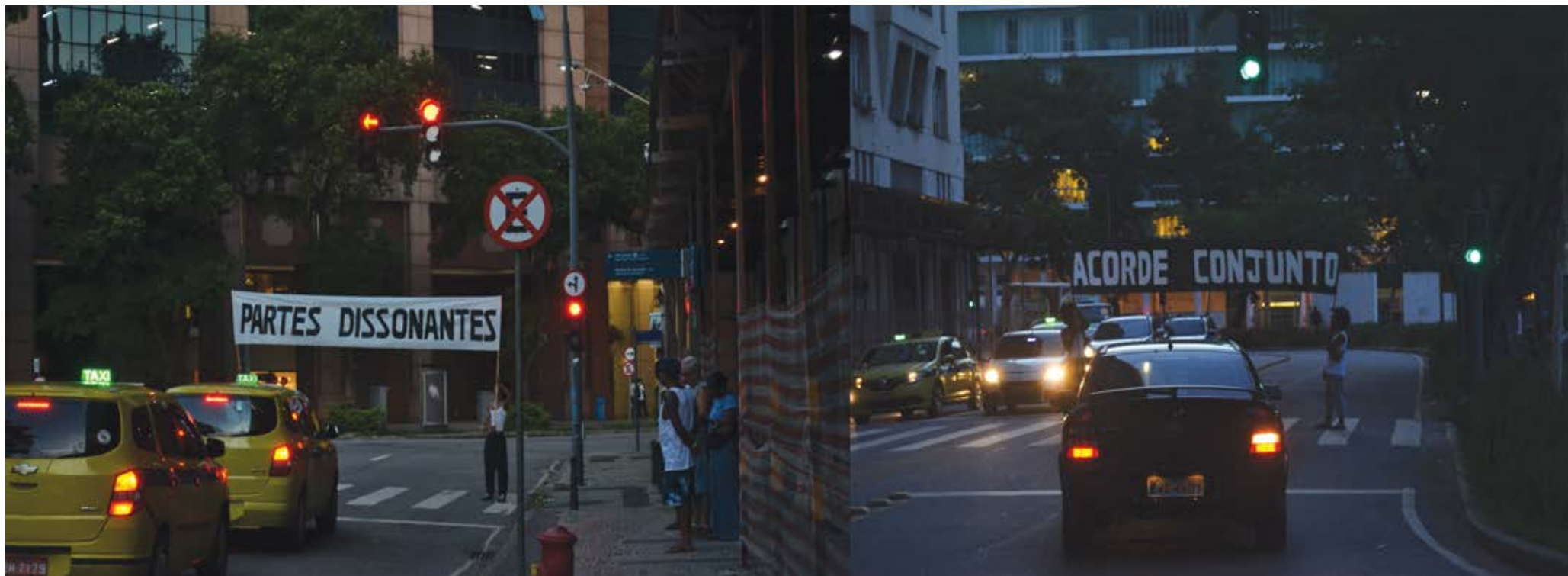
Daniel Santiso and max willà morais
“HERE” and “ALL”, **Conceptual keys**, *from* Inheritance
“AQUI” e “TUDO”, Chaves conceituais, da série Herança,
2019
Words carved in metal, 4,4x1,7cm
Inscription on keys by Carlos A. Gomez D.
Scanned keys



Daniel Santiso and max willà morais
from **Treaties on occasion**
 série *Tratados em ocasião*, 2018-2019
 Action, photo and ink on raffia ,5mx1m
 Ink on raffia by Vavau Arte
 Rio de Janeiro, Brasil



Treaties on occasion I, after the Comunism
Tratados em ocasião I, depois do Comunismo, 2018
 Intervention on the Communist Manifesto of Marx and Engels with
 “EVERYTHING HERE IS AIR / EVERYTHING HERE IS SOLID”, *Acha-*
dos e Perdidos exhibition at Galeria Gustavo Schnoor, UERJ
 Photo by Lorrán Dias



Treaties on occasion II, after the Futurism
 Tratados em ocasião II, depois do Futurismo, 2018
 Intervention on the futuristic manifesto “Art of noise” by Luigi Russolo with
 “DISSONANT PARTIES / CONJOINT ACCORD”
 TransInCorporados Program at Museu de Arte do Rio
 Photo by Gabriel Massan



Treaties on occasion III, after the Ruptura
 Tratados em ocasião III, depois do Ruptura, 2019
 Intervention on the Ruptura Manifesto of Waldemar Cordeiro,
 with “WE ARE THE OLD/ WE ARE THE NEW”,
 Cartões de revisita (Cards of revisit) duo’s exhibition at Despina
 Photo by Lorrán Dias



Treaties-tribute to Matheusa Passarelli
 Tratado-homenagem a Matheusa Passarelli, 2018
 “VIVA THEUSA / THEUSA VIVA” at UERJ’s Ecumenical chapel
 Photo by Agencia O Globo



Treaties on occasion IV, after the Pau-Brasil
 Tratados em ocasião IV, depois do Pau-Brasil, 2019
 Intervention on Oswald de Andrade’s Pau-Brasil Manifesto, with the maxims
 “OTHER SCALE / OTHER PERSPECTIVE”, March Against Cuts in Public
 Education at Central do Brasil/Rio de Janeiro in 14/05/2019



Estúdio Presente Léxico (Lexicon Present Studio) is a temporary space developed throughout the residency program of Despina / Rio and unfolds in two moments, which can work independently: the Revisit cards (2019), photography and multiple, and the Enfaixamento action (2019). The place is arranged with the objective of giving new meaning to the practice of portraying black people in Brazilian photography since the 19th century. Thus, we invited six black people to wear Faixas de peito /Breast Bands (2019), inscribed with words that call for a conjoint reading.

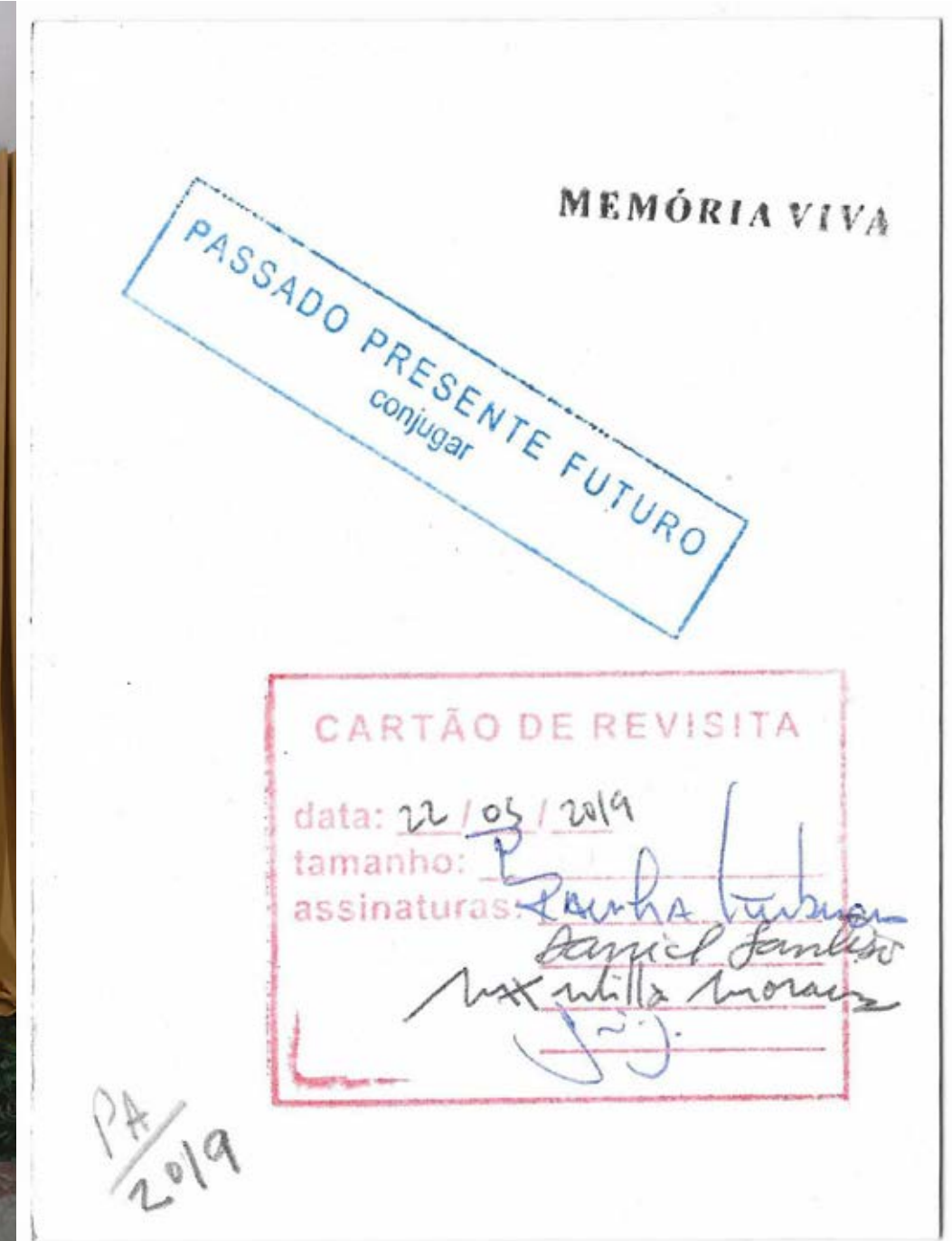
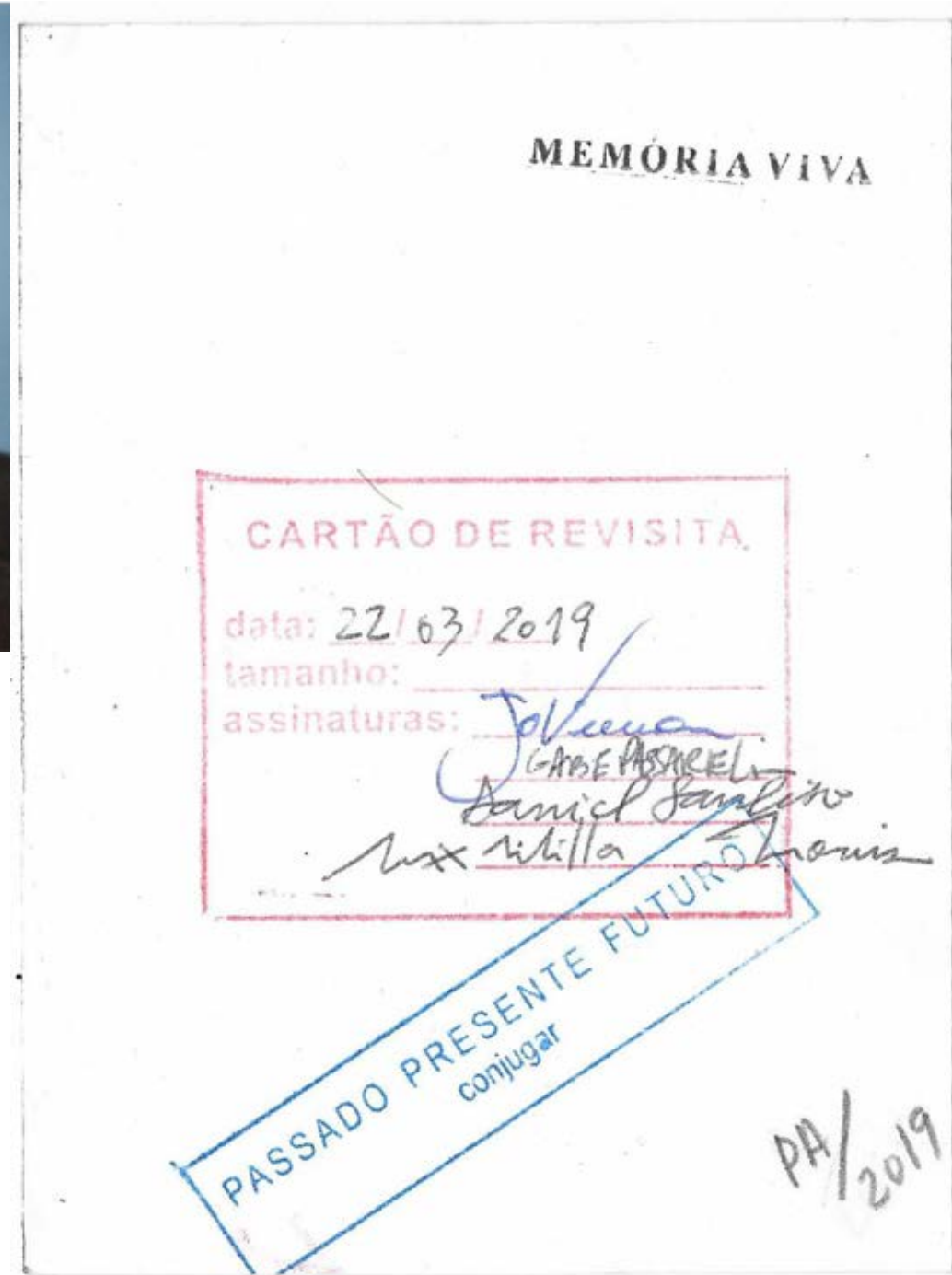
Daniel Santiso and max willà morais
from **Estúdio Presente Léxico** (Lexicon Present Studio)
série Estúdio Presente Léxico, 2019
Installation. panel, curtain, canvas, Faixas de peito
(2019), reflector, signature totem, variable dimensio
Despina/Rio de Janeiro, Brasil

Participation: Aline Besouro, Gabe Passareli, Jandir Jr.,
Jo Vieira, Crioula Criola and Rainha Timbuca.
Painting by Laís Amaral
Photo by Clarissa Ribeiro and Mariana Cavalcanti



Open Gates Revisit Card with Aline Besouro and Crioula Criola, Cartão de revisita Open Gates, 2019, cotton paper, 25x15cm





Ayé Tuntun Revisit Card with Gabe Passareli and Jo Vieira, Cartão de revisita Ayé Tuntun, 2019, cotton paper, 25x15cm

Gesto Simple Revisit Card with Rainha Timbuca and Jandir Jr., Cartão de revisita Gesto Simple, 2019, cotton paper, 25x15cm



Daniel Santiso and max willà morais
 Enfaixamento from **Estúdio Presente Léxico**
 (Lexicon Present Studio)
 Enfaixamento, da série Estúdio Presente Léxico, 2019
 Action
 Instant photo
 Despina/Rio de Janeiro, Brasil





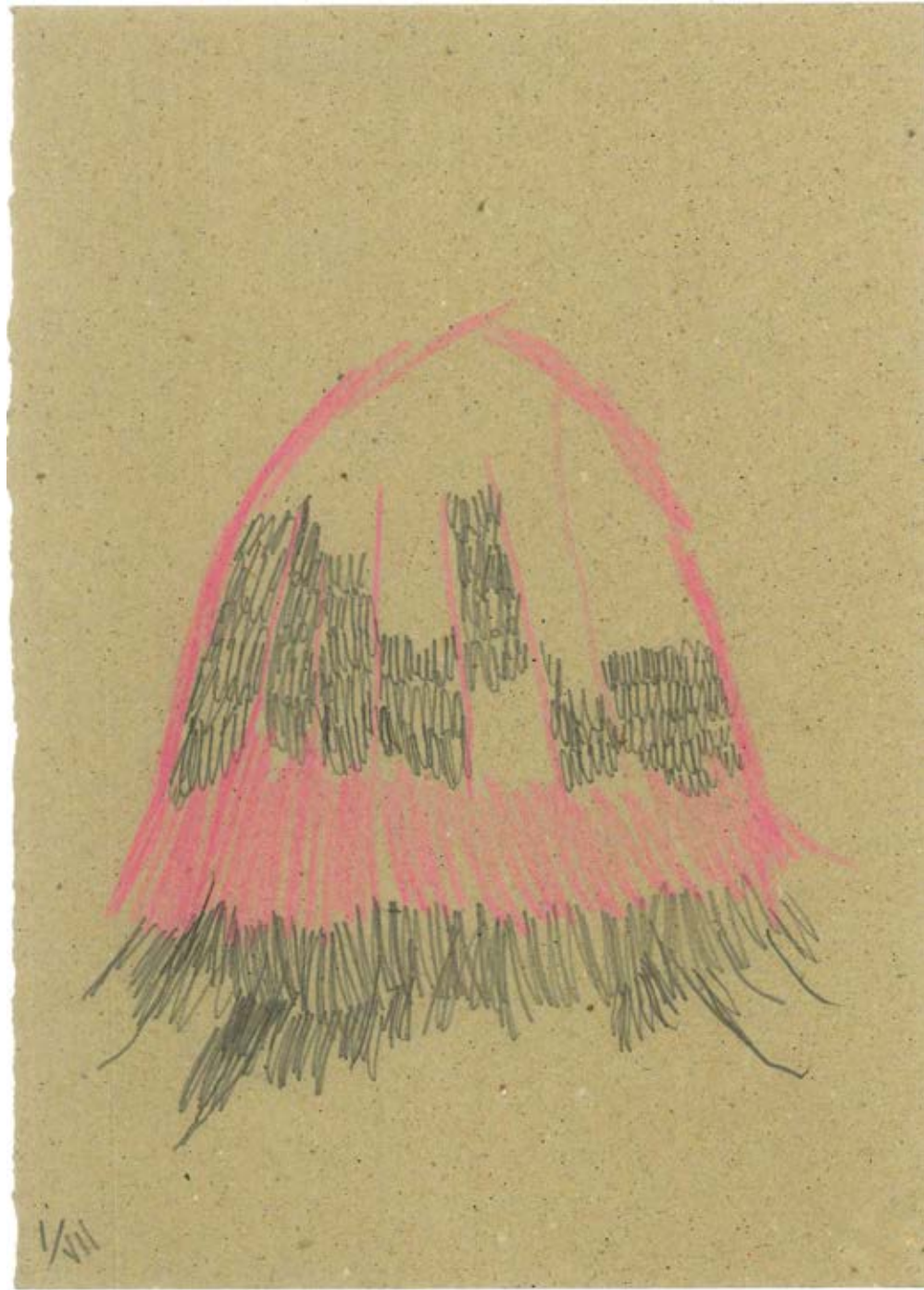
to distribute the gold (1,2 and 3 of 4), distribuir o ouro, 2019, charcoal, graphite and golden spray on Canson paper, 21x29,7cm, digital photo





Appearing with four clay stones harvested near a river, with a golden fabric and without shoes. I propose to Jandir Jr. to lie down in a public square, in Largo da Carioca, Rio de Janeiro, a place of past circulation to enslaved black people. The golden fabric covers your eyes and the sun spreads its shine to the floor. The action lasts for a short time.

Under the gold, *from* Elementary exercise of vitality
Embaixo do ouro (com Jandir Jr.), da série Exercício
elementar de vitalidade, 2018
Apparition/ digital photo
Praça da Carioca/Rio de Janeiro, Brasil





untitled (7 of 7), sem título, 2019, colored pencil and graphite on AG paper, 21x29,7cm, scanned paper



Hálito with my mother Elenice Guarani, 2019, photo 35mm, 10x15cm, Santíssimo/Rio de Janeiro, Brasil





from **Hálito**, 2019
Plastic bag
Photo 35mm
10x15cm









Hálito with my grandmother Maria da Graça, my mother Elenice Guarani, my aunts Gracilene Guarani and Mari-lúcia Moraes, my cousins Breno Moraes, Gabriel Moraes and Lucas Henrique Moraes, 2019
Photo 35mm
10x15cm
Santíssimo/Rio de Janeiro, Brasil





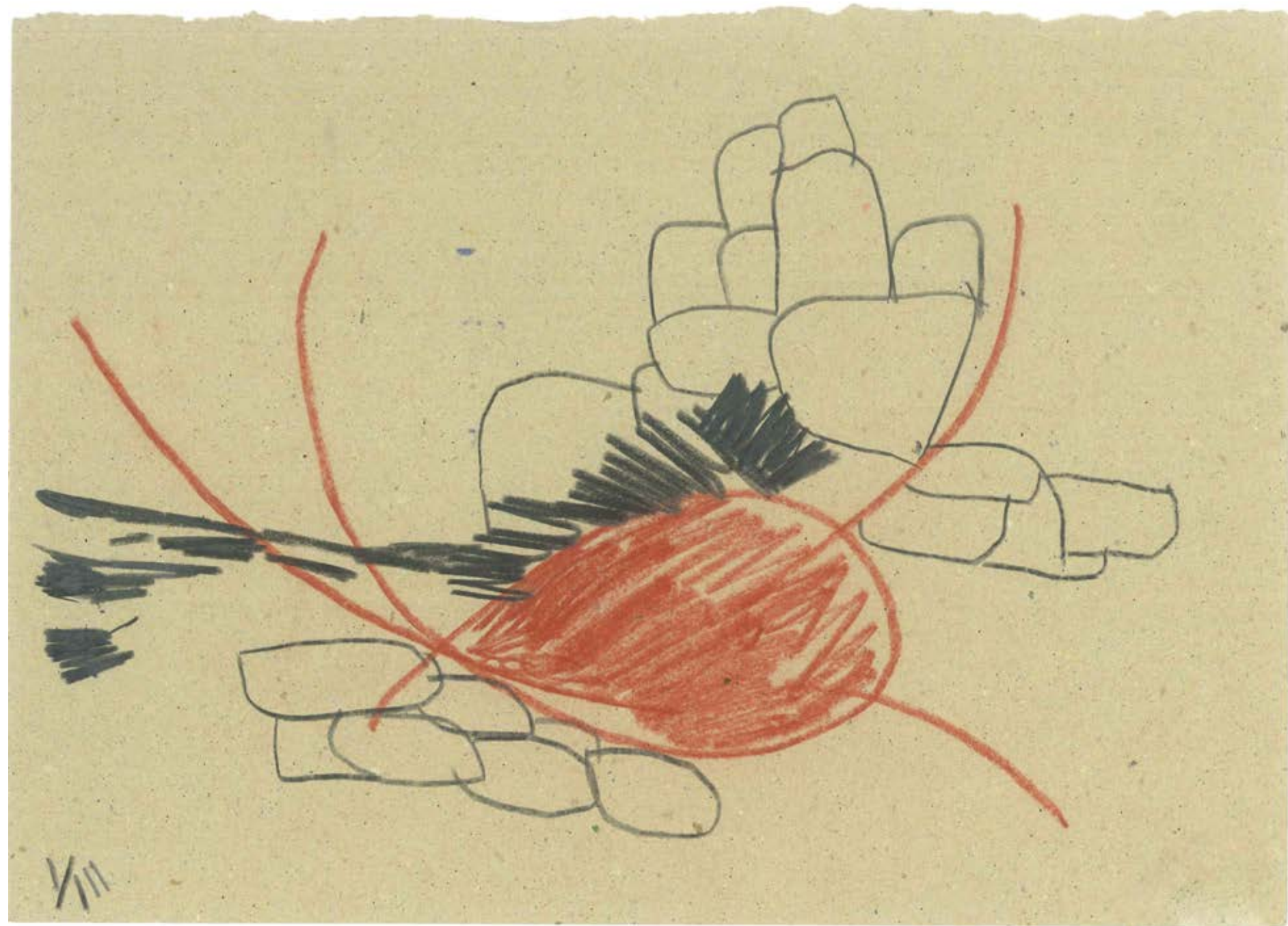
Hálito with my mother Elenice Guarani and my father Aguinaldo Moraes, 2019, photo 35mm, 10x15cm, Santíssimo/Rio de Janeiro, Brasil



At 10 am on May 30th, I appear at the exhibition Noite Estranha, building a small fortress to hide. I wear a red dress in honor of Matheusa Passareli. I wait for the wall to dry until 10 pm. After the dry wall, drill the center with a nail and hammer. I take off my shoes, dress and I'm naked. Matheusa Passareli was naked in the streets. I pass a plastic bag through the hole in the fortress. I fill, empty and breathe with the bag between the wall. The action ends when I get dressed and leave the plastic bag emptying alone.

Behind the wall (tribute to Matheusa Passareli),
from Elementary exercise of vitality
 Atrás do muro (homenagem à Matheusa Passareli),
 da série Exercício elementar de vitalidade, 2018,
 Digital record
 Despina/Rio de Janeiro, Brasil





untitled (1 and 2 of 3), sem título, 2019, coal, colored pencil, sanguine and graphite on AG paper, 21x29,7cm, scanned paper



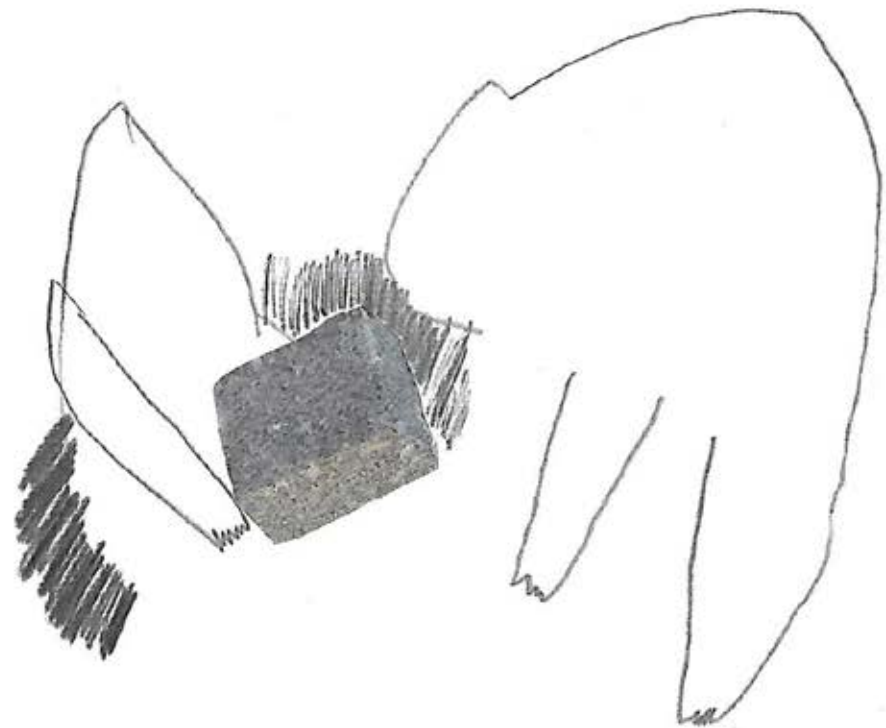
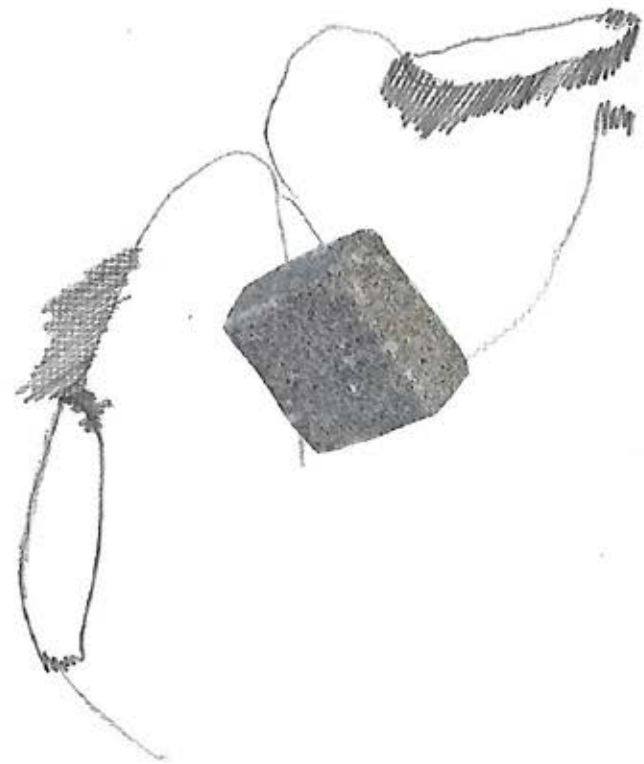
At 10 am on May 19, in front of Galpão Bela Maré, I build a wall to stand beside me. I wear a light robe. At 3 pm I sit waiting for the wall to dry. The action ends when the wind breaks down the wall beside me.

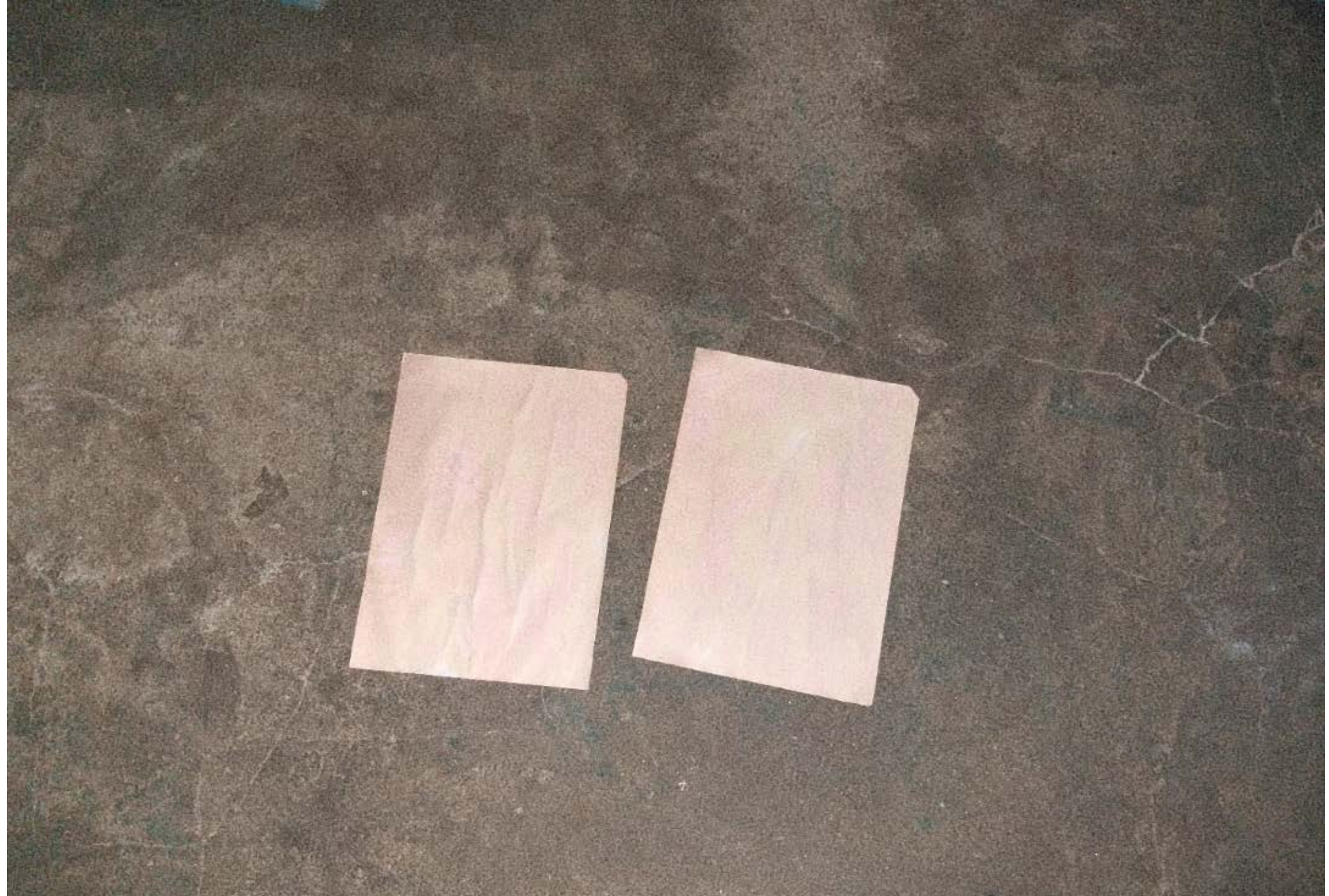
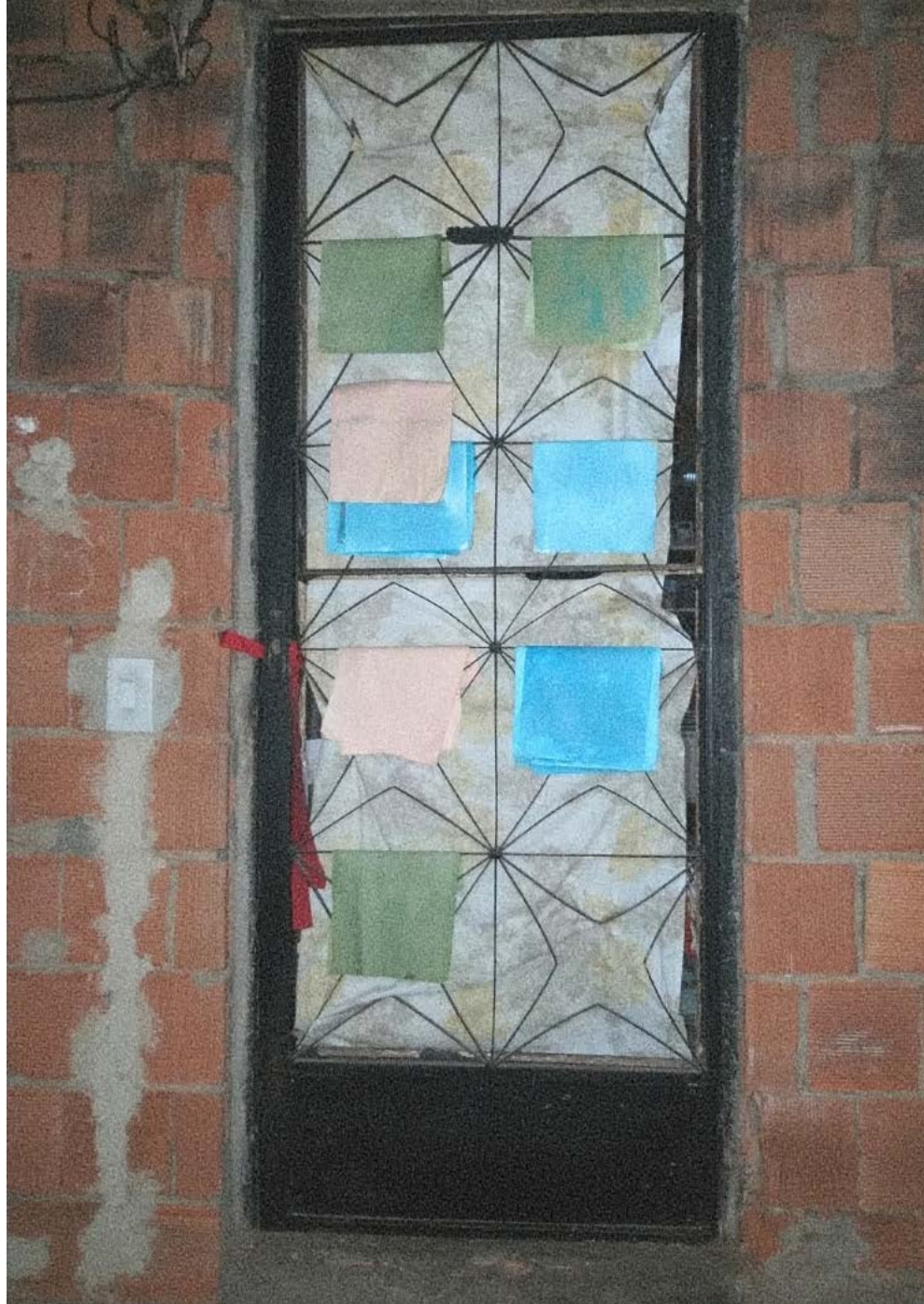
Beside the wall, from *Elementary exercise of vitality*
 Ao lado do muro, da série *Exercício elementar de vitalidade*, 2018,
 Apparition/ digital record,
 Galpão Bela Maré/ Maré//Rio de Janeiro, Brasil

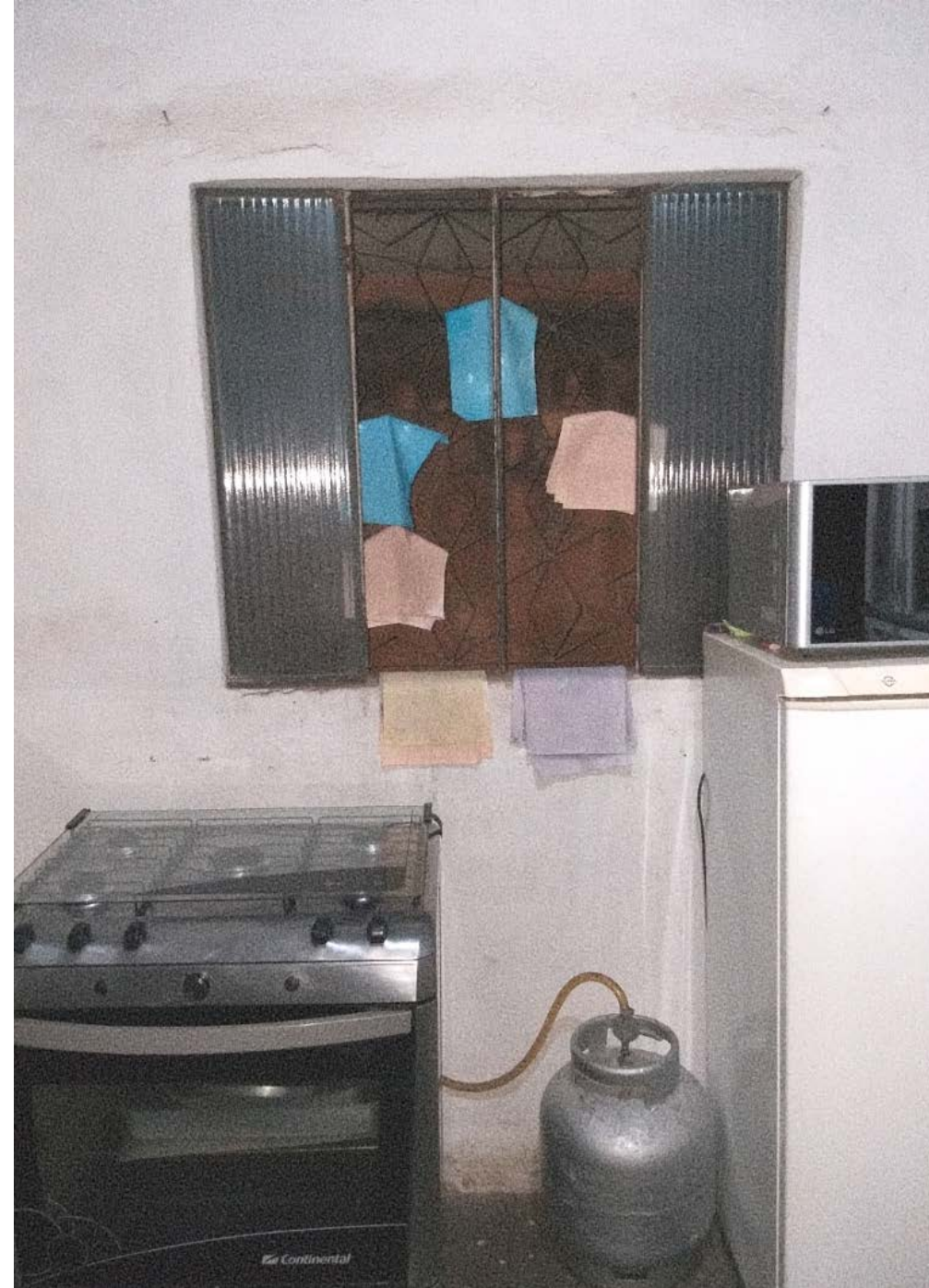


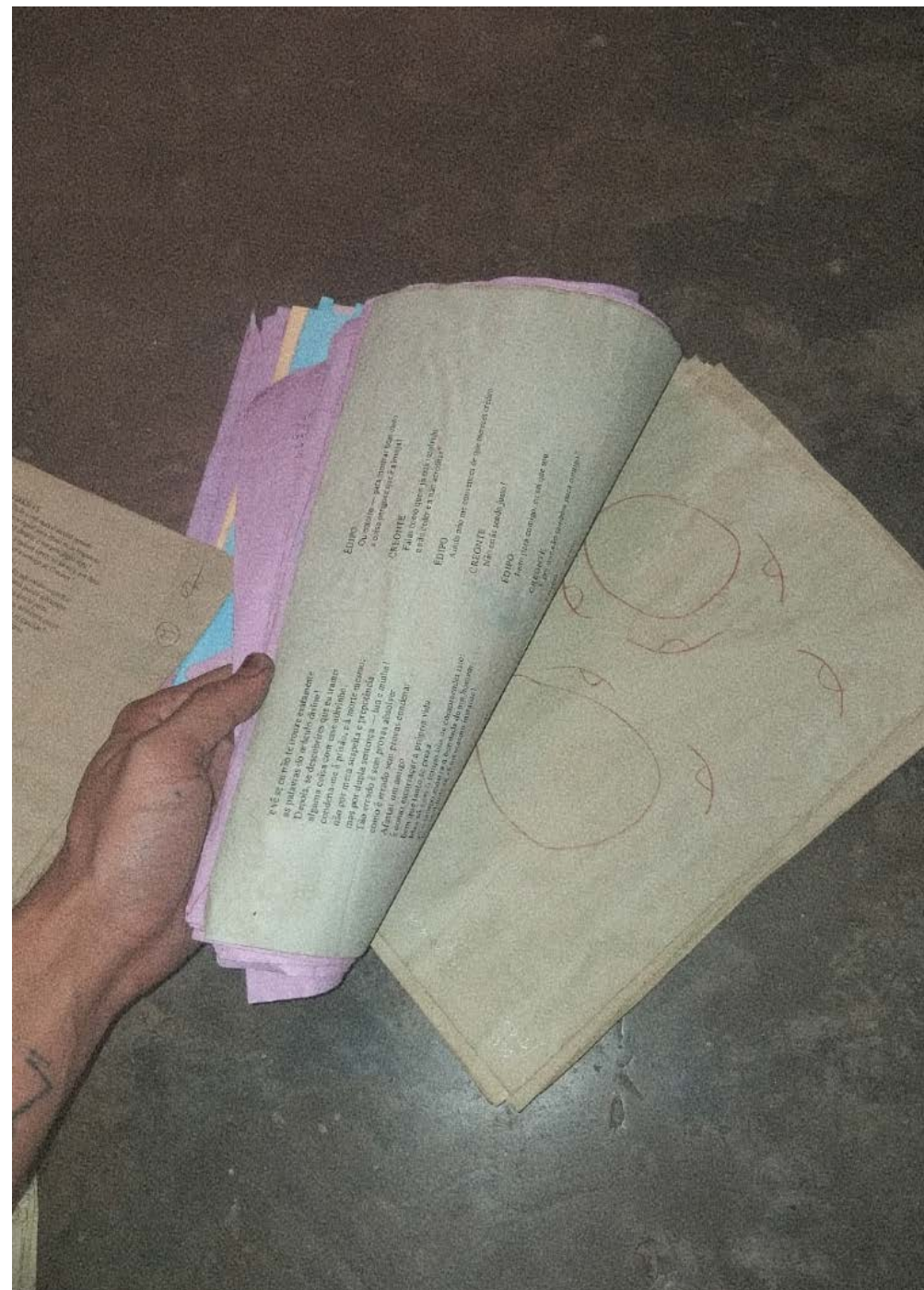


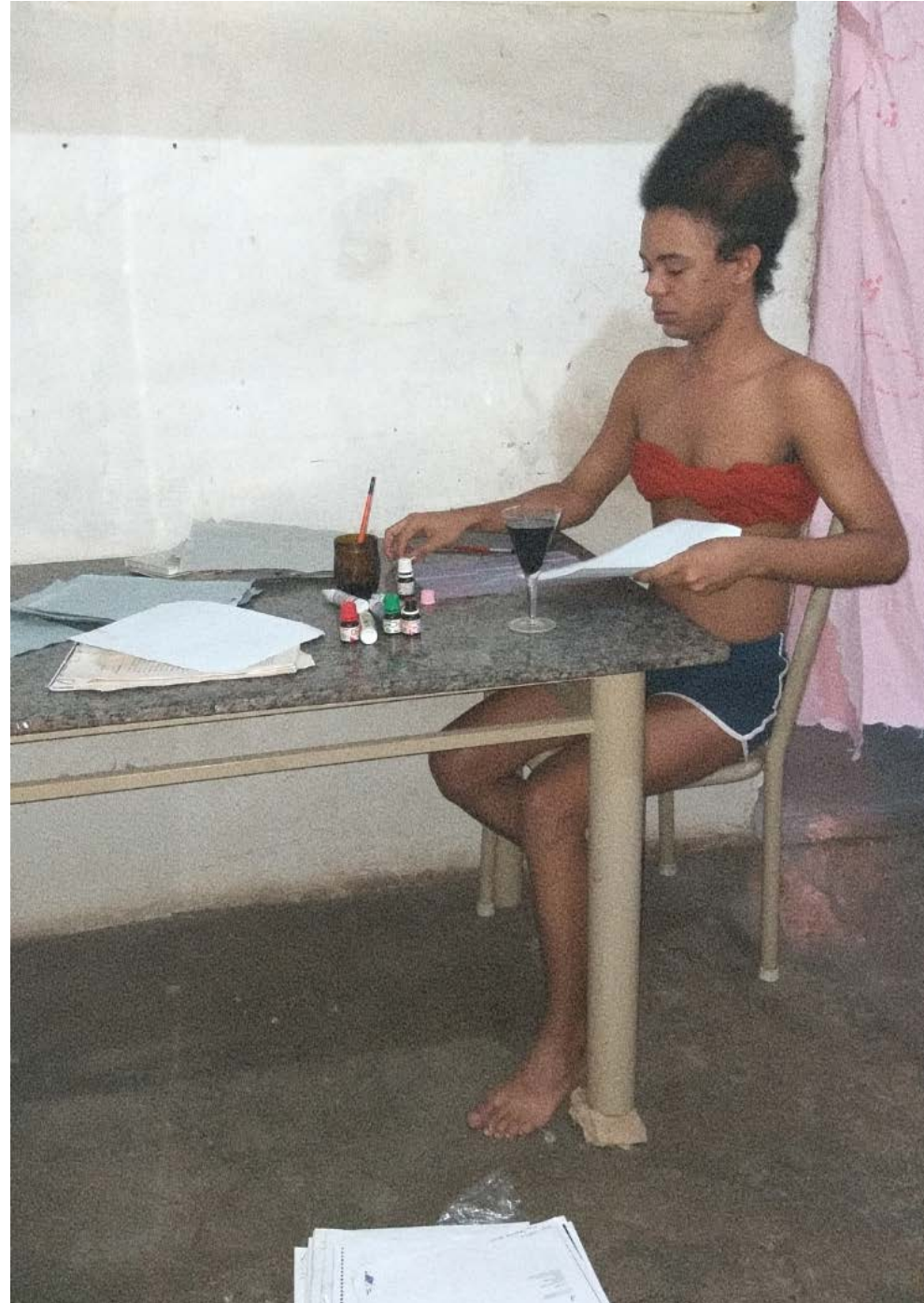
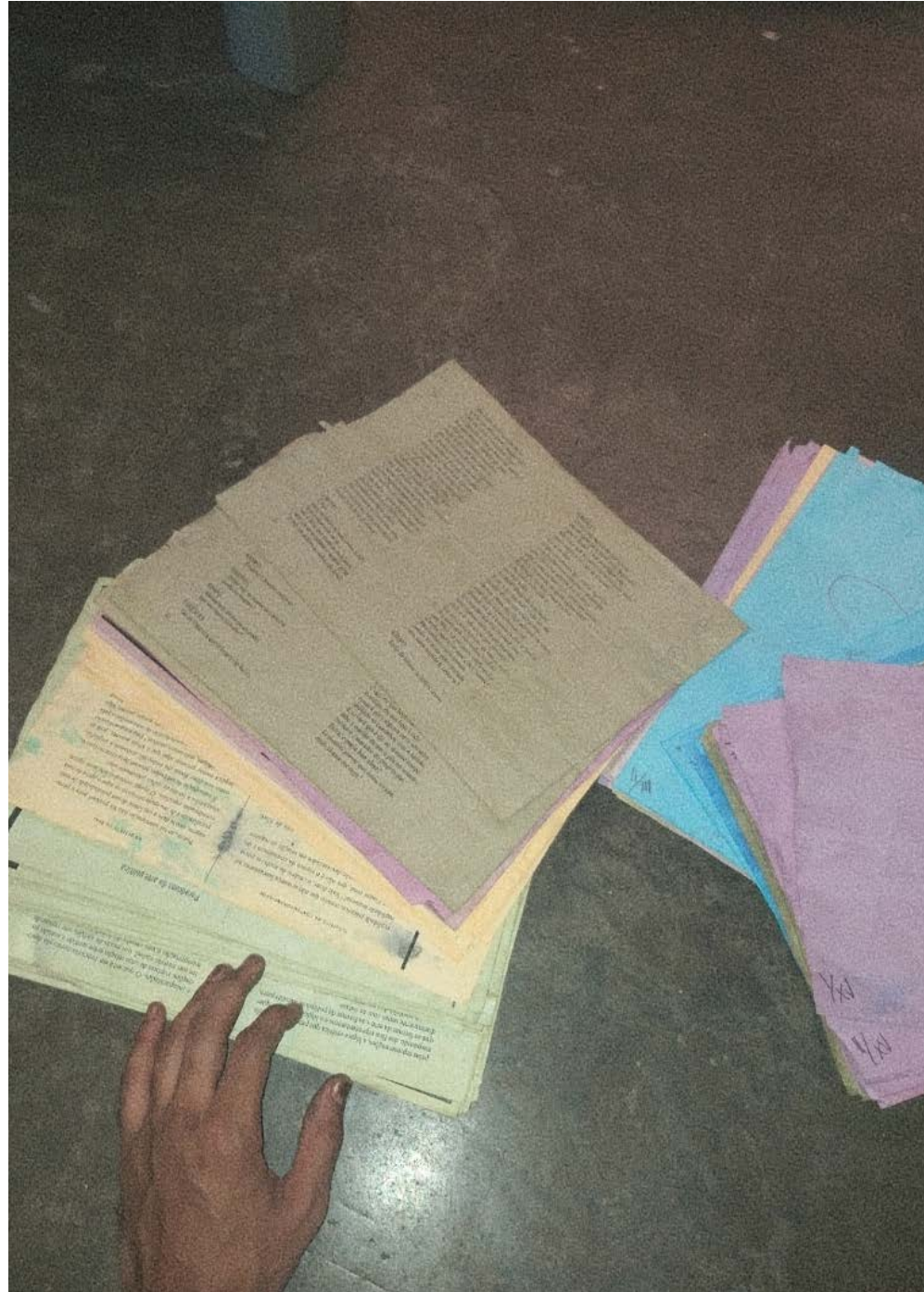
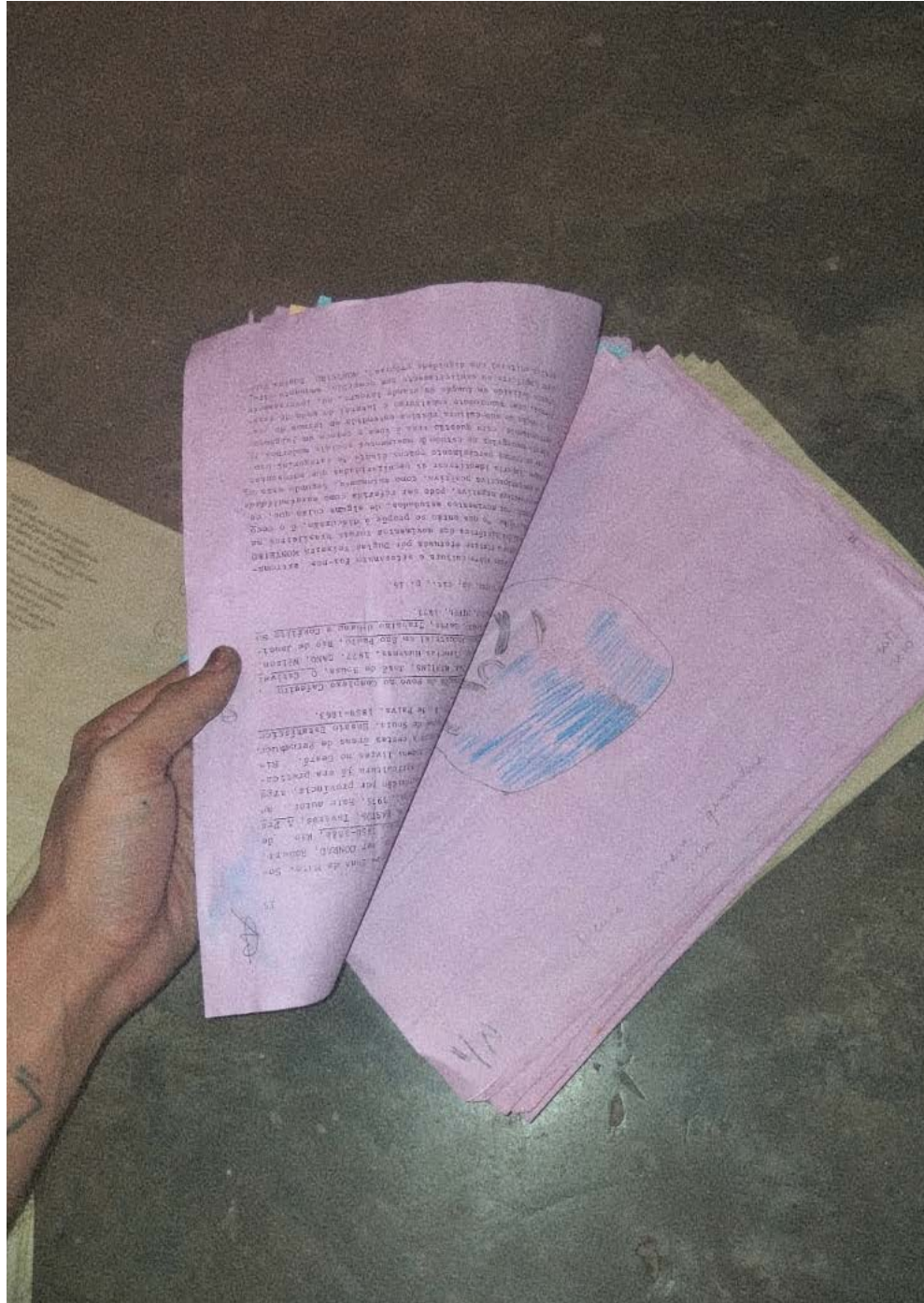
minerals (1 and 2 of 4), minerais, 2020, colored pencil, nail polish and graphite on AG paper, 21x29,7cm, digital photo









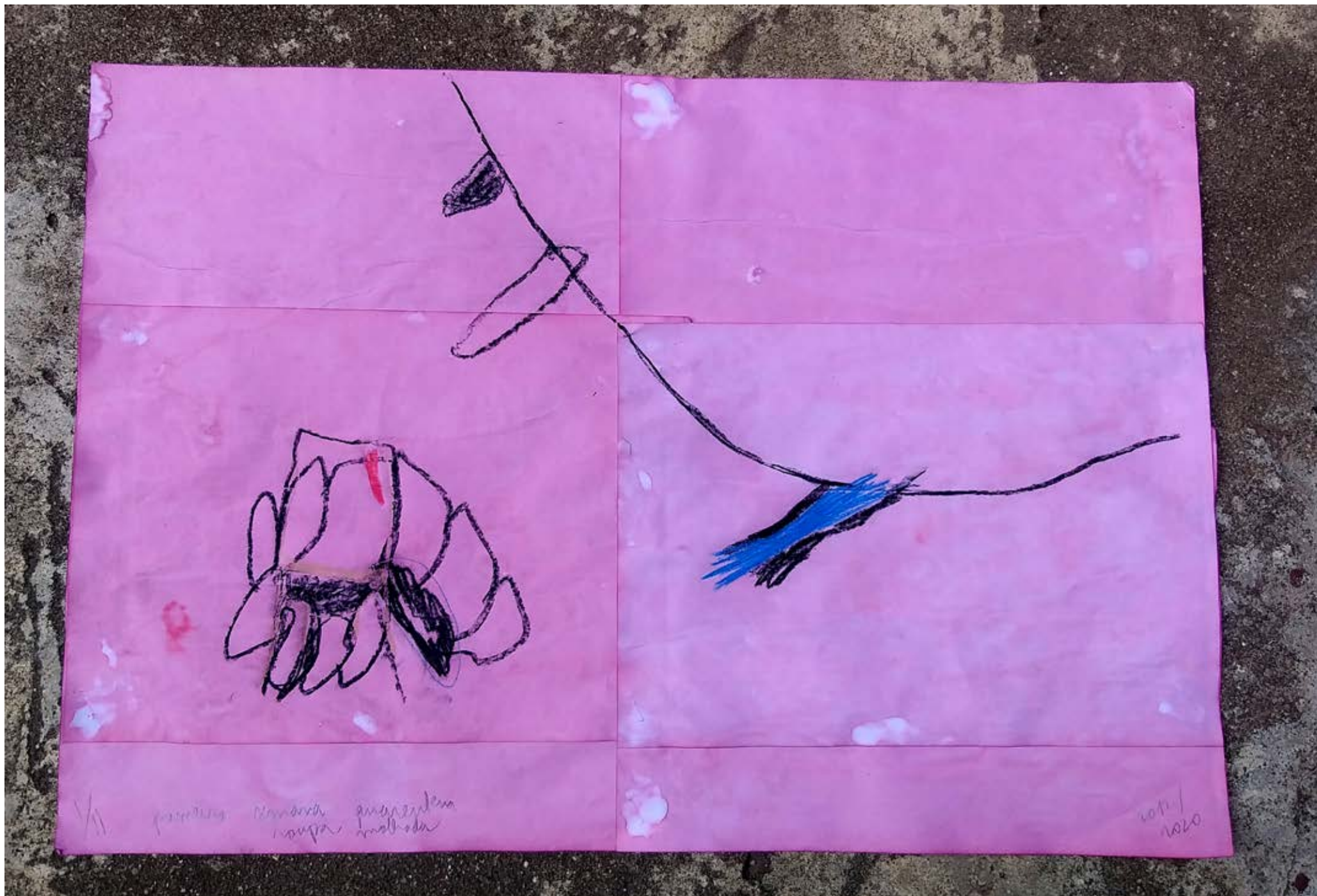


Since 2012 I have collected thousands of papers. Academic articles being collected in an old cabinet. In the course of the quarantine I started to run out of common drawing materials: colored pencils, pencils, fixers etc ... and buying them in the city center, living in the rural part of the Zona Oeste of RJ (West Zone), would be a non-emergency expense for the moment.

It has been four weeks since I've been drawing (again) in this economy with what I have available. What for me is an old exercise that I access almost every time when I want to create. However, in quarantine, I have many hours of thinking about what I can leave for later.

So, when I find it necessary to express myself in the days of isolation, I dye the papers with food tincture, and to dry them I distribute them on the windows, doors and on the floor. Sometimes I drink what I call Black juice and spit, knowing that its form to show to hide generates in me and in the house some changes.

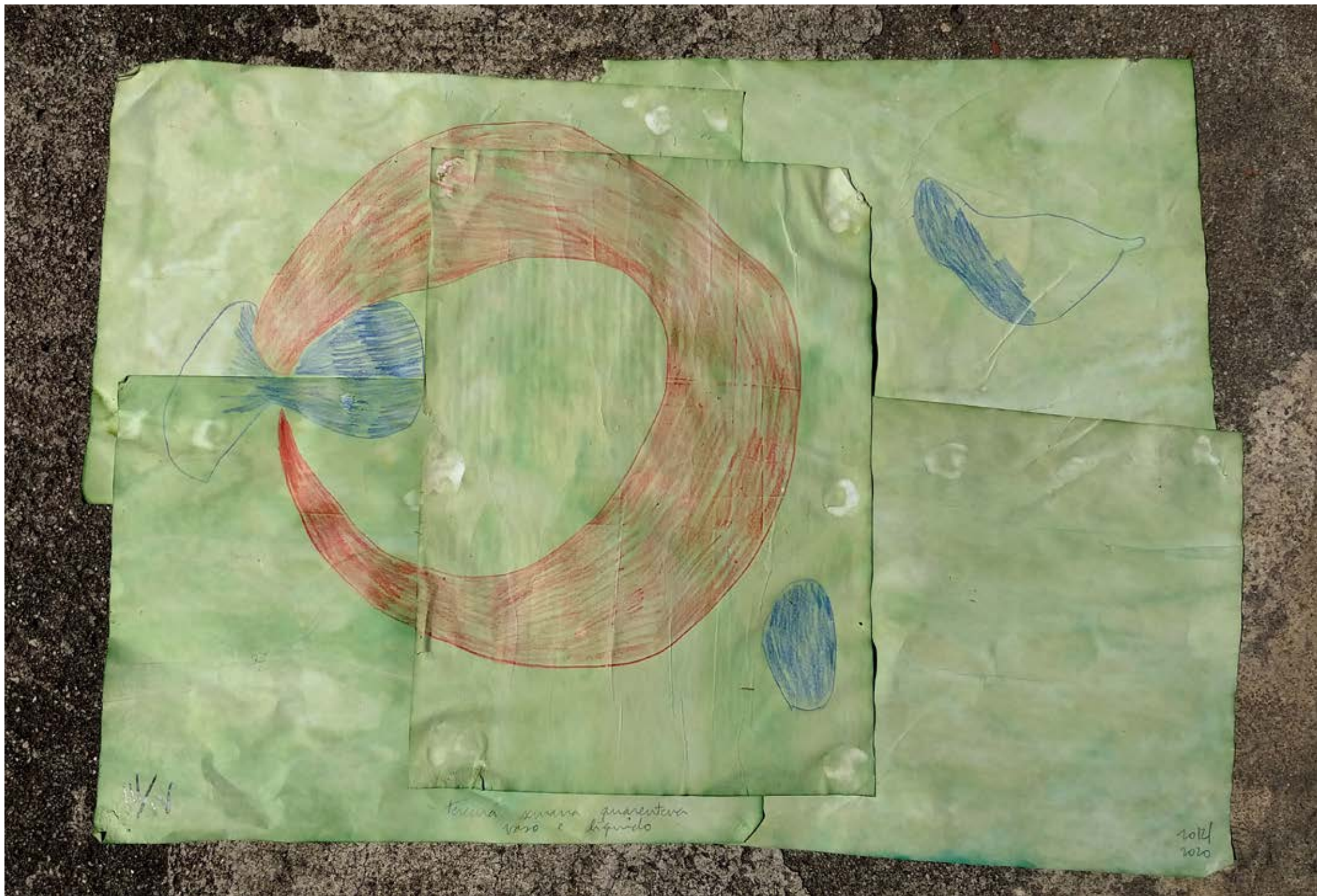
from tincture, quarantine
tintura, quarentena, 2012-2020
Digital record and photo 35mm
Santíssimo/Rio de Janeiro, Brasil
With participation of my mother Elenice Guarani



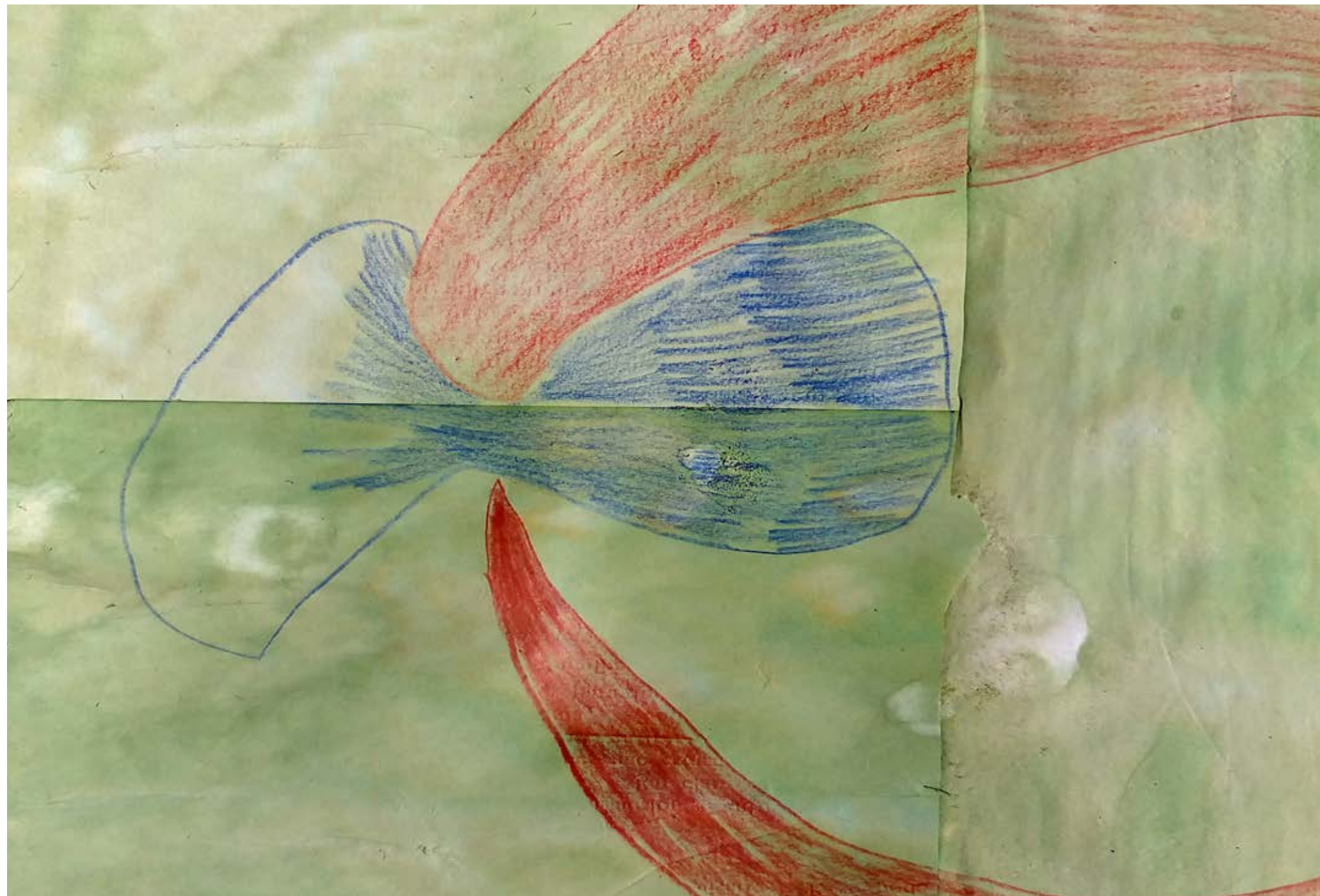
first week quarantine - wet clothe (1 of 2), primeira semana quarentena - roupa molhada, 2012-2020, graphite, charcoal and colored pencil on dyed paper and wheat glue, 55.5cmx39cm, digital record



second week quarantine - hairpin (3 of 3), segunda semana quarentena - grampo de cabelo, 2012-2020, graphite, charcoal and sanguine on dyed paper and wheat glue, 66cmx57cm, digital record



third week quarantine - vase and liquid (3 of 4), terceira semana quarentena - vaso e líquido, 2012-2020, colored pencil on dyed paper and wheat glue, 52cmx36,5cm, digital record





fourth week quarantine - a lot of thing I (1 of 3), quarta semana quarentena - muita coisa I, 2012-2020, colored pencil, graphite and pen on dyed paper and wheat glue, 102cmx71cm, digital record





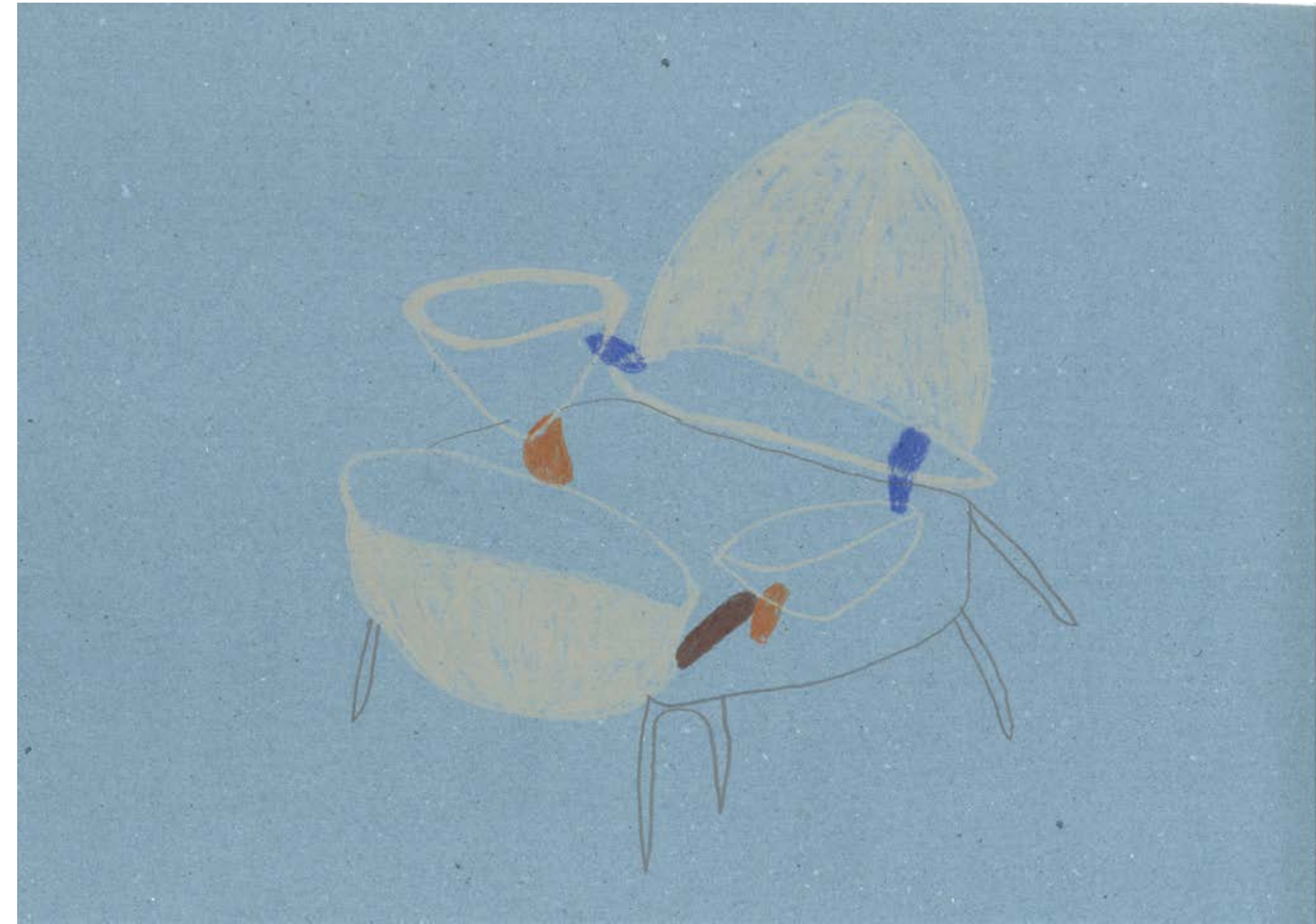
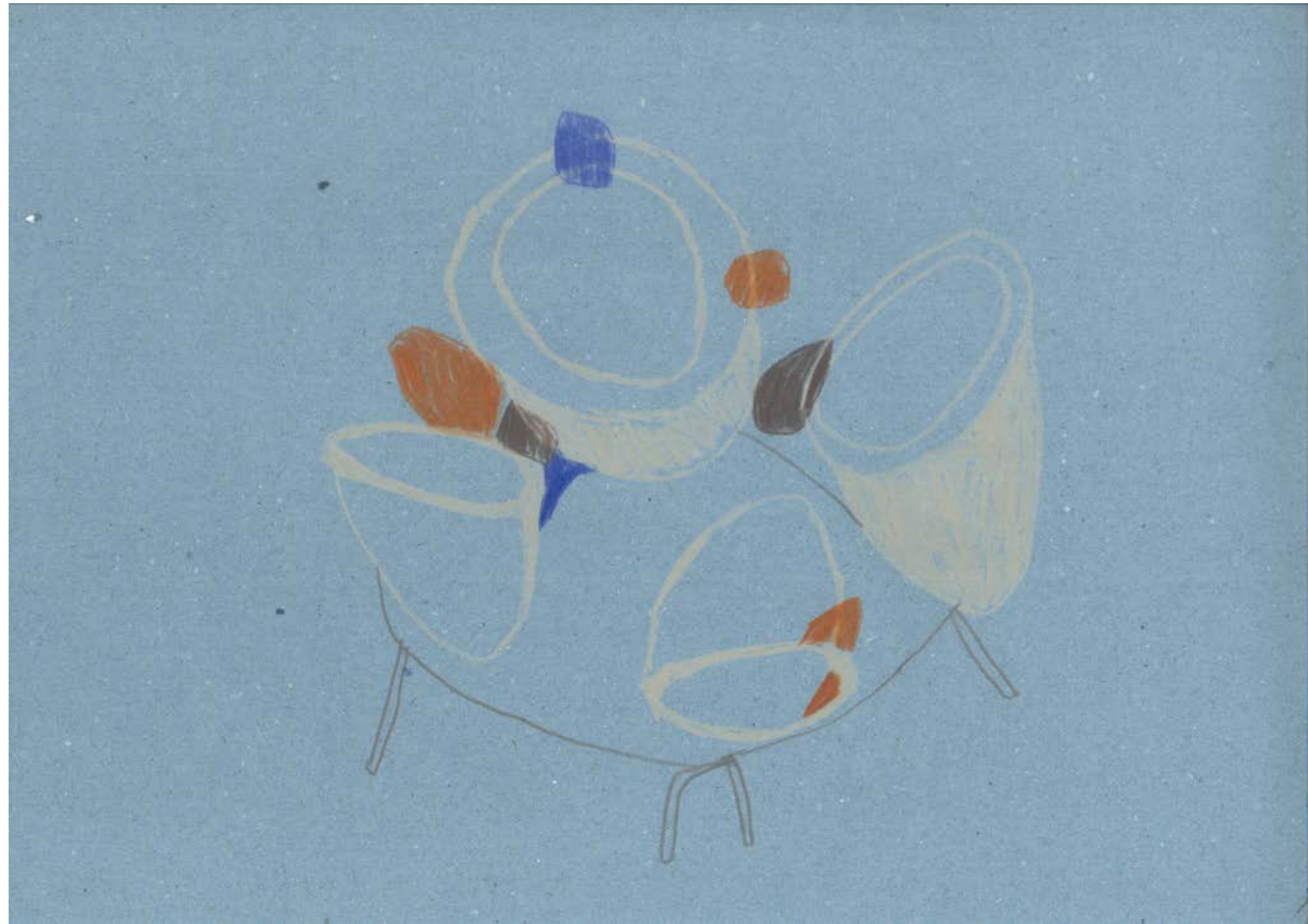
fourth week quarantine - a lot of thing II (1 of 3), quarta semana quarentena - muita coisa II, 2012-2020, colored pencil and charcoal on dyed paper and wheat glue, 102cmx71cm, digital record







Black juice
Suco Preto, 2020,
photo 35mm, Santíssimo/RJ,
Brasil



Flasks (1 and 4 of 4), frascos, 2020, graphite and colored pencil on AG paper, 42x29,7cm, scanned paper



Prepared forks (2019-2020) on **Esteira** (2019), Garfos preparados sobre Esteira, aluminum on straw, EAV Parque Lage/ Rio de Janeiro, Brasil, digital photo by Gabi Carrera



Tinturas de língua (2019-2020) on **Esteira** (2019), flasks of tincture on straw, EAV Parque Lage, EAV Parque Lage/ Rio de Janeiro, Brasil, digital photo Gabi Carrera



untitle (2 of 3, 2019) on **Esteira** (2019), sem título sobre Esteira, drawings (sanguine, charcoal and graphite on AG paper) on straw, EAV Parque Lage/ Rio de Janeiro, Brasil, digital phot by Gabi Carrera



Lices (4 of 4, 2019) on **Esteira** (2019), drawings (sanguine and charcoal on AG paper) on straw, EAV Parque Lage/ Rio de Janeiro, Brasil, digital photo Gabi Carrera



from **Esteiras** (3 of 7, 2019), EAV Parque Lage/ Rio de Janeiro, Brasil, digital photo by Gabi Carrera



from **Esteiras** (4 of 7, 2019), EAV Parque Lage/ Rio de Janeiro, Brasil, digital photo by Gabi Carrera



Black line golden shell (2019-2020), **Golden line** (2019-2020) and **black feathers** (2019-2020) on Esteira (2019), Linha preta casca dourada, Linha dourada e pena pretas, line, shell and feathers on straw, EAV Parque Lage, digital photo by Gabi Carrera

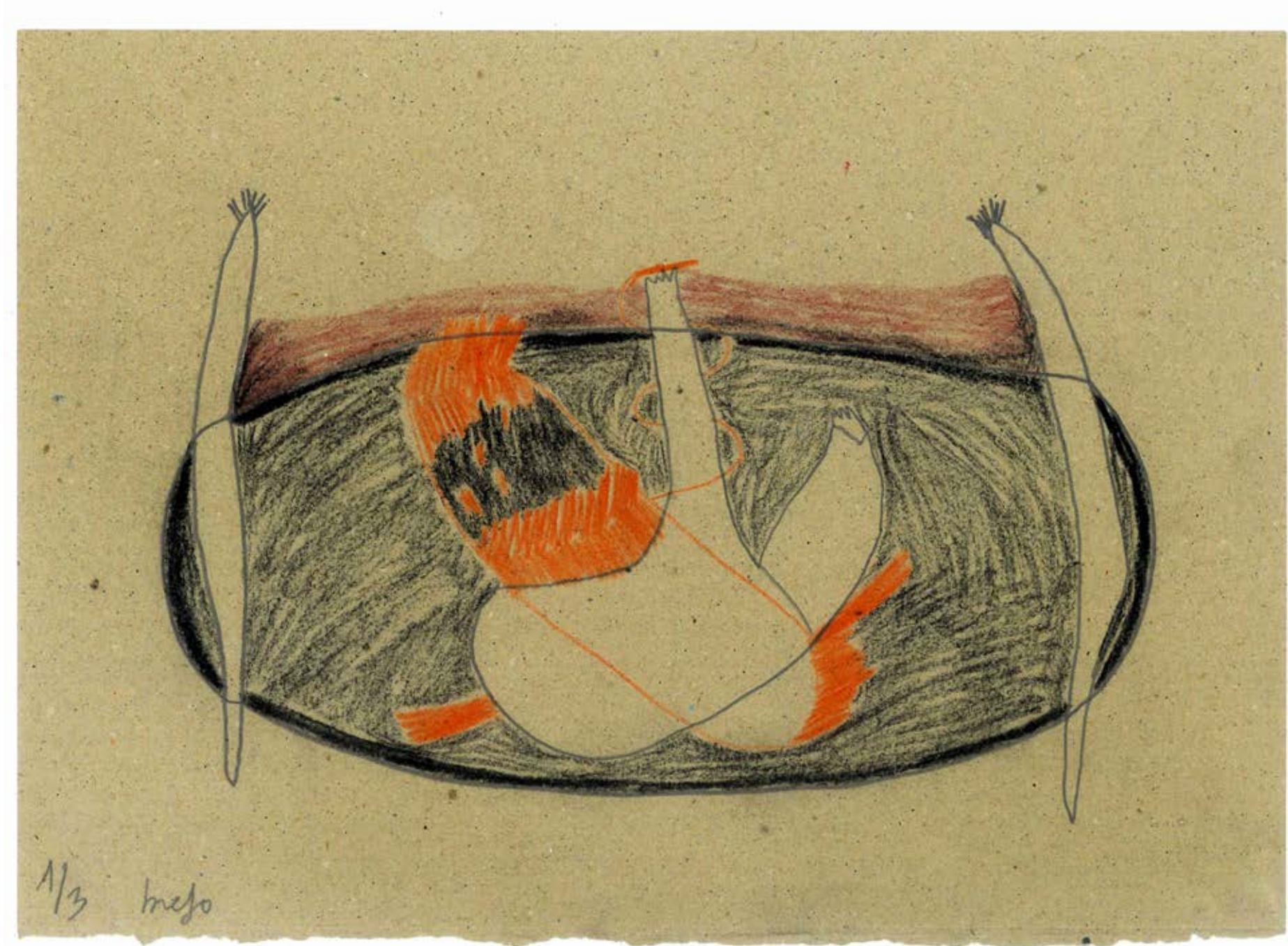
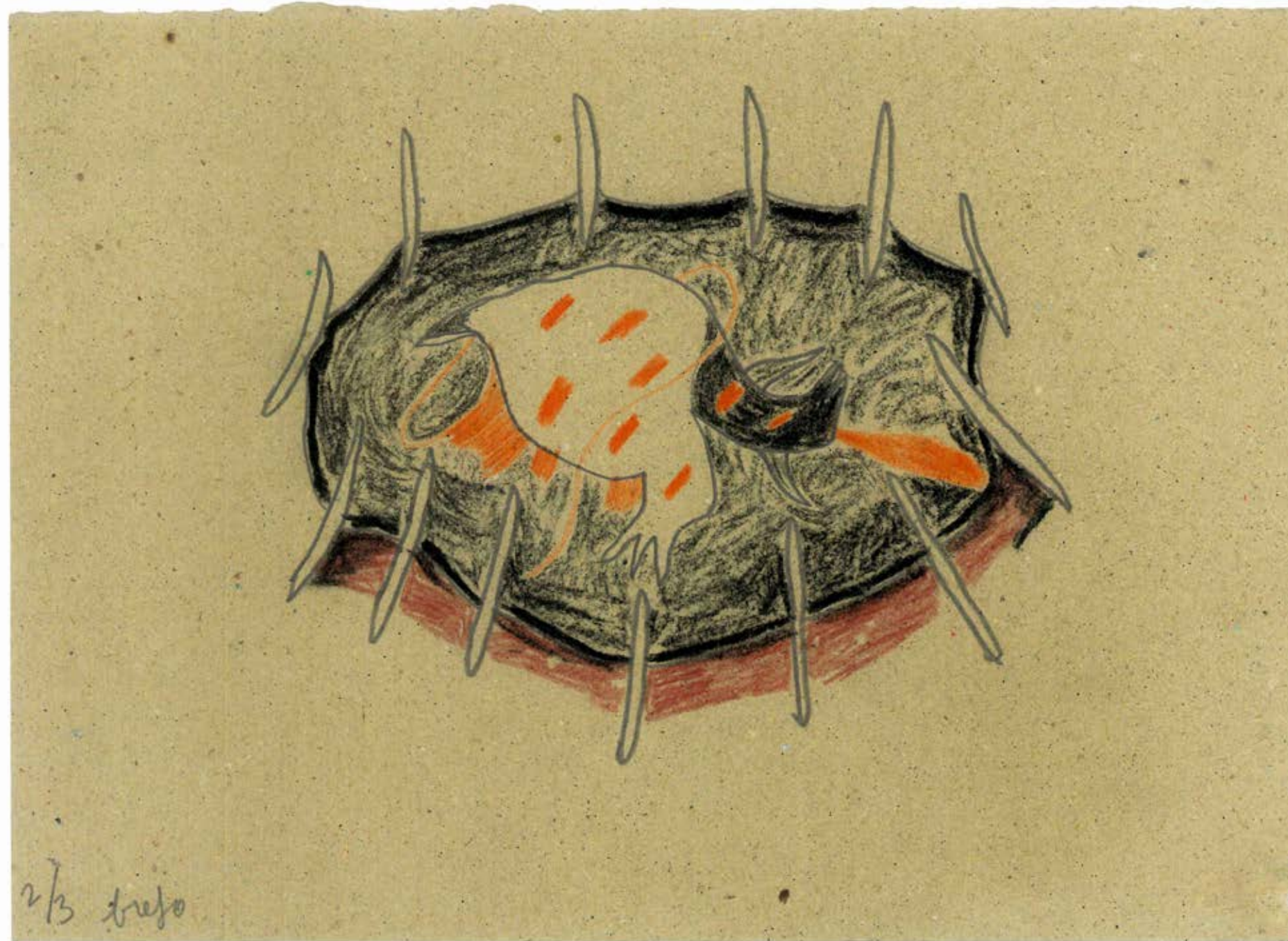


Dancing with a tapir (2019) on **Esteira** (2019), Dançando com uma anta sobre Esteira, drawings (colored pencil on AG paper) on straw EAV Parque Lage/ Rio de Janeiro, Brasil, digital photo by Gabi Carrera



Brejo (3 of 3, 2019) and **úntitle** (2 of 3, 2019) on **Esteira** (2019), drawings (Brejo: colored pencil and charcoal on AG paper and untitled: graphite and sanguine on Canson paper) on straw, digital phot by Gabi Carrera





Brejo (3 of 3, 2019) charcoal, colored pencil and graphite on AG paper, 21x29,7cm, scanned paper



On the wall of the exhibition Estopim e segredo (cut 2) will be next to the Esteiras, from beginning to end of exhibition, a black doorknob. On January 6th I appear in Cavaliças and I tie on the black doorknob a golden rope. I extend this rope to the door entrance. I sit down. Shot my shoes and leave them beside me. I put its white tip on mine mouth. I keep my eyes closed with it for 1h, tensioning it. The action ends as soon as the clock me wake up and I leave the rope marked with the green tincture that was in my tongue.



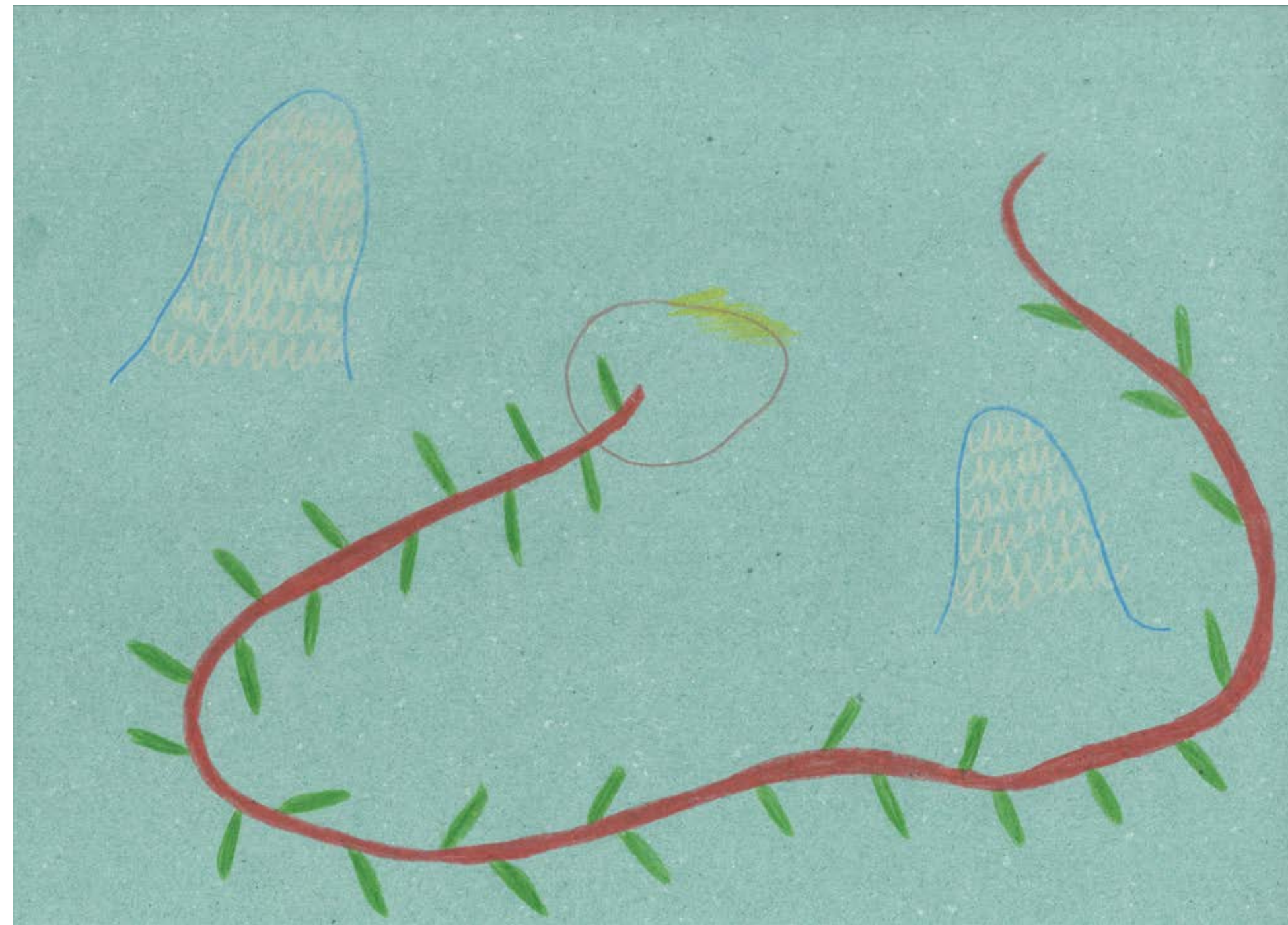
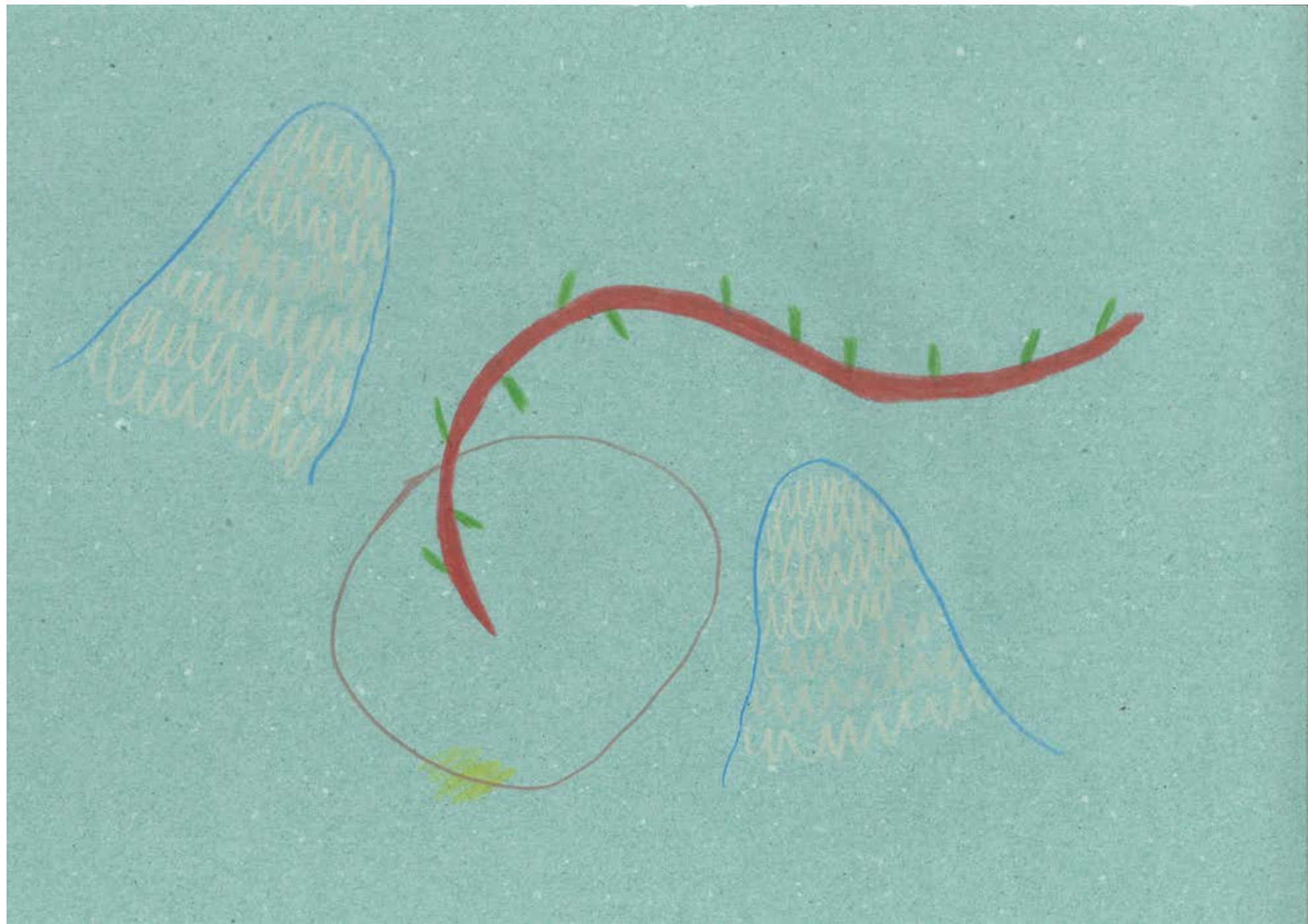


Golden rope, Corda dourada, 2019, apparition/1h, Cavalariças/EAV Parque Lage, Rio de Janeiro, Brasil, record by Gilson Plano



Golden rope with my mother Elenice Guarani, my aunt Marilucia Moraes, my grandmother Maria da Graça and my aunt Gracilene Guarani (1 of 12), Corda dourada, 2019, Senador Camará/Rio de Janeiro, Brasil, photo 35mm, 10x15cm





untitled (3 of 3), sem título, 2020, colored pencil on AG paper, 42x29,7cm, scanned paper



On January 10th, I invited my family and friends to we appear at 1 pm eating Golden meat and drinking Black juice, at the EAV Parque's Cavalariças.

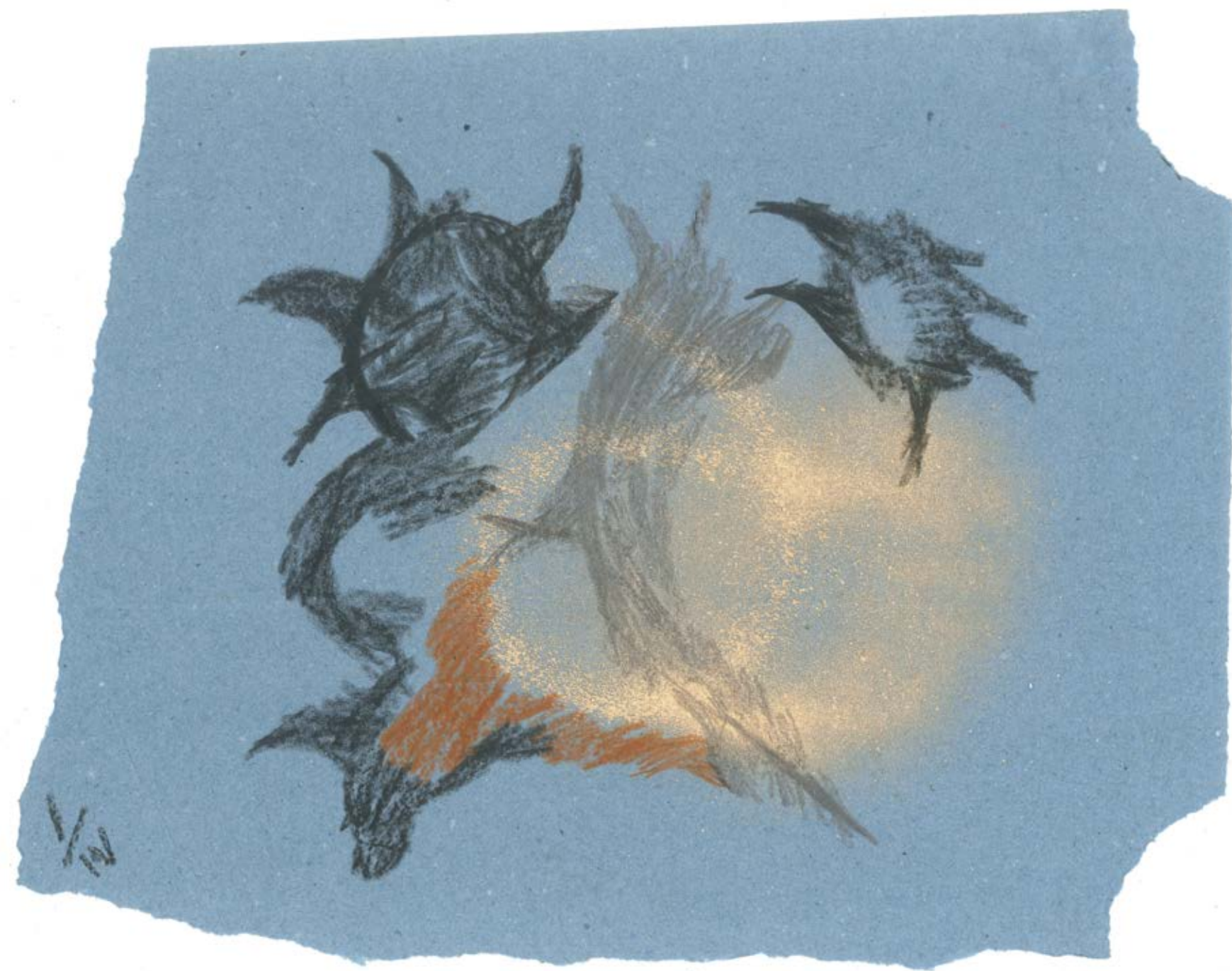
In the agreed place, we spread a light towel and placed the glass jar, glasses and bowl on the floor. My aunt Gracilene Guarani, my mother Elenice Guarani and my father Aguinaldo Moraes sat on wooden benches, while my cousins Breno Moraes and Lucas Moraes, my friend Aline Besouro and I stayed on the floor.

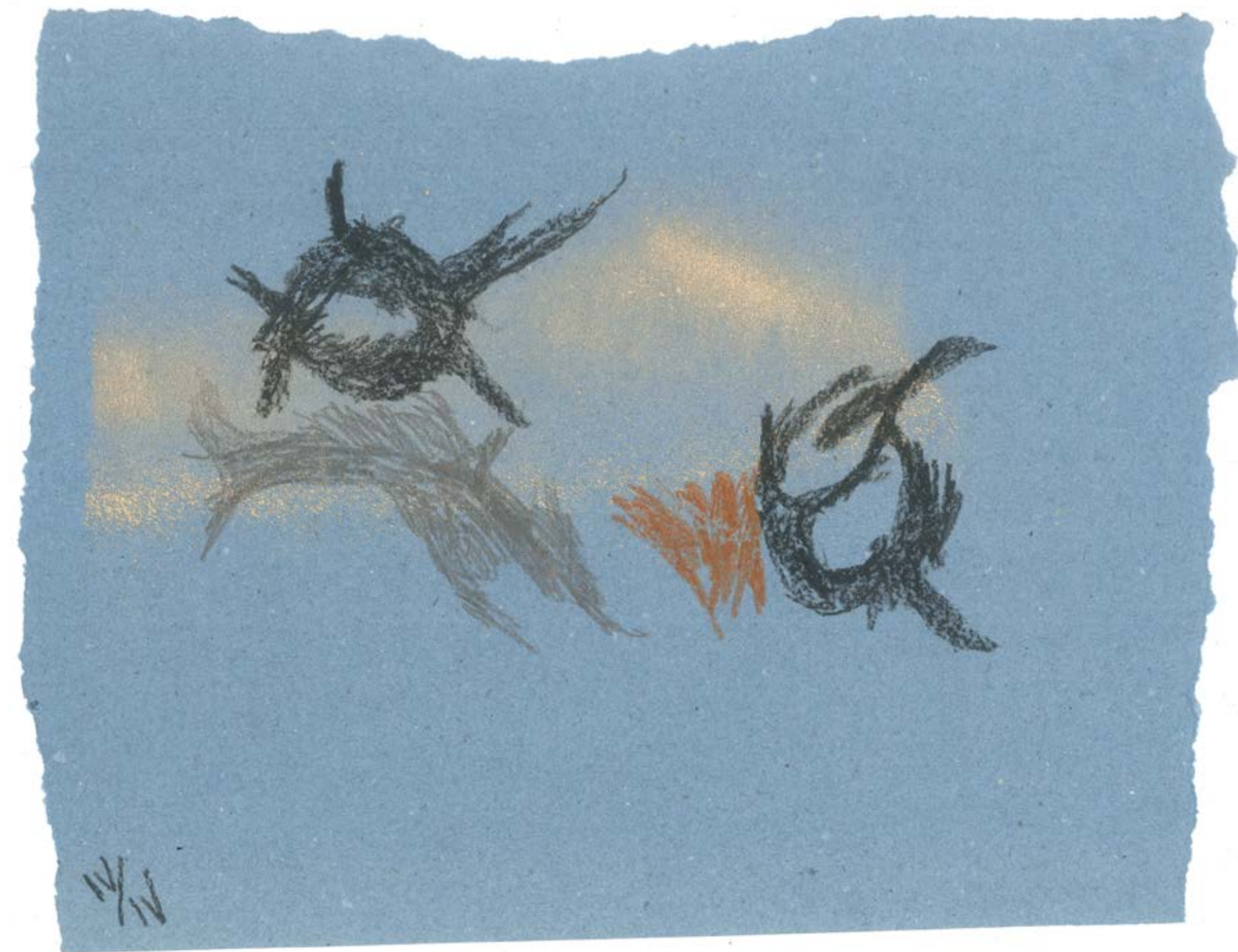
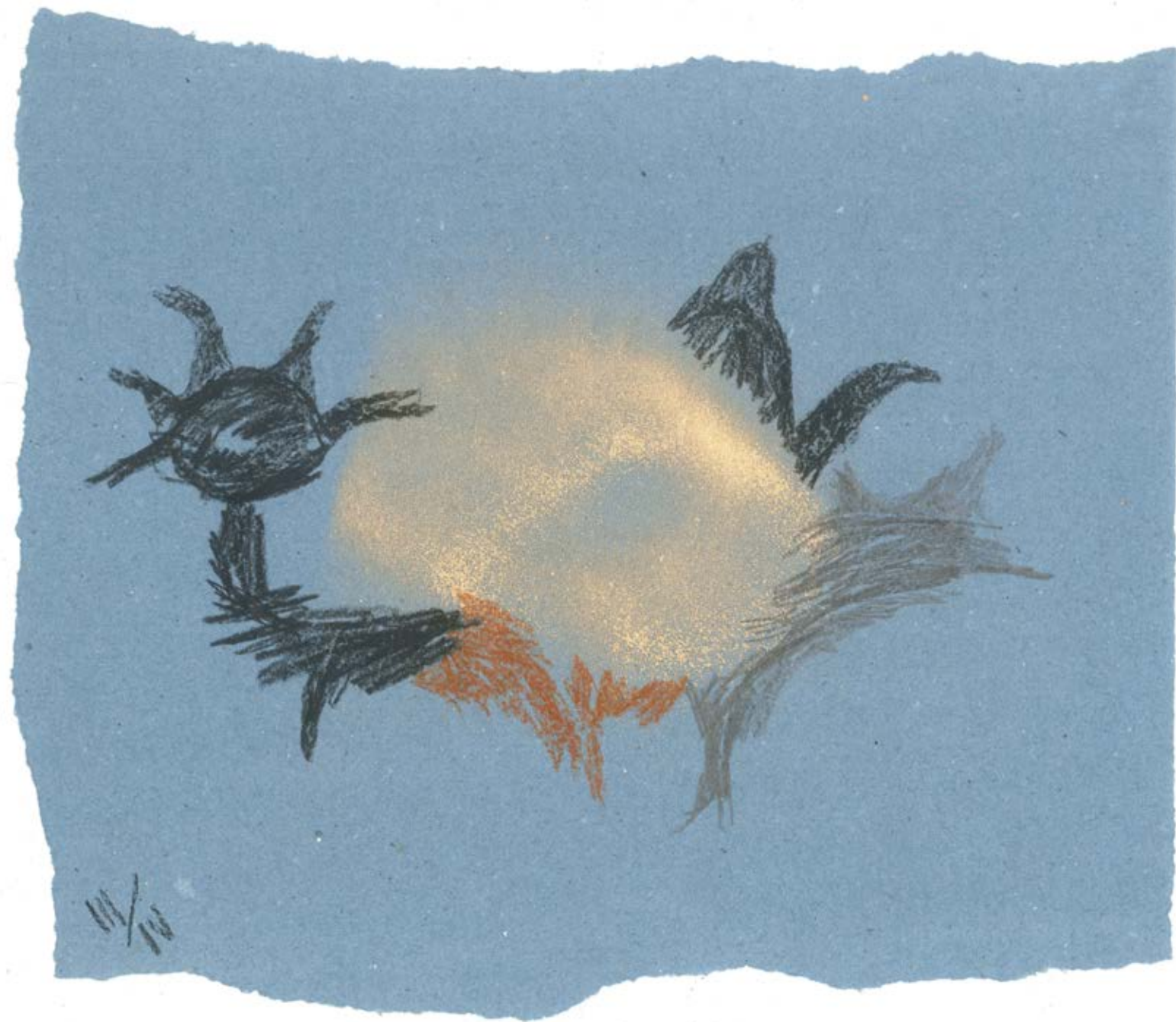
I served the Golden meat and the Black juice in each person's hand with a wooden spoon. After we had eaten we kept the towel and the objects for our second apparition.

On the same day, at 4 pm, we appeared in front of the door of the Cavalariças (Stables). As soon as we heard people photographing us saying "Olha o passarinho!" (Look at the bird!) we rolled our eyes, each person at their own time. The action ends as soon as we decide to leave the place.



Black juice and Golden meat with my aunt Gracilene Guarani, my mother Elenice Guarani and my father Aguinaldo Moraes, my cousins Breno Moraes and Lucas Moraes and my friend Aline Besouro, Suco preto e Carne dourada, 2020, apparition, Cavalariças/EAV Parque Lage, Rio de Janeiro, Brasil, photo 35mm and digital record by Gabi Carrera





untitled (4 of 4), sem título, 2020, charcoal, graphite, sanguine and golden spray on AG paper, +/-21x29,7cm, scanned paper



“Olha o passarinho!” with my aunt Gracilene Guarani, my mother Elenice Guarani, my father Aguinaldo Moraes, my cousins Breno Moraes and Lucas Moraes and my friends Aline Besouro and Lorrán Dias, 2019

Apparition

Photo 35mm, digital record by Gabi Carrera
Cavalariças/EAV Parque Lage, Rio de Janeiro, Brasil

Tadáskía a.k.a max wíllà morais
2012-2020

